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GARRICK THEATRE
THE ADVENTURE of LADY URSULA



Miss Evelyn Millard

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THE GARRICK.

On Tuesday, Jan. 5, revival of the Play, in Four Acts, by Anthony Hope, entitled "THE ADVENTURE OF LADY URSULA."

EVELYN MILLARD'S Season

(Under the Direction of MR. TOM B. DAVIS)

TUESDAY, JANUARY 5TH, 1909, AND EVERY EVENING AT 8.30

The Adventure of Lady Ursula

By ANTHONY HOPE

(By arrangement with Mr. CHARLES FROHMAN)

The Lady Ursula Barrington	Miss EVELYN MILLARD
Dorothy Fenton	Miss DORA BARTON
Mrs. Fenton	Miss DOLORES DRUMMOND
Sir George Sylvester	Mr. HERBERT WARING
Mr. Dent	Mr. CHARLES FULTON
The Earl of Hassenden	Mr. J. L. MACKAY
The Rev. Mr. Blimboe	Mr. LYTTON GREY
Mr. Castleton ... ..., ...	Mr. OWEN ROUGHWOOD (by permission of Mr. Lewis Waller)
Quilton	Mr. EVELYN VERNON
Sir Robert Clifford...	Mr. HEATH HAVILAND
Mr. Devereux	Mr. GERALD JEROME
Mr. Ward	Mr. A. E. BENEDICT
Mills	Mr. JOHN W. LAURENCE
Servant	Mr. FRANK H. DANBY

ACT I. ... ... *The Earl of Hassenden's House at Edgware*
ACT II. ... ... *Sir George Sylvester's House at Edgware*
ACT III. *Lord Hassenden's Lodging in London near St. James's Palace*
ACT IV. ... . *Sir George Sylvester's House at Edgware*

CRITERION THEATRE.

Lessee ... SIR CHARLES WYNDHAM.

Licensed by the Lord Chamberlain to Messrs. SPIERS & POND, Ltd.

On WEDNESDAY, Jan. 6th, and every evening at 9, for a limited number of nights.

Mrs. GORRINGE'S NECKLACE.

By HUBERT HENRY DAVIES.

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Captain Mowbray (*Retired*)	Mr. YORKE STEPHENS
Colonel Jardine (*Retired*)	Mr. FRED LEWIS
	(By arrangement with Mr. FRED HARRISON)
Lieutenant David Cairn	Mr. LESLIE FABER
Mr. Jernigan (*A Detective Inspector*) ...	Mr. REGINALD WALTER
Charles (*A Footman*)	Mr. LAWRENCE WHITE
Mrs. Jardine	Miss MARIE ILLINGTON
Isabel Kirke...	Miss DOROTHY THOMAS
Vicky Jardine	Miss ELFRIDA CLEMENT
Miss Potts	Miss ETHEL MARRYATT
AND	
Mrs. GORRINGE	Miss MARY MOORE

The Scene of the Play is laid in the Library in Colonel Jardine's House.

The Action takes place near a Garrison Town at a little distance from London, and covers a period of about 20 hours.

Preceded at 8.30 by

THE AMERICAN WIDOW.

By Miss ROSINA FILIPPI.

The Earl of Somerville	Mr. JOHN TOKE
Mrs. Vanbright	Miss FRANCES VINE

Scene—Office of Mr. Wells (Solicitor).

Programme of Music.

March	"Maitres d'Armes"		*Gauvin*
	ACT I.		
Overture	"Light Cavalry"		*Von Suppé*
	ACT II.		
a Waltzer	"Amoretten Täuz"		*Gungl*
b Morceau Ancien	"Pomponette"		*Durand*
	ACT III.		
a Serenade	"Lyrique"		*Elgar*
b Dances from "Nell Gwynne"			*Germain*
	ACT IV.		
a Song	"A Summer's Night"		*Goring Thomas*
b Czardas	"Danse Styrienne"		*Michiels*

MATINEE EVERY WEDNESDAY and SATURDAY at 3.

Musical Director	Mr. E LOCKWOOD
Stage Manager	Mr. REGINALD WALTER
General Manager	Mr. A. F. HENDERSON

On Thursday, January 7th, and every evening at 8,

A new Romantic Play in Four Acts, entitled,

"HENRY OF NAVARRE."

By WILLIAM DEVEREUX.

Charles IX. (King of France)	Mr. MALCOLM CHERRY
Henry de Bourbon (King of Navarre)	Mr. FRED TERRY
Henry (Duc de Guise)	Mr. A. E. ANSON
Henry (Duc d'Anjou)	Mr. HARRY F. WRIGHT
Arthur de Mouhy (a Huguenot Leader)	Mr. WALTER EDWIN
Cosmo Ruggieri (an Astrologer)	Mr. HORACE HODGES
Marshal de Tavannes	Mr. J. CARTER-EDWARDS
Chancellor de Birague	Mr. GEORGE DUDLEY
Duc de Retz	Mr. MAURICE TOSH
Duc de la Rochefoucauld	Mr. C. R. GIBBON
M. dés Valles	Mr. MAURICE ELVEY
M. de Besme	Mr. PHILIP MERIVALE
Nancey (Captain of the King's Guard)	Mr. SYDNEY PORTER
Page	Mr. R. EASTEN PICKERING
Catherine de Medici (the Queen Mother)	Miss TITA BRAND
Marie Belleforet	Miss KATHLEEN DOYLE
Charlotte de Sauve	Miss GLADYS GARDNER
La Belle Dayole	Miss KITTY CARTERET
Mdlle. de Montmorenci (La Belle Hosseuse)	Miss GWEN THOMAS
Mdlle. de Torigni	Miss BEATRICE MANNING
Marguerite de Valois	Miss JULIA NEILSON

Courtiers, Soldiers, Servants, &c.: Misses GRAHAM, WHITNEY, TERRY: Messrs. GRAHAM, RHODES, GAZE, SHEPHERD, COAN-BUSH.

Synopsis of Scenery.

Act I.—July 8th ... ... Ante-Room in the Louvre
Act II.—August 21st ... ... Room in the Louvre
Act III. Aug. 21st, evening - Marguerite's Apartments in the Louvre
Period, 1572.
Act IV., Scene I.—August 23rd ... ... Charles IX.'s Private Room
Scene II.—August 23rd Marguerite's Apartments in the Louvre
An Interval of ten minutes between each Act.

Miss JULIA NEILSON's Dresses specially designed and executed by Mrs. NETTLESHIP, Wigmore Street, W.
The Dance in the Second Act arranged by Mr. JOHN D'AUBAN.
Costumes by L. & H. NATHAN. Scenery by R. C. McCLEERY. Wigs by CLARKSON. Furniture by Messrs GILL & BUGATTI.
The Play produced under the direction of Mr. FRED TERRY. The Orchestra under the direction of Mr. SYDNEY FFOULKES.

MATINEES—WEDNESDAY, JANUARY 13th, & EVERY WEDNESDAY & SATURDAY at 2.30.

Programme of Music.

OVERTURE	"Henry of Navarre"	*Sydney Ffoulkes*
	AFTER ACT I.	
BALLET RUSSE		*Luigini*
	AFTER ACT II.	
a. INVITATION À LA VALSE		*Weber*
b. INTERMEZZO		*Mascagni*
	AFTER ACT III.	
a. ANDANTE AND RONDO CAPRICCIOSO		*Mendelssohn*
b. CORONATION MARCH		*German*

General Manager	Mr. ARTHUR GARRETT	Assistant Stage Manager	Mr. GOODWIN NOCK
Stage Manager	Mr. JOHN R. TURNBULL	Advertisement Manager	Mr. ALFRED W. POPE

NEW
THEATRE,
St. Martin's Lane.

EVENING
Thursday Jan 7
1909

Orch. Stall, 10/6

No K 190

Left [To be retained

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The keynote of the play is struck at the beginning. We listen to the plottings of Catherine de Medici; we are shown the timorous scruples of Charles IX.; and the characters of Henry de Bourbon and Marguerite de Valois are drawn in a very diverting scene, in which he piques his future wife by assuming a rustic and boorish air, and then making love to her in the most ardent, poetic, and romantic manner. Henry knows that he is surrounded by enemies, Catherine especially being anxious to get rid of him; but he remains at Court, partly for the sake of the Huguenot cause, partly for the love of Marguerite. He cannot quite make up his mind whether she is in the plot against his life; and his final words in the first act are, "Does Marguerite know?"

The Court astrologer and purveyor of poisons, Cosmo Ruggieri, thinking that Henry is certain to become King, gives him a ring the stone of which will change colour if placed near poison. In doubt as to his wife's complicity, he neglects her to such an extent that, in a moment of bitter resentment, she makes an assignation with Henry's deadliest enemy, the Duc de Guise. Then comes an explanation between her and her husband. Henry convinces her of his affection, and she tries to cancel the appointment with De Guise. The end of this second act is irresistibly effective. The Queen-Mother has given Marguerite some deadly poison, and has told her that it is a love-philtre. Marguerite, at a ball at the Louvre, drops this into a goblet of wine and hands it to Henry. The magic ring turns green; Henry's suspicion is aroused, and he asks her to drink first, which she joyously prepares to do, when he dashes the cup down, as if by accident, snatches up another, and drains it to her health.

In the third act Henry's jealousy is excited by rumours that his wife has made an assignation with De Guise; and the King of Navarre at first prepares to kill the Duc. Then he perceives that the Queen-Mother is using the situation for her purposes. Whichever is the victor in the duel, she will have one enemy the less. He resolves not to fall into the error of slaying De Guise, which would raise the population of Paris, to his ruin; and when Marguerite, on De Guise's arrival in her apartment, cries for help, Henry arrives, masked and disguised, assists the Duc to escape by a rope ladder, and presents himself to the King and courtiers, who come expecting to find De Guise. "Where should a husband be," says Henry, "but in his wife's bedroom?"

The last act is very strong indeed. Charles's consent to "St. Bartholomew" is obtained; the massacre begins, and Henry dashes into the fray to save De Mouhy, bringing him in wounded. De Guise and his men enter, and the Duc turns from Henry with scorn when he sees the white band which Marguerite—like the lady in Millais' picture—unknown to Henry, has bound to his arm to save him. Henry tears the false badge off indignantly, and is hard pressed, but he is saved by the King for Marguerite and future greatness.

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TO-NIGHT AT 8

CHARLES FROHMAN and ARTHUR CHUDLEIGH

PRESENT

Miss MARIE TEMPEST

In a Comedy in Three Acts, entitled

PENELOPE

By W. SOMERSET MAUGHAM.

Penelope	Miss Marie Tempest
Dr. O'Farrell	Mr. Graham Browne
Professor Golightly	Mr. Alfred Bishop
Mrs. Golightly	Miss Kate Bishop
Mr. Davenport Barlow	Mr. Eric Lewis
Mrs. Ferguson	Miss Norma Whalley
Mr. Beadsworth	Mr. Herbert Ross
Mrs. Watson	Mrs. Calvert
Mr. Anderson	Mr. J. H. Brewer
Peyton	Miss Ethelwynn Arthur-Jones

ACT I. The Drawing-Room at Dr. O'Farrell's House in John Street, Mayfair
ACT II. The Consulting Room
ACT III. Penelope's Sitting-Room

The Scenery painted by Messrs. W. Hann & Son.

The Play Produced under the Direction of Mr. DION BOUCICAULT.

Miss Tempest's Costumes by Madam Hayward, New Bond Street.
Miss Norma Whalley's by Martial & Armand, Place Vendome, Paris. Miss Kate Bishop's by Madam Marchant, 65, Margaret Street, W.
Miss Whalley's Hats by the Maison Lewis, Regent Street.

The Piano supplied by Archibald Ramsden, Limited, 103, New Bond Street.

PROGRAMME OF MUSIC.

Orchestra under the Direction of Mr. Herbert E. Haines.

Overture	"Lurline"	*Wallace*
Suite Enfantine	1. Dance des Enfants 2. Dance des Galants 3. Dance des Filles	*Lardelli*
(a) Entr'acte	"A Venetian Romance"	*Herbert E. Haines*
(b) Selection	"King of Cadonia"	*Sidney Jones*
March		

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Business Manager	(For Charles Frohman)	JAMES W. MATHEWS
Stage Manager		CLIFFORD BROOKE

Prices. Reserved Seats: Private Boxes, £4 4s., £3 3s. and £1 11s. 6d. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s.
Unreserved Seats: Pit, 2s. 6d. Amphitheatre, 1s. 6d. Gallery, 1s.

Business Manager (For Comedy Theatre) LEONARD LILLIES

COMEDY THEATRE 9
Sole Lessee, Mr. Arthur Chudleigh
9/1/1909
STALL H22
To be retained

The favourable reception given to Mr. W. Somerset Maughan's new comedy at the Comedy on Saturday was chiefly owing to the excellence of the acting. *Penelope* may be described as consisting of a French philosophical plot, treated in a hybrid spirit, with purely English characters. The effect of thie combination is not entirely satisfying, and is, at times, almost unpleasant. But the interest is never let drop, unless it is at the conclusion, when the long-foreseen *dénouement* is over-elaborated, and should certainly be condensed.

The plot of *Penelope* deals with the attempts made by Mrs. O'Farrell, who has been married only five years to a young West End doctor, to win back the affection of her husband, which he has transferred to a married woman named Mrs. Ferguson, whose spouse is a sea captain who is "serving his country" in the Mediterranean. There is a family council in the first act, at which are gathered Penelope's uncle, Mr. Davenport Barlow, an elderly fop with fashionable tastes; her mother, Mrs. Golightly, whose hobby is foreign missionary work; her solicitor, in this case a cypher; and her uncle, Professor Golightly, a mathematician. After the others have said their say, the Professor evolves the theory that Penelope has been treating her husband too well, and has been lavishing her fondness upon him too freely. If, says the Professor, she will only affect entire indifference, both to him personally, and to his infidelity to her, he will in the end be as weary of Mrs. Ferguson's endearments as he has become with respect to his wife's. So Penelope sets to work to try the experiment. Her husband accounts for his frequent absences by a story about a patient, a Mrs. Mack, who frequently requires to be operated upon; and fun is extracted in the customary way from his evasions and excuses. Mrs. Ferguson is a personal friend of Mrs. O'Farrell's; and, believing that the latter is ignorant of the intrigue, comes to see the doctor on pretence of consulting him about her health. So bold do the pair become that they arrange a trip to Paris together, giving out that Dr. O'Farrell has to put the mythical Mrs. Mack on to the Riviera train, while Mrs. Ferguson has been asked by the patient to take the place of her maid, who has been called away. Mrs. O'Farrell thinks that things have gone far enough, and tells her husband that she "knows all." He is astounded, not only at the extent of her information, but at the calm way in which she takes his infidelity. He waxes righteously indignant at her callousness, and reproaches her with it. He, at any rate, he says, has a "moral sense." However, in the end he is so far tamed and subdued by Penelope's attitude that he decides not to go to Paris with Mrs. Fergusson.

That lady's punishment comes in the last act. Penelope plays with her cleverly, until O'Farrell, very awkwardly, breaks off their relations, when Mrs. Ferguson flies into a passion, and pretends that she never cared for him. She is induced to console herself with Mr. Barlow, and then the erring husband has to make his peace with his wife. She delays her pardon for some time, but eventually grants it; and on their reconciliation the curtain falls.

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EVENINGS at 8. MATINEES AT 2.

The Romantic Comedy in Four Acts entitled

[illegible] of Dobson's

By CICELY HAMILTON.

MISS SMITHERS	Assistants living-in at Dobson's	MISS NANNIE BENNETT
MISS KITTY BRANT		MISS MARY BARTON
MISS JAY		MISS MURIEL VOX
MISS DIANA MASSINGBIRD ...		MISS LENA ASHWELL
MISS MORTON		MISS DORIS LYTTON
MISS PRINGLE	(Forewoman at Dobson's)	MISS AIDA PALMER
MRS. CANTELUPE		MISS FRANCES IVOR
WAITER		MR. W. LEMMON WARDE
MRS. WHYTE FRYSER		MISS GERTRUDE SCOUT
SIR JABEZ GRINLAY, Bart. (Grinlay's Emporium Ltd.)		MR. DENNIS EADIE
CAPT. THE HON. VICTOR BRETHERTON (Late Welsh Guards)		MR. C. M. HALLARD
OLD WOMAN		MISS BERYL MERCER
POLICE CONSTABLE FELLOWES		MR. NORMAN McKINNEL

THE NAMES OF THE CHARACTERS ARE GIVEN IN THE ORDER OF THEIR APPEARANCE ON THE STAGE.

ACT I. One of the Assistants' Dormitories at Dobson's Drapery Establishment. NEW (14 days elapse).

ACT II. Public Sitting Room, Hotel Engadine, Pontresina. Evening. (07 days elapse).

ACT III. The same. Morning. (14 weeks elapse).

ACT IV. The Thames Embankment. SAME TIME—THE PRESENT.

Scenery by H. POLLS. Dresses by POWER, 13 Conduit Street. Hats by MAISON LEWIS.

STAGE MANAGER - - MR. MAITLAND DICKER.

Preceded each evening at 7.30 by:

By EDWARD PARRY

CHARLOTTE GARVICE ...	MISS GERTRUDE SCOTT
PETER GARVICE ...	MR. MAITLAND DICKER
LANCELOT BRAGBY	MR. DENNIS EADIE
JOHN McINYRE	MR. C. M. HALLARD

SCENE—The Garvices' Living Room, at 7, Link Street, Blackborough.

THE KINGSWAY STRING QUARTETT

MR. PHILIP CATHIE (First Violin) MR. LLOYD DAVIES (Viola) MR. HORACE FELLOWES (Second Violin) MR. JACQUES RENARD (Violoncello) and MR. STANLEY HAWLEY (Pianoforte and Director of Music)

FOR PROGRAMME OF MUSIC SEE PAGE 4.

The Refreshment Bars are under the direct control of the Management.

A special feature is made of Afternoon Teas in the Foyer at Matinees during and after the performance.

Opera Glasses may be obtained on hire from the Attendants.

No charge is made for the use of the Cloak Rooms, and no gratuities are allowed.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be painted on every part [illegible]. The Public can leave the Theatre at the end of the performance by all doors and entrance doors which must open outwards. Where there is a fire proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.

PROPRIETRESS - - - - MISS LENA ASHWELL.

BUSINESS MANAGER - - - MR. WALTER MAXWELL.

KINGSWAY THEATRE

11/1/1909

Stall

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To be retained

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1909

"THE GONDOLIERS" AT THE SAVOY.

The Comic Opera, in Two Acts, Written by W. S. Gilbert, Composed by Arthur Sullivan, revived at the Savoy Theatre on Monday, Jan. 18.

SAVOY THEATRE.

SOLE LESSEE AND MANAGER, MRS. D'OYLY CARTE. 18/1/1907

THIS EVENING AT 8.25.

The ORIGINAL COMIC OPERA in Two Acts, entitled

THE GONDOLIERS

OR,

THE KING OF BARATARIA.

Written by W. S. GILBERT. *Composed by* ARTHUR SULLIVAN.

THE DUKE OF PLAZA-TORO	MR. C. H. WORKMAN.
LUIZ, *his Attendant*	MR. LEO SHEFFIELD.
DON ALHAMBRA DEL BOLERO, *the Grand Inquisitor*	MR. RUTLAND BARRINGTON.
MARCO PALMIERI ...	MR. HENRY HERBERT.
GIUSEPPE PALMIERI	MR. HENRY A. LYTTON.
ANTONIO ... ... *Partners*	MR. FREDERICK H. WEVILL.
GIORGIO ... ... *in Love*	MR. CECIL CURTIS.
ANNIBALE	MR. A. LAURENCE CLIFF.
FRANCESCO	MR. ERNEST ELEVAN.
THE DUCHESS OF PLAZA-TORO	MISS LOUIE RENE.
CASILDA, *her Daughter*	MISS DOROTHY COURT.
GIANETTA	MISS ELSIE SIMS.
TESSA	MISS JESSIE ROSE.
FIAMETTA ... ... *Contadine*	MISS JESSIE LOGAN.
GIULIA ...	MISS MARIENNE ANGEAN.
VITTORIA	MISS BEATRICE LOARER.
INEZ, *the King's Foster Mother*	MISS AMY ROYSTON.

Chorus of Gondoliers, Pages, Contadine, etc.

Act I. . . The Piazetta, Venice *A Terrace and Hall.*
Act II. . . Pavilion in the Palace of Barataria *Throne.*

DATE 1750.

There will be an interval of about 15 minutes between Acts I and II.

Dresses by Madame LEWIS, *and* Messrs. B. J. SIMMONS & CO., 7 & 8, King Street, Covent Garden, W.C. *Wigs by* CLARKSON.

The Management do not guarantee the appearance of any individual Artist.
All letters on any business connected with the Savoy Theatre to be addressed to Mrs. D'OYLY CARTE, *and not to any individual official.*

MUSICAL DIRECTOR	MR. FRANCOIS CELLIER
STAGE MANAGER	MR. ALBERT JAMES
ACTING MANAGER	MR. HAPPY P. TOWERS

VAUDEVILLE THEATRE.

Sole Lessees and Managers ... ... A. & S. GATTI.

Under the Management of A. & S. GATTI.

On Tuesday Evening, January 19th, 1909

And Every Evening at 8.30

OLIVE LATIMER'S HUSBAND

A NEW PLAY IN THREE ACTS

By RUDOLF BESIER.

Characters.

Sir Charles Weyburn	Mr. LYN HARDING
Colonel Mapleson-Finch	... Mr. WILFRED DRAYCOTT
Berkeley Ogden, M.P. ...	Mr. CHARLES TROODE
James Morpeth, M.D....	... ... Mr. JAMES HEARN
Doctor Wolfe	... Mr. LESLIE FABER
A Servant	... Mr. NORMAN WRIGHTON
Olive Latimer ...	... Mrs. PATRICK CAMPBELL
Mrs. Mapleson-Finch ...	... Miss HELEN FERRERS.
Doris Mapleson-Finch...	... Miss DAGMAR WIEHE
Mrs. O'Connor ...	... ... Miss ELSIE CHESTER
Nurse Cary	... Miss BELLE NAPIER

Scene - At Brockham Lacey, Harry Latimer's Home
(W. Harford)

The Action takes place between 6 p.m. and 10.15 p.m. on a Winter's Evening.

A minute is supposed to elapse between Acts I. and II., two hours between Acts II. and III.

Produced under the Direction of Mr. FREDERICK KERR

PROGRAMME OF MUSIC.

a. MAZURKA ...		
b. SERENADE ...		*Elgar*
c. GAVOTTE ...	"Contrasts"	
a. SERENATA ...		*Moszkowski*
b. HUNGARIAN DANCES ...		*Brahms*
SUITE "Casse Noisette" ...		*Tschaikowsky*

The Orchestra under the Direction of Mr. EDWARD JONES.

Costumes worn by MRS. PATRICK CAMPBELL and MISS DAGMAR WIEHE by MARTIAL & ARMAND.

Costumes worn by MISS HELEN FERRERS by REVILLE & ROSSITER, Ltd.

Riding Habit by BUSVINES, Ltd

Hunting Suits by HAMMOND & Co., Ltd.

Furniture by WARINGS, Ltd. Wigs by CLARKSON

"OLIVE LATIMER'S HUSBAND" will shortly be preceded by a new Comedy in one act from the pen of Mr. KEBLE HOWARD, entitled **"THE DRAMATIST AT HOME,"** in which Mr. and Mrs. LESLIE FABER will appear.

Ices, Tea, and Coffee can be had of the Attendants.

REFRESHMENTS supplied by Messrs A & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor

ELECTRIC LIGHTING by the Charing Cross, West End and City Supply Co. Ltd.

Matinees every Wednesday and Saturday, at 2.30

PRICES OF ADMISSION—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s

Doors open 7.0 and 8.0. Commence at 2.30 and 8.30

Telephone No 3815 Gerrard.

Box Office (Mr. ARTHUR FRYE) open from 10 to 10.

Business Manager ... ... HERBERT CLARK

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"OLIVE LATIMER'S WIFE."

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—In your issue of Tuesday last a special paragraph was devoted to the production of "Olive Latimer's Husband," by Mr. Rudolf Besier, and which is to take place at the Vaudeville Theatre on Tuesday next. *The Daily Telegraph* therein stated that the characters in this piece were (inter alia):

Colonel Mapleson-Finch,
Mrs. Mapleson-Finch,
Doris Mapleson-Finch.

As I am the only Colonel Mapleson in existence, and the head of the sole Mapleson family, I wrote to Messrs. Gatti, who are producing the play, stating that although I do not personally object to chaff and innocent joking, I should strongly resent anything in this play which made Mrs. Mapleson or my niece, Miss Doris Mapleson, appear ridiculous, and I drew the attention of Messrs. Gatti to the statement made by *The Daily Telegraph*.

Without admitting or denying the same, Messrs. Gatti wrote me on Saturday last that the name Mapleson would be dropped throughout the play, and the above characters alluded to would be Colonel Finch, Mrs. Finch, and Miss Finch. I have, nevertheless, arranged for my solicitor and a shorthand writer to be present. What is particularly annoying to me is that the announcement in *The Daily Telegraph* has considerably upset my niece, who is governess to a distinguished Welsh England county family, and they having read this announcement in your paper have told my niece that they consider it very objectionable for the name of the governess to their children to appear in the bill of a Vaudeville play, and that it is very bad taste on my part to drag my niece (who is an orphan) into my (sic) theatrical speculations.

I feel sure that nothing short of a letter disowning all connection with the announcement in *The Daily Telegraph* and with the production of "Olive Latimer's Husband" will convince my nieces employers to the contrary.

Perhaps I ought to admit that I was nicknamed Colonel Finch by my dear and highly-esteemed friend, the late Richard Mansfield, in consequence of a satirical notice which appeared in the *Boston Herald* many years ago, when I unsuccessfully produced an opera called "Pedette" in Boston. The adverse criticism in question finished with these words: "Colonel Mapleson's aviary of canated nightingales proved to be very ordinary finches." Hence my nickname of Finch, and which I imagined was ancient history.—Yours, &c.,

HENRY MAPLESON, Colonel.
27, St. James's-street, S.W., Jan. 17.

"OLIVE LATIMER'S HUSBAND."

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—We have read with considerable surprise Colonel Mapleson's letter in your columns this morning. As it may be thought that this represents the correspondence between us, we beg to send herewith copies of the originals, and shall be obliged if you will publish same.—We are, Sir, yours faithfully,

A. and S. GATTI.

[Copy.]

Mapleson and Co. (Ltd.), 47, Charing-cross-road, W.C., Jan. 14, 1909.

Messrs A. and S. Gatti, Vaudeville Theatre.

Dear Sirs—My attention has been drawn to a paragraph in *The Daily Telegraph* of the 12th inst., wherein it is stated that you purpose giving a new play on the 19th inst., entitled "Olive Latimer's Husband," wherein the characters (inter alia) are:

Colonel Mapleson-Finch,
Mrs. Mapleson-Finch,
Doris Mapleson-Finch.

Inasmuch as I am the only Colonel Mapleson, and that there is no other family in existence but mine of this name, it is obvious that these characters will be taken as referring to myself and family.

I am a thorough sportsman, and can stand a joke or chaff as well as anyone, but I shall resent anything which is likely to hold me or my family up to public ridicule. As my relations with the late Messrs. Gatti were always of the most friendly character, I write you in advance of the production of this play so as to preclude the possibility of any unpleasantness afterwards.—Awaiting the favour of your reply, yours faithfully,

(Signed) HENRY MAPLESON, Colonel.

[Copy.]

Dear Sirs—We are in receipt of yours of the 14th inst., taking exception to our use of the name "Mapleson-Finch" in our forthcoming production. We would, in the first place, assure you that the author has no idea of a personal allusion, you being, as a matter of fact, entirely unknown to him. Further, we would point out to you that the name of the character is "Mapleson Finch," and that he is alluded to throughout the play as Colonel Finch, and his wife as Mrs. Finch.

Trusting that this explanation will be satisfactory, we are, yours faithfully,

(Signed) A. and S. GATTI.

Vaudeville Theatre, Managers, A. and S. Gatti,
London, Jan. 18.

Mrs. Patrick Campbell opened at the Vaudeville on Tuesday in a new play by Mr. Rudolf Besier entitled *Olive Latimer's Husband*. Mr. Besier is the author of *The Virgin Goddess*, which was produced at the Adelphi in 1906; and his latest effort is quite in harmony with the genius of Mrs. Campbell, who plays the principal part in a style which may well be termed inimitable. The piece is short—it only plays about a couple of hours—and the theme is a sad and bitter one; but Mr. Besier's treatment of it is so straightforward and sincere, so free from sensuous suggestion, and so ennobled by the spirit of suffering that the general effect is not repellant; and the interest from beginning to end is tensely sustained..

The action takes place at a country house. The owner, Harry Latimer, is lying seriously ill of typhoid fever. The history of his marriage with his wife Olive is a painful one. Her parents, Colonel and Mrs. Mapleson-Finch, are greedy worldlings, who are willing, indeed desirous, to sell their daughters in the highest bidder in the matrimonial market. Latimer fell passionately in love with Miss Olive Mapleson-Finch, and she was disposed of to him in the usual manner. Before marriage, however, she told him that she could never love him; but he was so infatuated that he consented to wed her in the hope that she might learn to do so in the end. Instead of this, she grew to detest him, and took as a lover a young man named Sir Charles Weyburn, an old schoolfellow of Latimer's and his dearest friend. This is the situation when the curtain rises on a sitting-room at Brockham Lacey, with a second doctor being telephoned for, and a general atmosphere of anxiety and dread. The Colonel and his wife are exempt from these feelings, their minds being occupied with scheming for the sale of their second daughter, Doris, to an elderly and absurdly egoistical M.P., Mr. Berkeley Ogden. The Colonel, an easy-going, stupid creature, who lets all his acquaintances sponge on him, is under the domination of his wife, a hard, crafty, and merciless woman, who fully appreciates her husband's incapacity for intrigue. The doctor, an old friend of Latimer's, arrives, and discovers that the night before the patient made his condition dangerous by getting out of bed and writing a letter to Sir Charles. Mrs. Latimer, a Miss Cary, and Mrs. O'Connor, an old family servant, have been doing the nursing; which of them is responsible for Latimer having been thus allowed to leave his bed? Mrs. O'Connor says she never left the room, but admits that she felt asleep for a couple of hours. The doctor does all that he can to unravel the mystery; but he does not succeed in finding out the truth, which is that Mrs. Latimer came into the room while Mrs. O'Connor was asleep, and did not wake her, thus leaving Latimer uncontrolled. Olive imagines that her husband saw the hatred in her face when she entered, and that the letter he has written to Sir Charles contains an account of her heartless conduct; and she endeavours in vain to get the doctor to give up the letter. When Sir Charles arrives, his love for Olive is eclipsed by the pangs of conscience, for Latimer sinks and dies. The unhappy woman sees her sister about to make the same mistake in life as she—Olive—committed in marrying a man she could not love; and she violently opposes the sacrifice. Her mother and father—the latter is chronically impecunious, and hopes to borrow of his future son-in-law—are highly indignant; and Mrs. Mapleson-Finch continues to coerce Doris, to whom Mrs. Latimer makes a very eloquent appeal. Both Olive and Sir Charles suffer keenly under their punishment. He is tortured by remorse at the thought of his treachery to his friend; and she is in terror lest the reading of the letter shall kill his love for her. In the last act, driven to desperation, and determined at all cost to save Doris from a similar fate, Mrs. Latimer confesses that she wilfully left her husband unattended, wishing that he might die. Doris rebels, and refuses to marry Ogden. Olive demands from Weyburn the letter, which he has not yet read, and says she will read it aloud. To her surprise, it contains, instead of the expected denunciation, a confession of the writer's fault in marrying Olive as he did, and a wish that she may be happy with Sir Charles. But the experience she has gone through has killed her love for him, or, at any rate, made her feel that they must separate, though he departs saying that he shall always love her to the end. "Leave me alone with my husband!" says Mrs. Latimer, standing in a kind of trance; and on this impressive finale the curtain falls.

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GAIETY THEATRE.

MANAGER ... ... MR. GEORGE EDWARDES.

To-Night, Saturday, January 23rd, 1909, at 8,

Mr. GEORGE EDWARDES

Will produce a New Musical Play, in Two Acts, entitled

"OUR MISS GIBBS,"

By "CRYPTOS."

Constructed by JAMES T. TANNER.

Lyrics by ADRIAN ROSS and PERCY GREENBANK.

Music by IVAN CARYLL and LIONEL MONCKTON.

The Honourable Hughie Pierrepoint ...	(an Amateur Criminal)	Mr. GEORGE GROSSMITH, Jun.
The Earl of St. Ives ...	(Lord Eynsford's Father) ...	Mr. O. B. CLARENCE
Slithers ...	(a Professional Crook)	... Mr. ROBERT HALE
Mr. Toplady ...	(Manager at Garrod's)	Mr. ARTHUR HATHERTON
Lord Eynsford ...	... (in love with Mary) ...	Mr. J. EDWARD FRASER
Mr. Beavis ...	... (the Earl's Family Solicitor) ...	Mr. J. A. EVELYN
A Taxi Cabby ...	... ...	Mr. F. PAYNE
Mr. Amalfy ...	(the Director General of the White City)	Mr. H. BURCHER
	AND	
Timothy Gibbs ...	(Mary's Yorkshire Cousin) ...	Mr. EDMUND PAYNE
Lady Elizabeth Thanet	(engaged to Lord Eynsford) ...	Miss DENISE ORME
Madame Jearne ...	(Modiste at Garrod's) ...	Miss JEAN AYLWIN
The Duchess of Minster ...	(Lady Elizabeth's Mother)	Miss GLADYS HOMFREY
Mrs. Farquhar ...	(an Impecunious Woman of Fashion)	Miss MAISIE GAY
Clarita		Miss KITTY MASON
Nora }		Miss OLIVE MAY
Sheilah }	(Colleens of Irish Village at the White City)	Miss ADELINE BALFE
Kathleen }		Miss ROSIE BEGARNIE
		Miss GLADYS COOPER
Lady Connie		Miss JULIA JAMES
Lady Sybil		Miss ENID LESLIE
Lady Trixie		Miss CRISSY BELL
Lady Angela		Miss SUZANNE SELBOURNE
Lady Muriel		Miss GERTIE THORNTON
Lady Gwen		
	AND	
Mary Gibbs ...	("Our Miss Gibbs") ...	Miss GERTIE MILLAR

Girls at the Stores:—Mesdames Madge Melbourne, Ida Barnard, Rhona Dalvy, Joe Howard, Gladys Carrington, Pattie Wells, Irene Warren, Shirley Power, Pauline Francis, Nancy More, Marjorie Michie, Marjorie Napier, Ruby Kennedy, Ruth Argent, Gertrude Birch, Marie Dean.

Dudes:—Messrs. G. Grundy, E. Camp, A. Fraser, J. Redmond, C. Cameron, S. Lyndon.

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ACT I. ... ... **Garrod's Stores** (*Joseph Harker*).

ACT II. ... **Court of Honour at Franco-British Exhibition** (*Joseph Harker*).

Owing to the elaborate nature of the change of Scene, there will be an interval of 20 minutes between Acts I. and II.

The Play produced by Mr. GEORGE EDWARDES and Mr. EDWARD ROYCE.

Orchestra under the direction of Mr. IVAN CARYLL.

Costumes designed by SIGNOR COMELLI

And executed by MARCAINE LACROIX, Paris, Madame LUCILLE, Madame HERBERT, Miss FISHER, B. J. SIMMONS & Co., Cox in Garden, JOHNS & BONHAM, Ltd., 14, King Street, St. James', BURKINSHAW & KNIGHTS, MORRIS ANGEL & SON, and HARROD'S, Ltd.

Millinery by MAISON LEWIS, L. L. LEVILLON, and GAINSBOROUGH, Ltd.

Wigs by W. CLARKSON. Shoes by H. & M. RAYNE.

Furniture by J. S. LYON

Properties by H. W. ELLIOTT. Electrical Effects by G. A. APPLEBEE.

Machinist, T. SHELDON

Stage Manager ... ... Mr. EDWARD ROYCE.

BOX OFFICE (Mr. H. JUBB) OPEN DAILY from 10 till 10.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN

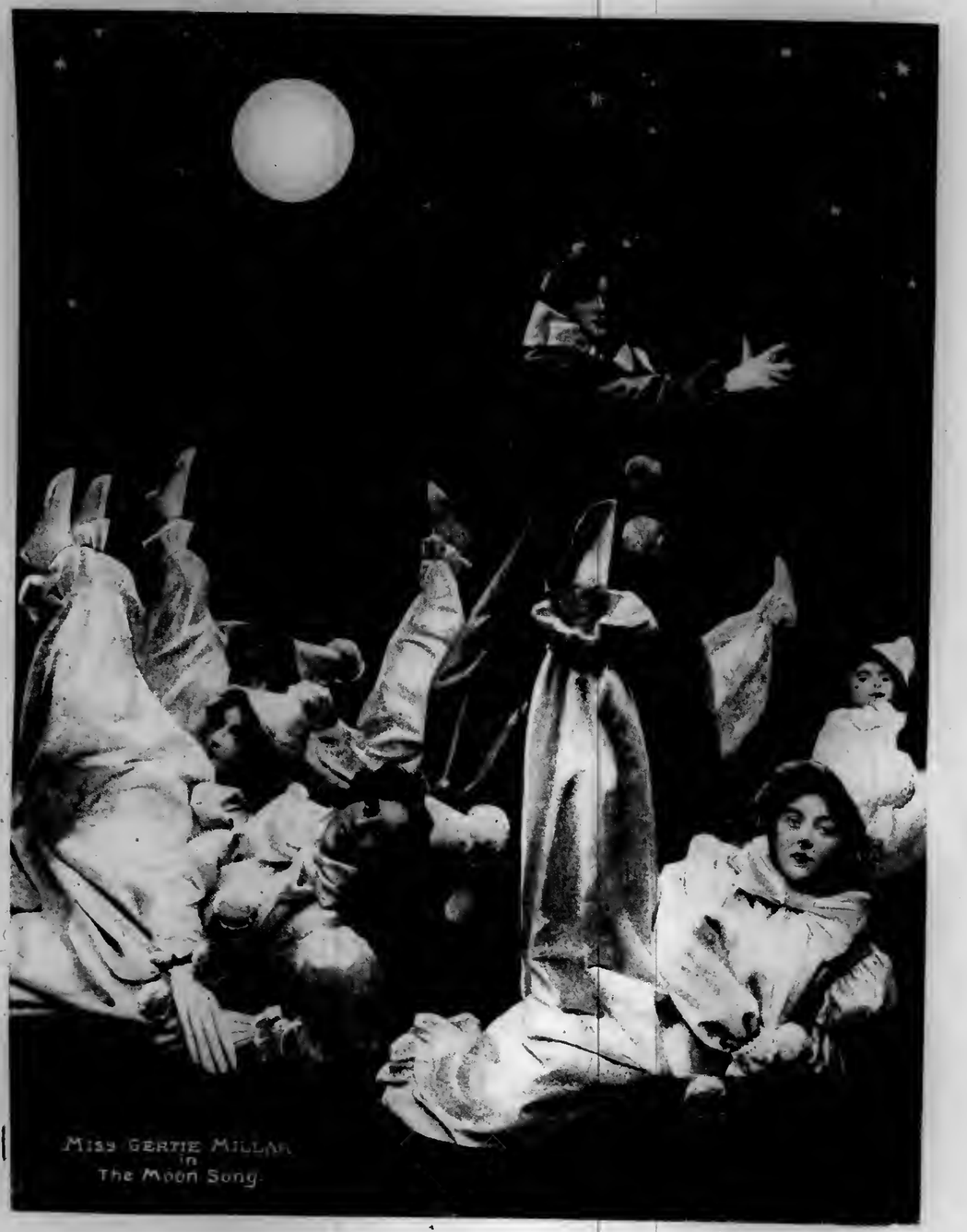
(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
(2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors which must open outwards.
(3) Where there is a Fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order.
Smoking is not permitted in the Auditorium
All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

The reception of *Our Miss Gibbs* at the Gaiety left no room for any doubt of the success of the piece, and a long run for it is absolutely assured. The result has been secured by Mr. George Edwardes's genius for the production of musical plays. How he has managed, for these many years past, to keep the lamp of entertainment burning at the Gaiety is astonishing; but the fact remains, and another leaf was added to the laurels of the great Provider last Saturday. Whoever "Cryptos" may be, he is certainly inventive. The plot of *Our Miss Gibbs* is not only amusing; it is never entirely abandoned. When Mr. Edwardes has a weak scenario he knows—none better than he—how to bolster it up with accessories and embellishments; but he is wise enough to let a good story alone. The fun of the libretto of *Our Miss Gibbs* is obtained from the adventures of a countryman in London. Timothy Gibbs, a Yorkshire rustic, comes up to town to play in the brass band contest with a local band at the Crystal Palace. He is the cousin of Mary Gibbs, a very pretty and popular young lady, who presides over the flower department at "Garrod's" Stores. At this colossal establishment he meets with the Hon. Hughie Pierrepoint, an "amateur criminal," who is instructed by a professional "crook" called Slithers, a smart and plausible person of good appearance and address. Pierrepoint has stolen the Ascot Gold Cup, which has been won by the Earl of St. Ives, and is carrying the trophy about with him in an ordinary leather bag. This happens to be of the same size and pattern as Timothy's, and the bags are accidentally exchanged. When Timothy opens Pierrepoint's bag and finds the cup, the "crook" takes it away from him, and places it in the safe deposit of the establishment. Mary is not without her anxieties. She has been courted by and has fallen in love with a young man who has represented himself to be a bank clerk, but is really the Earl of St. Ives's son, Lord Eynsford. The Duchess of Minster wants to marry him to her daughter Lady Elizabeth Thanet, and comes to "Garrod's" with the Earl's solicitor, Mr. Beavis, to try and buy Mary off. As she thinks she knows nothing of Lord Eynsford Miss Gibbs is highly indignant, and the first act ends with her discovery of her lover's identity, her rejection of his pleadings and excuses, and her departure, with the rest of the leading characters, for the White City, under the wing of an impecunious lady of fashion whom she has helped to obtain some new frocks.

In the second act, at the White City, Timothy's troubles increase. He is implicated in the theft of the cup, and trembles when he reads in the papers that the thief is in London "disguised as a countryman," and that the Earl's bloodhounds have been sent to assist the police. So he dresses as a competitor for the Marathon race, and rushes wildly from the pursuit of imaginary dogs. In the end the Earl gets back his cup, and is so charmed with Miss Gibbs that he consents to the marriage; and Timothy, after so many troubles, returns to Yorkshire and peace.



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Miss GERTIE MILLAR
in
The Moon Song.



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VAUDEVILLE THEATRE.

Under the Management of A. & S. GATTI.

EVERY EVENING AT 9,

OLIVE LATIMER'S HUSBAND

Preceded at 8.30 by a Comedy in One Act, entitled—

THE DRAMATIST AT HOME

By KEBLE HOWARD.

Ralph (a newly discovered Dramatist) Mr. LESLIE FABER
Margery (his Wife) ... ... Mrs. LESLIE FABER

Scene—RALPH'S STUDY.

Comedy, in One Act, by Keble Howard, produced at the Vaudeville Theatre on Saturday afternoon, Jan. 23.

Ralph .....MR. LESLIE FABER
Margery .....MRS. LESLIE FABER

Hitherto, like Mr. A. W. Pinero and Mr. Henry Arthur Jones in their early years as dramatists, Mr. Keble Howard has been content to give us one-act pieces; and we have been invariably interested by his modest work for the stage—so interested, indeed, that when he decides to "spread" himself, as it were, we think the author of "The Smiths of Surbiton" should be able to write an excellent three-act comedy. Our opinion is prompted by the enjoyment we derived from the neat dialogue and refined and delicate humour of *The Dramatist at Home*, which was produced at the Vaudeville Theatre on the afternoon of Saturday last in front of Rudolf Besier's powerful piece, *Olive Latimer's Husband*. Ralph, who has been responsible for successful plays, has reached a thorny situation in the piece that he is writing. A husband tells his wife that their marriage is a mistake: that they are not a bit suited to each other. How should the wife treat this declaration? He is resolved to try the situation on Margery, who comes to his study. When he blurts out the unwelcome confession of the imaginary husband of the play, Margery neither treats him to a burst of indignation nor a flood of tears. She is cool, level-headed, even bantering. It is Ralph that shows temper and want of dignity. Bouncing out of the room for the purpose of looking at the bedroom fire, he gives Margery the opportunity for reading his manuscript. She soon finds a solution to the situation in the play which she thinks will add to its humour, and writing it down hurriedly, pins the sheet of copy to the lamp-shade. Switching off the lights, she reclines on the sofa, hides her face behind a cushion, and pretends to sleep. Ralph returns and reads the additions to his MS. He then understands what a real help to him is Margery, who immediately takes him in her arms when he asks for forgiveness for his stupidity. Possibly Margery will in future collaborate with him.

"THE ADMIRABLE BASHVILLE;
or, CONSTANCY UNREWARDED."

The Play, in One Act, by Bernard Shaw, revived at His Majesty's Theatre on Tuesday afternoon, Jan. 26.

AT 2.30 ON

Tuesday	... ...	January 26th	Tuesday	... ...	February 2nd
Thursday	... ...	,, 28th	Thursday	... ...	,, 4th
Friday	... ...	,, 29th	Friday	... ...	,, 5th

will be given

The Admirable Bashville

Or Constancy Unrewarded

Bernard Shaw's Masterpiece

In the Elizabethan Style.

The characters of the play in the order of their appearance.

Lydia	Miss MARIE LÖHR (her first appearance in this part) (By arrangement with Mr. CYRIL MAUDE)
Cashel	Mr. BEN WEBSTER (his original part)
Mellish	Mr. LENNOX PAWLE (his first appearance in this part) (By Courtesy of Mr. GEORGE EDWARDES)
Lucian	Mr. CHARLES QUARTERMAINE (his original part)
Bashville	Mr. HENRY AINLEY (his first appearance in this part) (By Courtesy of Miss EVELYN MILLARD)
Policeman	Mr. HALLIWELL HOBBES (his first appearance in this part) (By Courtesy of Mr. VEDRENNE)
Lord Worthington	Mr. COURTENAY FOOTE (his first appearance in this part)
Cetewayo	Mr. JAMES HEARN (his original part) (By Courtesy of the Messrs. GATTI)
Paradise	Mr. EDWARD SASS (his first appearance in this part) (By Courtesy of Mr. FORBES-ROBERTSON)
Adelaide	Miss ROSINA FILIPPI (her first appearance in this part)

Citizens, Zulu Chiefs, Attendants, Spectators, &c., &c.

Beefeaters in charge of the stage ... Mr. HUGH B. TABBERER and Mr. WALTER CREIGHTON.

The period of the play is the Spring and Summer of 1882.

With a view to preserving the strictest unity of place, all the scenes will be presented simultaneously. Full information as to their whereabouts will be communicated to the audience by the Beefeaters in charge of the stage.

There will be no interval between the acts; but the curtain will be lowered for six minutes after the great combat scene whilst the bodies of the slain are being removed.

The incidental music is by Wagner and other composers of eminence.

The traditions of the Elizabethan stage will be more or less strictly adhered to in the representation of the play.

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The Performance will conclude with

A Play in One Act by GEORGE PASTON.

Mrs. Fishwick ... ... Miss AGNES THOMAS
(By Courtesy of Mr. FORBES-ROBERTSON)

Tilda (her Daughter) ... ... Miss FLORENCE LLOYD

Walter Emerson ... ... Mr. NORMAN PAGE

Daisy Meadows' ... ... Miss SYDNEY FAIRBROTHER
(By Courtesy of Mr. OSWALD STOLL)

SCENE—A Room in a Tenement House, Clerkenwell.

OVERTURE - - - - - "Alceste" - - - - - *Chr. W. v. Gluck.*

AFTER THE COMBAT SCENE.

ALLEGRETTO CON GRAZIA FROM THE "SYMPHONY PATHETIQUE" - - - - - *P. Tschaikowsky.*

BEFORE 'TILDA'S NEW HAT.

INVITATION A LA VALSE - - - - - - - - - - *C. M. v. Weber.*

Incidental Music arranged by ADOLF SCHMID.

Musical Director—Mr. ADOLF SCHMID.

Stage Manager—Mr. CECIL KING. Associate Stage Manager—Mr. STANLEY BELL.

GENERAL MANAGERS - - - - - - - - - { HENRY DANA / FREDERICK WHELEN

Copies of the After noon Theatre edition of THE ADMIRABLE BASHVILLE can be obtained from the attendants, price One Shilling.

HIS MAJESTY'S THEATRE.

NOTICE.—Mr. TREE begs to announce that on **Tuesday, February 16th,** and Every Evening, will be revived

THE DANCING GIRL

BY HENRY ARTHUR JONES.

The Cast will include:

MR. TREE
MR. LOUIS CALVERT
MR. A. VANE-TEMPEST
MR. NORMAN PAGE
MISS MARIE LÖHR
MR. BASIL GILL
MR. G. W. ANSON
MR. CHARLES QUARTERMAINE
MISS ROSINA FILIPPI
MISS ALICE CRAWFORD

First Matinee SATURDAY, FEBRUARY 20th, and every following Wednesday and Saturday.

The Safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Balcony, 5s. Upper Circle, 4s., 3s. and 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE NOW OPEN.

An altogether enjoyable and extremely amusing piece is *The Admirable Bashville*, which was produced, with little renown, at the Imperial Theatre on June 8, 1903. The impression produced by its revival at the Afternoon Theatre on Tuesday was warmly favourable. Bursts of laughter again and again interrupted the performance; and so hilarious did the house become that it received some very strong and serious attacks on Civilisation with smiles of tolerant indifference. The idea of taking a modern plot, telling it in blank verse, and mounting it in the primitive style attributed to Shakespearean times, gave opportunity for some funny business, such as that of a supposed corpse scuttling away, showing its feet under a screen formed by two beefeaters holding up an immense Union Jack. The burlesque blank verse was so good that much of it was taken quite seriously; and Mr. Shaw's serio-comic sketch went in first-rate style from beginning to end, and was an obvious success.

The scene is laid in a park in Wiltshire, the owner of which, a Miss Lydia, is soliloquising about trees and birds before a couple of tapestry curtains which are supposed to represent the entrance to her castle. To her enters Cashel Byron, a refined and intellectual prize-fighter, who takes her for a country lass, and opens an acquaintance which promises well. When he discovers her rank, he withdraws, is soon found by his trainer Mellish, a fat and repulsive person who reproaches him with neglecting his duty to his backers, and with philandering with a woman. Byron bitterly abuses Mellish; and when the trainer proposes to accompany him that evening in his stroll beneath Lydia's window, Cashel kills him with a single blow on the "bread basket." The curtains then separate, and disclose an aristocratic apartment in London, with Lydia seated in conversation with her cousin Lucian, a private secretary, to whom she is betrothed. Her footman, Bashville, at her request, reads aloud an account of a recent prize-fight in which Byron was the victor; and he, irreproachably attired, knocks at the outer door, and endeavours to gain admittance to see Lydia. Bashville, who is a fine wrestler, trips him up, and goes to tell his mistress, who in the end sends Lucian away, and tells Bashville to show Byron in. He proposes to her, and she implores him to give up his profession and become a gentleman. He scorns both the class and the notion, and goes off to take part in a glove-fight before Cetewayo and his suite at the Agricultural Hall—the date of the play is 1882. Bashville, who, it now appears, loves Lydia, relieves his feelings in a mock heroic soliloquy. The whole of the stage is now supposed to represent the Agricultural Hall with the Zulu monarch in a chair of state. He draws a contemptuous comparison between his muscular and healthy Zulus and the "anæmic" Londoners, asserts that the invention of modern weapons of war was the result of cowardice, and delivers a scathing attack on English greed and degeneration. Paradise, a vulgar prize-fighter, is easily vanquished by Byron, when a warlike frenzy takes possession of Cetewayo, and he leads his suite into a combat with the Londoners. Byron rushes to the rescue, and is beheld by Lydia knocking over the Zulus like nine-pins. When he has completed his triumph, she rushes to him and throws her arms round his neck, while he tenderly declares that all he has done has been "for her."

"'TILDA'S NEW HAT."

Mrs. Fishwick .....Miss AGNES THOMAS
'Tilda (her daughter) ....Miss FLORENCE LLOYD
Walter Emerson .....R. NORMAN PAGE
Daisy Meadows .....Miss SYDNEY FAIRBROTHER

George Paston's piece is a bit of low life, amusing and slightly pathetic. As our readers may remember, Tilda Fishwick, a factory girl, has made for herself a bright blue blouse and a new hat with superb black ostrich feathers; and so attractive is she with these decorations that a little clerk named Walter Emerson, an apostle of popular culture, has deserted his sweetheart, Daisy Meadows, and has turned his attention to 'Tilda. Daisy comes to 'Tilda to complain; and the good-natured girl gives her the cherished hat, loads her the blue blouse to use as a pattern, and thus leads Emerson to return to his allegiance. He goes out with Daisy, and 'Tilda cannot restrain her tears as from her window she watches them walk away.

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WYNDHAM'S THEATRE,

Proprietor CHARING CROSS ROAD. Sir Charles Wyndham.

Sole Lessee and Manager ... ... FRANK CURZON.

EVERY EVENING at 8.45 o'clock,

FRANK CURZON'S

NEW PRODUCTION

AN ENGLISHMAN'S HOME

A PLAY IN THREE ACTS,

By A PATRIOT.

Mr. Brown	Mr. CHARLES ROCK
Reggie Brown	Mr. GEORGE BEALBY
Syd Brown	Master JACK HOBBS
Geoffrey Smith	Mr. LAWRENCE GROSSMITH
Paul Robinson (a Volunteer)	Mr. ARTHUR WONTNER
Maggie Brown	Miss ELAINE INESCORT
Amy Brown	Miss MONA HARRISON
Ada Jones	Miss CHRISTINE SILVER
Captain Finch (6th Vol. Batt. Blinkshire Regiment)	Mr. E. W. GARDEN
Captain Lindsay (Ex-Cumberland Fusiliers, Adjutant 6th Vol. Batt. Blinkshire Regiment)	Mr. RUDGE HARDING
Lieut. Jackson (6th Vol. Batt. Blinkshire Regiment)	Mr. MAX LEEDS
Colour-Sergeant Harris (Welsh Guards Attached, 6th Vol. Batt. Blinkshire Regiment)	Mr. CHARLES WEIR
Prince Yoland	Mr. EDMUND MAURICE
Lieut. Rian Hobart	Mr. H. STEPHENSON
Sergeant Thol	Mr. PHILIP KNOX
Sergeant Garth	Mr. FORBES DAWSON
Doctor	Mr. CHARLES ALLAN
An Officer	Mr. HOWARD STURGE
Telephone Orderly	Mr. B. EGERTON

Soldiers, Volunteers, &c.

ACT I. ... Scene: Playroom of Mr. Brown's House, "Myrtle" Villa, Wickham in Essex. Mid-day

ACT II. ... ... The Same. Early Morning. Following Day

ACT III. ... ... The Same. Afternoon of the Next Day

THE PLAY PRODUCED FOR FRANK CURZON BY GERALD DU MAURIER.

Scenery by BRUCE SMITH. Furniture by J. S. LYON.

Uniforms by L. & H. NATHAN. Wigs by CLARKSON.

The Rifles supplied by CHARLES LANCASTER & Co., Ltd (Gunmakers to H.M. the King). Panton Street, Haymarket.

MATINEE EVERY SATURDAY AT 2.30.

Business Manager	J. HERBERT JAY
Musical Director	ERNEST BUCALOSSI
Stage Manager	TOM LOVELL

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1.	OVERTURE - - -	"Britain" - - - *Arranged by Ernest Bucalossi*
2.	SELECTION - - -	"Yeomen of the Guard" - - - *Sullivan*
3.	(a) MAZURKA MILITAIRE - - -	- - - *Missa*
	(b) REGIMENTS THAT PASS - - -	Selected - - -

Extracts from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

PRICES OF ADMISSION: Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Grand Circle, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s. BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10.

Telephone No. 4028 GERRARD. Doors open at 8.15, Matinees 2. Commence at 8.45, Matinees 2.30.

"AN ENGLISHMAN'S HOME."

Play, in Three Acts, by "A Patriot," produced at Wyndham's Theatre on Wednesday, Jan. 27.

One of the boldest satires on the British public that has ever been put on the stage was presented on Wednesday when *An Englishman's Home*, announced as being written by "A Patriot," was presented by Mr. Frank Curzon to his patrons at Wyndham's Theatre. It is a complete resumé of all the criticisms on our Army organisation that have been spoken and written in the last ten years; and, of course, the author's attacks are all the more drastic for being presented in the shape of an "object lesson." The scene is the small house in Essex of a certain Mr. Brown, a bumptious Briton with a craze for diabolo. His young friend, Geoffrey Smith, is a typical, self-indulgent, slangy, "cheeky" young clerk, an enthusiastic spectator of football matches. Geoffrey's taste is shared by his sisters, Maggie and Amy; and Paul Robinson, a volunteer who is in love with the former, is in a minority of one in the little circle, being laughed at both by the lads and the lassess. A thick fog and a strike have cut off all communications, and Myrtle Villa is practically isolated. The first intimation of the landing of the troops of the "Empress of the North," who have landed on the Eastern Coast is the entry of Prince Yoland and his lieutenant, Rian Hobart, who put Mr. Brown and Reggie under arrest, and billet themselves on the premises. Then we are shown on the stage what would be the result of a raid in our bemuddled and unprepared state. Robinson dashes down to Brentwood on his bicycle, but finds the population in the greatest confusion, singing patriotic songs in the streets. He returns, utterly exhausted, to take part in the defence of the villa, which is organised by a company of the 6th Volunteer Battalion Blinkshire Regiment, commanded by Captain Finch, a fussy and overbearing officer, very irritable and ignorant of the art of war. The only member of the company who appears to know what to do is the colour-sergeant, and under his direction the place is put into a condition of defence. It is shelled by the enemy from a distance, a bit of shrapnel striking the blatant Reggie as he stands on a table. He falls dead at the end of the second act. In the third the tragic side of war is strongly shown. Some of the volunteers are seriously wounded, and as there are no medical appliances in connection with the corps, the doctor who arrives can do little. The shelling of the villa continues, holes being blown in the walls and roof. The obstinate conceit of Mr. Brown and his silly son cannot, however, be quelled. The former abuses everybody, and the latter finds fault with the regulars, who are now beginning to get into touch with the enemy. The villa becoming untenable, the volunteers are ordered to retire; but Mr. Brown refuses to leave, and after some blundering attempts manages to load a rifle and kill a couple of the enemy's infantry, which is advancing to occupy the position. Prince Yoland, on arriving, treats Mr. Brown as a *franc-tireur* and sends him out to be shot; and the old fellow goes to his death stubbornly, his daughter rushing in and shrieking with horror at her father's fate. The arrival of the English regulars, who have been hurried up from London on motor 'buses, saves the situation, and on this comforting conclusion the curtain falls.

THE author of *An Englishman's Home*, the production of which at Wyndham's has so stirred the patriotic pulse, is Major Guy Lonis Busson Du Maurier, D.S.O., son of the late George Du Maurier, the author of *Trilby*, and brother of the popular actor Mr. Gerald Du Maurier. The new author commanded the 20th Mounted Infantry Regiment in South Africa in 1901 and 1902, being mentioned in dispatches. He became a lieutenant in the Royal Fusiliers (City of London Regiment) in 1885, and is still in the same regiment serving at the present moment with the 3rd Battalion at Pietermaritzburg, Natal.

A PLAY WITH A LESSON.

"AN ENGLISHMAN'S HOME."

LORD ESHER'S VIEWS.

Not for years has a play created such a sensation as has "An Englishman's Home," presented by Mr. Frank Curzon at Wyndham's Theatre on Wednesday night. The author is a military officer, who is, at the moment, abroad, but the play—the story of a foreign invasion of England—was revised and prepared for the stage by Mr. J. M. Barrie and Mr. Gerald du Maurier.

The censor at first refused permission for the play to be produced, but leave was given when it was pointed out that no particular country was aimed at. Mr. Curzon informs us that the invaders in the play are not meant to be Germans. They are simply foreign invaders and do not wear German uniforms.

Viscount Esher, chairman of the County of London Territorial Association, was among those in the stalls at the first performance. His lordship said yesterday to a representative of *The Daily Mail*:

"The play is simply splendid. I hope that provincial companies will be formed to take it all through the great towns. It demonstrates in the first place what an invasion of England would really mean. In it you see the people who do not understand the subject at all—who think national defence does not matter, and who do not realise what is before them if ever a raid on this country happens—brought to understand the real truth.

"On the stage are shown precisely the conditions which the ordinary middle-class householder cannot be brought to believe in, which he ridicules and despises. Here he has examined to hang with some exactitude what he and his whole family will be subjected to should we be invaded.

LESSONS FOR YOUNG MEN.

"A second lesson is to throw into sharp outline before the young people of this country the results of men, otherwise perfectly qualified for the bearing of arms, devoting themselves exclusively to their own amusements, to athletics, and to nothing which is of national import. Contrasted with these are the young men who do take life seriously, yet who do not lack in their military work a large measure of enjoyment.

"A third lesson is to be read in the difference between the people who have treated such serious matters as invasion lightly and those who, like the supposed invaders, have been thoroughly disciplined to the importance of war. This furnishes some of the most remarkable incidents in a brilliant play—one which must suggest to everyone who sees it how necessary some skill in arms must be.

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"I have very slight criticism to make of the play. The captain commanding the company is unlike anyone who would be in such a position now. Possibly for the purposs of art the author has exaggerated the character, and that is, of course, perfectly legitimate, but the fact is that the type exists no longer. The men may be inefficient and ignorant, but no one can regard them as ridiculous. They are brave.

"I hope that not only young men will see this play, but also young women. They have presented to them a picture of their helplessness in face of the commonest wounds in war, which must make them realise how important a position they may occupy in the Territorial scheme. The girls in the play cannot bandage wounds, and seem merely to aid and abet their male friends in despising the one youth who has taken up as his hobby the defence of his country."

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

SATURDAY, JANUARY 30, 1909.

"AN ENGLISHMAN'S HOME."

MR. J. M. BARRIE'S POSITION.

SECOND THEATRE TO BE OPENED.

To the Editor of "The Daily Mail."

Sir, An impression seems to have got abroad that I am in some way connected with the play "An Englishman's Home" at Wyndham's Theatre, kindly allow me to say that I am not, though I wish I were. I have had the smallest share in it.

The mistake has probably arisen through my having been present at two or three of the rehearsals merely as a great admirer of the play and thankful that we had a management with the courage to produce it.

I may add that the piece is entirely the work of one man and that no other person whatever has had any sort of hand in it.

J. M. BARRIE.

Leinster Corner, Lancaster-gate, W.

CENSOR AND 'THE FOLLIES.'

SKIT ON "AN ENGLISHMAN'S HOME" FORBIDDEN.

The Lord Chamberlain has refused to license a skit on Major Du Maurier's play "An Englishman's Home"—now being performed at Wyndham's Theatre—which the Follies had proposed to introduce into their programme at the Apollo Theatre.

The travesty would have played only about ten minutes, but the author and producer, Mr. H. G. Pelissier, was unable to convince the reader of plays that the skit would be accepted by the public merely as a harmless burlesque.

The Lord Chamberlain has authority to refuse a license for any play that he considers, for political or social reasons, undesirable. But it is possible, in the case of a piece in which there are not more than six characters, and which will not occupy more than forty minutes, to produce it at a music-hall even after a license has been refused by the censor.

The reason for refusing a license in the present instance is not quite clear, as the slight plot does not closely follow that of the original, but concerns itself more with alien immigration into England than with an invasion. The reader of plays, however, is understood to have said that any stage performance likely to cause offence to a friendly Power had best be left unperformed, and that therefore the skit on "An Englishman's Home" could not be sanctioned.

25/2/1909

INVISIBLE PLAY.

THE FOLLIES' REPLY TO THE CENSOR.

2/3/1909

The great joke of all the jokes at the performance of "The Follies" last night at the Apollo Theatre was, of course, that "bit" (shall we say?) about the Censor—whether the skit on "An Englishman's Home" was or was not to be permitted. Nobody quite knew whether the whole pother was not a little anticipatory "potted" business of ingenious Mr. Pelissier. So we went to "The Follies" fully prepared to take pot-luck.

Mr. Pelissier made a little speech, deploring the loss of some thousands of pounds' worth of scenery. Then, while we were all listening, the invasion began. The "other" players would play it. Down came the curtain; bang went a shell. Fight and howl as he might, Mr. Pelissier could avail nothing. There was as much gunpowder spent as ever the way at Wyndham's. Who won—"what every invader knows"—nobody quite knew. Perhaps we were conqueror behind the scenes; perhaps not. Anyhow, Mr. Pelissier was saved, though shot in the leg by a foreign barber who used to shave him, and the "fourth wall" collapsed—with glee and Gargantuan applause at the fact that, though censored, Mr. Pelissier had brought off part of his joke—which ought to be the joke of London.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, APRIL 12, 1909.

"ENGLISHMAN'S HOME" IN BERLIN.

HISSED OFF THE STAGE.

(From Our Own Correspondent.)

BERLIN, Sunday.

The first performance in Berlin of "An Englishman's Home" came to a close to-night amid scenes of disorder such as have rarely been witnessed in a Berlin theatre. When the curtain fell the turmoil and confusion in front of the footlights was a counterpart to the uproar of the scene on the stage.

The play was punctuated from the middle of the second act to the final scene with jeers, hisses, catcalls, and tumult, frequently bringing the action to a standstill, and at times threatening to stop the entire performance. The audience was large, fashionable in appearance, and included a fair representation of the professional element of Berlin, the chief of the Kaiser's Naval Cabinet, Herr von Mueller, being one of a number of distinguished persons present.

During the first act the house was comparatively quiet save for occasional mild symptoms of growing restlessness. As the second act progressed the noises, principally from the upper sections of the theatre, became louder, and at last broke out in a sustained chorus of vigorous booing. A trifling blaze at one side of the stage, due to the ignition of a fragment of scenery during the "bombardment" in the last act, alarmed some of the spectators, who started to leave. This contributed to the general confusion.

The revised version of the play, as given to-night, concludes with the invading force in triumphant possession of the stage. If the change, defined as a "concession to local sentiment," was intended to secure a favourable reception it failed. The invaders' victory, like the inefficiency of the English soldiers, was greeted with ironic laughter. Other incidents of the play, sensational or ludicrous, met much the same fate. There was some attempt at applause following the first act, but it was speedily stifled.

How far Berlin's refusal to take the play seriously was due to the character of the performance it is hard to say, but it is noteworthy that the demonstrations of disapproval seemed to be directed most at those portions of the play where the action dragged. The impression was that the audience was not offended, but bored. Whether the play, advertised to run for a week, will be withdrawn to-morrow could not be decided to-night.

WYNDHAM'S THEATRE

Lessee & Manager - - Mr. FRANK CURZON.



The Great Invasion Play,

AN ENGLISHMAN'S HOME

"AN ENGLISHMAN'S HOME."

THE KAISER'S VIEWS.

(From Our Own Correspondent.)

April 15 1909. BERLIN, Thursday.

It is stated in Court circles, says the *Boersen Courier*, that the Kaiser evinced great interest in the fate of "An Englishman's Home" in Berlin. Shortly before leaving Potsdam for Corfu the imperial entourage discussed the disturbances at the first performance of the play here.

The Kaiser, overhearing the discussion, remarked that he knew the contents of the play well. He added that books and long articles concerning all kinds of possibilities of invasion had been written, and that now, regrettably, the stage had been made the scene of political propaganda.

It was perfectly natural, the Emperor is reported to have said, that such pieces should seek to enforce their "lessons" by crass contradictions. That fact might be welcomed, as German audiences, which were rather fastidious, were always repelled by crass treatment of subjects. It was in no way good for the relations of nations if they were brought into political opposition to each other on the stage.

"An Englishman's Home" was a piece written for a certain group of Englishmen. Consequently it was impossible in Germany to admire the play, and in Berlin it met with a rebuff.

"The rebuff shows," the Kaiser is said to have concluded, "that we are far from feeling satisfaction at the weaknesses presented by other countries." As far as he was acquainted with English family life it in no way corresponded with that depicted in the play.

"ENGLISHMAN'S HOME."

(From Our Own Correspondent.)

BERLIN, Tuesday.

"An Englishman's Home," after two performances in Berlin, has been withdrawn from the stage.

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LYRIC THEATRE.

Lessee—Mr. WILLIAM GREET

Under the Management of **Mr. TOM B. DAVIS.**

Mr. LEWIS WALLER

ON TUESDAY, FEBRUARY 2ND, 1909, AND EVERY EVENING AT 8.15,

"THE CHIEF OF STAFF"

A Play in Four Acts,

By RONALD MAC DONALD.

General Sebastian de Solatierra	Mr. WILLIAM HAVILAND
Colonel Stephen Cavendish	Mr. LEWIS WALLER
Major Dennis O'Driscoll	Mr. A. E. GEORGE
Guillermo Herrero	Mr. SHIEL BARRY
Sergeant Baltazar	Mr. CRONIN WILSON
Pedro Costanza	Mr. S. J. WARMINGTON
Jaime	Mr. REGINALD DANE
Marcos	Mr. CATON WOODVILLE
Frasquito	Mr. GEORGE COURTNEY
A Despatch Rider	Mr. PATRICK DIGAN
Engracia de Solatierra	Miss AURIOL LEE
Iduna de Solatierra...	Miss EVELYN D'ALROY
Lola	Miss MADGE TITHERADGE

The Action takes place in an Inland Republican State of South America.

Act I.	*The Garden of the Presidencia*
Act II.	*The Loggia of the Presidencia*
Act III....	*The same.* (*Three weeks later*)
Act IV....	*The Log Cabin on the Condor's Ridge*

The scene is laid in an inland Republican State of South America, the President of which, General Sebastian do Solatierra, has for right-hand man and trusted comrade an English adventurer called Stephen Cavendish. Cavendish has been wounded in a recent engagement, and the President's wife, in nursing him, has fallen in love with her patient. Cavendish never lets women "count for anything"; but the Signora Engracia makes love to him so warmly that he does not entirely repel her advances. The situation is becoming dangerous when the President's step-daughter Idnna interposes to save the Signora, to whom she is deeply attached, from ruin. She has an interview with Cavendish, in which she tells him frankly that she detests her cold-blooded, mereiless character, and will do all she ean to prevent the affair with Signora Engracia from going any further. Her opportunity for interference soon comes. The General sees his wife and Cavendish together, and starts with loaded revolver to defend his honour; but when he surprises the Colonel with a veiled lady in his arms, it turns out to be Iduna, who has taken this means of saving her step-mother's life. "After what you have seen, General," says Cavendish, "I have only to nsk you for the hand of your daughter!"

In the second act there is much plot and counter-plot. The villains of the piece are Guillermo Herrero, a repulsive anarchist, who is secretly in love with Iduna; Pedro Costanza, a rascal whose life the too-generous General has spared; and Lola, a native girl of very fertile invention, who, with Herrero's help, concocts a most complicated scheme. The General leaves the Presidencia to suppress a revolt outside the city, and the villains having cut one of the telephones, and drawn the cartridges from Cavendish's revolver, come upon him with Iduna. The Colonel, however, has discovered that his weapon has been unloaded, and has hidden another in the sling in which he sustains his recently-injured nrm. The ruffian's cover him with their weapons, disarm him as they think, and order him to sign an order to release the rebel prisoners from the gaol. He pretends to consent, and when they drop their revolvers, draws his reserve "gun" and shoots them down one after the other. Herrero, dying, confides to Iduna the details of a plot by which Cavendish is to be decoyed to a log cabin on the "Condor's Ridge," to which Engracia, her escort drugged, will be conveyed, the General then being informed that his wife is unfaithful to him, and induced to start for the spot and shoot the despoiler. In order to substantiate the statement, the artful Lola has secured two of Engracia's letters, and placed an affectionate epistle from her to her husband, beginning "my darling," in the envelope directed to Cavendish.

The last act takes place at the hut in the hills. Cavendish arrives, realises the situation, and prepares for the worst. Iduna, who has, by this time, fallen in love with Cavendish, follows, and is placed in a side apartment with Engracia. The general makes his appearance as expected, and endeavours to force a duel upon the Colonel, who at last, by circumstantial evidence, manages to convince her friend of the tricks that have been played. Iduna confesses her love for Cavendish, Costanza is executed, and Engracia, who has returned heart and soul to her marital allegiance, is entirely reconciled to her husband.

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GARRICK
THEATRE.

3/2/09

Orch. Stall

Row K

No 5

WEDNESDAY, FEBRUARY 3RD, 1909, AT 8 O'CLOCK,

Mr. BOURCHIER and Mr. CHARLES FROHMAN

PRESENT

"SAMSON"

A Play in Four Acts,

By HENRY BERNSTEIN.

Jacques Brachard	... ...	Mr. BOURCHIER
Jérôme Le Govain	... ...	Mr. CHARLES BRYANT
Marquis d'Andeline	... ...	Mr. ARTHUR WHITBY
Maximilien ...	... (his Son) ...	Mr. KENNETH DOUGLAS
Flach	... ...	Mr. LEON QUARTERMAINE
Marcel de Fontenay	... ...	Mr. BERTRAM FORSYTH
Jean	... ...	Mr. WILLIAM BURCHILL
Josef	... ...	Mr. CHARLES VERNON
Zambo	... ...	Mr. ALFRED BRISTOWE
		Mr. DOUGLAS IMBERT
Waiters... ...	... ...	Mr. NEWTON DUNNE
Anne-Marie Brachard	... ...	Miss VIOLET VANBRUGH
Marquise d'Andeline	... ...	Miss MARIE ILLINGTON
Elise Vernette ...	... ...	Miss EDYTH LATIMER
Suzanne D'Elgarde	... ...	Miss MARGARET VIVIAN
Clotilde... ...	... ...	Miss PAMELA GAYTHORNE

The action of the play passes in Paris at the present time.

ACT I. ...	... ...	... *At the d'Andelines*
ACT II. ...	... ...	... *At the Brachards*
ACT III. ...	... ...	... *At the Hotel Ritz*
ACT IV. ...	... ...	... *At the Brachards*

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The success of the English version of Mr. Henry Bernstein's *Samson* at the Garrick Theatre on Wednesday was fully and confidently expected. The main idea of the piece is so strong that it would have prevailed even with less excellent treatment, literary and dramatic, than that given to it by the anonymous translator and by Mr. Arthur Bourchier and his company. There can be little doubt that *Samson* is destined to fill the Garrick Theatre for many months to come.

The hero, Jacques Brachard, is an immensely rich Paris financier, who began life in a Marseilles slum, and by wit, perseverance, and lucky speculations has made himself one of the monarchs of the Bourse. He has fallen in love with Anne-Marie Brachard, the daughter of the Marquis and Marquise d'Andeline, and has been allowed to marry her on the clear understanding that she does not love him and never can. Brachard's connection with the family has caused the friends of the Andelines to give them the cold shoulder, but has led to the enrichment of the family by his advice as to their speculations. Brachard has also made the fortune of a scamp of good family named Jérôme le Govain, who, when in reduced circumstances, was engaged to a wealthy widow, Elise Vernette, whom he deserted when he became rich, though he had borrowed largely from her in his poverty. Having got rid of her brutally, Le Govain is making love to Anne-Marie, who repels his attacks feebly, and eventually assents to his proposal that, while Brachard is absent for a couple of days in London, she shall come with him to a supper-party at the Café de Paris. Elise, who has frequented such gatherings for the sake of being near Le Govain, with whom she is still infatuated, and who is under deep obligations to Brachard, who has helped her when she was in trouble, gives the financier a hint of what is going to take place, and advises him, while letting it be thought that he has gone to England, to remain in Paris and knock at his wife's bedroom door at midnight.

The next act takes place at the Brachards' house, where the Marquis and Marquise, summoned by a watchful maid-servant, have hurried to learn that Brachard, getting no reply to his knocking, has broken down the door of his wife's bedroom. Brachard enters; and soon after Anne-Marie returns from her supper party. After dismissing the parents, the financier has an explanation with his wife, and, after angry resistance on her part, extracts from her the name of the man who took her to the Café, and an account of her adventures there. It appears that the behaviour of the party was so outrageous that Anne-Marie fled from the place in horror. Brachard locks his wife in her room, and then telephones to his man of business to meet him early on the following morning for extensive operations on the Bourse.

The scene of the third act—the strong one of the play—is laid in a room at the Hotel Ritz, Paris. Here Brachard has a serious conversation with his agent Flack, who is reluctant to carry out Brachard's instructions, but is sternly ordered to do so by the financier, who has determined to ruin de Govain by causing Egyptian copper shares, in which the treacherous scoundrel has invested all his money, to go down to a low level. Flack represents that, in order to accomplish this it will be necessary to jeopardise Brachard's whole fortune; but the agent is told to go on selling Egyptians to the bitter end. Having made his enemy's downfall certain, Brachard asks him to breakfast, and having told him what his punishment is to be, prevents him from leaving the room to interfere with the manœuvres on the Bourse. Le Govain, furious, tries to stab Brachard with a sword stick; but the ex-dock-hand is too strong for him, and deprives him of his weapon, contemptuously refusing to give the practised duellist "satisfaction." When the panic is assured, and the paper-boys are crying the news of it in the streets, Brachard releases his prisoner, and has a grotesque paroxysm of triumph.

In the last act Brachard is ruined, and has been requested by the Minister to leave Paris. Anne-Marie's parents want her to obtain a divorce; but she refuses to desert her husband now that he is in trouble, and the play ends with every prospect of his winning his wife's love.

"HAMLET" AT THE SHAFTESBURY

Shakespeare's tragedy, revived at the Shaftesbury Theatre on Monday, Feb. 8.

Claudius	Mr. Frank Tyars
Hamlet	Mr. H. B. Irving
Polonius	Mr. Tom Reynolds
Laertes	Mr. Eric Maxon
Horatio	Mr. Stanley Howlett
Osric	Mr. H. C. Hewitt
Rosencrantz	Mr. Arthur Curtis
Guildenstern	Mr. J. Patric Curwen
Marcellus	Mr. B. A. Pittar
Bernardo	Mr. H. Hilliard
Francisco	Mr. Norman MacOwan
Reynaldo	Mr. W. Graham
First Player	Mr. S. Beaumont
Second Player	Mr. W. Cass
Priest	Mr. H. R. Cook
First Gravedigger	Mr. Charles Dodsworth
Second Gravedigger	Mr. George Silver
Ghost of Hamlet's Father	Mr. Frank Cochrane
Gertrude	Miss Eily Malyon
Ophelia	Miss Dorothea Baird
Player Queen	Miss E. Frances Davis



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Waters, J.

DUKE OF YORK'S THEATRE

Sole Lessee and Manager - CHARLES FROHMAN

TUESDAY, FEBRUARY 9th, 1909 at 2.45

SPECIAL REPRESENTATION

OF SCENES FROM

J. M. BARRIE'S

PETER PAN

BY KIND PERMISSION OF

CHARLES FROHMAN

By the JUVENILE MEMBERS of the DUKE OF YORK'S THEATRE COMPANY.

Mrs. Darling	Miss IVY KNIGHT
Mr. Darling	Master ERNEST HOLLOM
Wendy	Miss BERYL ST. LEGER
John	Master VICTOR PIERPOINT
Michael	Master WILLIE HOLLOM
Peter	Miss TESSIE PARKE
Eliza	Master H. HOLLOM
Captain Hook	Master HERBERT HOLLOM
Nana	Master J. CHILD
Smee	Master W. G. MANNING
Starkey	Master W. CHILD
Cecco	Master GORDON CARR
Mullins	Master MARINI
Nibs	Master BEN ROSE
Tootles	Miss ALICE ROBINSON
1st Twin	Master ERNEST HOLLOM
2nd Twin	
Curly	Master A. HALL
Slightly	Master BARNES
Tiger Lily	Miss ALICE ROBINSON
Jukes)	Master J. CHILD
Cookson)	
Noodler	Master LESLIE OSWELL

Produced under the direction of Master HERBERT HOLLOM.

J. Miles & Co. Ltd., Wardour Street, W.

THURSDAY, FEBRUARY 11TH, AT 8.30

MATINEES, WEDNESDAYS AND SATURDAYS, AT 2.

A Comedy in Three Acts entitled

By WILFRED T. COLEBY

DICK CHEAWOOD	MR. C. M. HALLARD
BENT	MISS MARGARET MURRAY
CHECKLEY	MR. W. LEMMON WARDE
LORD STRELLAND	MR. NORMAN MCKINNEL
THE REV. PHILIP PRESTON	MR. ERNEST YOUNG
MRS. COLLINS	MISS GERTRUDE SCOTT
LADY DARNAWAY	MISS FRANCES IVOR
PAMELA GREY	MISS ATHENE SEYLER
BILL CHEAWOOD	MR. DENNIS EADIE
FREDA SAVILLE	MISS LENA ASHWELL
JACK CARSTAIRS	MISS OLIVIA
PEGLER	MR. W. FAZAN

ACT I. The Hall, Nethercote Grange. Afternoon.
ACT II. Pamela's Bed-room. Evening.
ACT III. The same as Act I. Next Morning.

Scenery by J. HARKER

Dresses by POWER, 132, Sloane Street. Wigs by GUSTAVE

Musical Director - - -	MR. STANLEY HAWLEY
Stage Manager - - -	MR. MAITLAND DICKER
Assistant Stage Manager -	MR. HERBERT CHOWN

FOR PROGRAMME OF MUSIC SEE PAGE 6.

The Refreshment Bars are under the direct control of the Management.

A special feature is made of Afternoon Teas in the foyer at Matinees during and after the performance.

Opera Glasses may be obtained on hire from the Attendants.

No charge is made for the use of the Cloak Rooms and no gratuities are allowed.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages, and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.

PROPRIETRESS - - - - - MISS LENA ASHWELL.

BUSINESS MANAGER - - - MR. WALTER MAXWELL.

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Waters, J.

KINGSWAY
THEATRE

11/2/1909

Stall

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To be retained

The heroine, Freda Saville, is an "advanced" young woman, who has been betrayed into a false marriage with a man who already had a wife. The result was a boy; but as the father was killed in a frontier war in India and the child was taken care of by some friends, no harm has ensued to Freda, who has come home to England and has fallen in love with Dick Chetwood, a wealthy country gentleman. Dick's brother Bill, a blunt, rough individual, who has returned a rich man from Buenos Ayres, has won the heart of Miss Pamela Grey, a weak and silly girl, who uses the latest slang and wants to appear in a Mand Allan costume at an amateur entertainment. Pamela puts down all her folly to Freda, in earlier days, having preached emancipation to her; but Freda, who has now renounced her unorthodox opinions, implores Pamela not to go out with Bill Chetwood to Buenos Ayres as his mistress, as the flighty young person is preparing to do. Dick has generously offered to hand over part of his estates to Bill; and Freda tells the latter that, if he does not give up his intention of taking Pamela away unwed she—Freda—will use her influence to stop the transfer. In answer, Bill informs Freda that he knows all about the child, and will mention the matter to Dick if Freda does not withdraw her opposition to the gift of the estate. Then Freda takes out a revolver, and threatens to blow Bill's brains out unless he promises not to seduce Pamela. This is the strong point of the play. Freda says she will count five and then fire. At the word "four" Bill snatches at the pistol, but is wounded in the arm, the noise of the shot being accounted for to the aroused household by a visit from an imaginary burglar.

In the last act a rich neighbour, Lord Strelland, who knows Freda's secret, offers to be silent if she will let him adopt the child, now a fine boy. Freda refuses, and confesses all to Dick, who maintains their engagement; and Bill, after some difficulty, is induced to marry Pamela by special licence.

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LYRIC THEATRE.

Lessee—Mr. WILLIAM GREET

Under the Management of **Mr. TOM B. DAVIS.**

EVERY EVENING AT 8.30

THE ROMANTIC ENGLISH COMEDY IN FOUR ACTS

BY

BOOTH TARKINGTON AND E. G. SUTHERLAND,

ENTITLED

"MONSIEUR BEAUCAIRE"

Monsieur Beaucaire ...	Mr. LEWIS WALLER
Duke of Winterset ...	Mr. FRANKLIN DYALL
Major Molyneux ...	Mr. REGINALD DANE
Lord Townbrake ...	Mr. CRONIN WILSON
Mr. Bantison ...	Mr. GAYER MACKAY
Mr. Rakell ...	Mr. A. E. GEORGE
Mr. Bicksett ...	Mr. ALEC F. THOMPSON
Beau Nash ...	Mr. HERBERT JARMAN
Captain Badger ...	Mr. S. B. BRERETON
Marquis de Mirepoix ...	Mr. SHIEL BARRY
Francois ...	Mr. H. SAVILLE
Jolliffe ...	Mr. S. J. WARMINGTON
Servant ...	Mr. CATON WOODVILLE
Lady Mary Carlyle ...	Miss GRACE LANE
Lucy Rellerton ...	Miss MADGE TITHERADGE
Mrs. Mabsley ...	Miss GWENDOLIN FLOYD
Lady Rellerton ...	Miss MAY CHENERY
Miss Presbury ...	Miss DOROTHY DIX
Miss Paitelot ...	Miss MAUD DIGAN
Miss Purlitt ...	Miss MAUD VYSE
Countess of Greenbury ...	Miss MINNIE GRIFFIN

Misses Storey, Sarll, Bloomfield, Rayne, Lane

Messrs. Cushing, Langley-Bill, McGuinness, Sarll, Bailey, Baxendell, Courtney

The Action of the Play takes place at Bath—Period 1735.

"CHARLES THE FIRST" AT THE SHAFTESBURY.

Play, in Four Acts, by W. G. Wills, Revived on Monday, Feb. 15.

Charles the First	MR. H. B. IRVING
Oliver Cromwell	MR. FRANK TYARS
Marquis of Huntley	MR. TOM REYNOLDS
Lord Moray	MR. ERIC MAXON
Ireton	MR. B. A. PITTAR
First Cavalier	MR. STANLEY HOWLETT
Second Cavalier	MR. H. C. HEWITT
Attendant	MR. J. PATRIC CURWEN
Queen's Page	MR. ARTHUR CURTIS
Roundhead Captain	MR. W. GRAHAM
Prince James	MISS FLORENCE WAUDBY
Princess Elizabeth	MISS ELSIE VINEAU
Lady Eleanor	MISS ELLY MALYON
Queen Henrietta Maria	MISS DOROTHEA BAIRD

LYRIC THEATRE Lessee: Mr. W. GREET
Under the Management of Mr. TOM B. DAVIS

On Monday, February 15th, 1909,



As "Monsieur Beaucaire."

For 12 Evening Performances & 2 Wednesday Matinees, Feb. 17th & 24th
Doors Evenings at 8 Matinees at 2

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"THE DANCING GIRL."

Drama, in Four Acts, by Henry Arthur Jones.
Revived at His Majesty's Theatre on Tuesday, Feb. 16.

TUESDAY, FEBRUARY 16TH AND EVERY EVENING AT 8.40.

The Dancing Girl

By HENRY ARTHUR JONES.

Duke of Guisebury	Mr. TREE
Hon. Reginald Slingsby	Mr. A. VANE-TEMPEST
David Ives	Mr. LOUIS CALVERT
Mr. Crake	Mr. G. W. ANSON
Mr. Goldspink	Mr. CHARLES QUARTERMAINE
John Christison	Mr. BASIL GILL
Augustus Cleevers	Mr. WALTER R. CREIGHTON
Captain Leddra	Mr. PATRICK KIRWAN
Charles	Mr. NORMAN PAGE
Servant	Mr. HENRY MORRELL
Sybil Crake	Miss MARIE LÖHR (By arrangement with Mr. CYRIL MAUDE.)
Lady Bawtry	Miss ROSINA FILIPPI
Lady Brislington	Miss JULIET HARDINGE
Faith Ives	Miss VERA COBURN
Mrs. Christison	Miss MURIEL ALEXANDER
Mrs. Leddra	Mrs. E. H. BROOKE
Sister Beatrice	Miss VALENTINE
Drusilla Ives	Miss ALICE CRAWFORD

ACT I.—The Beautiful Pagan.

SCENE—The Isle of Endellion. (Two years pass between Acts 1 and 2)

ACT II.—The Broken Bowl.

SCENE—Diana Valrose's Boudoir, at Richmond. (Six months pass between Acts II. and III.)

ACT III.—The Last Feast.

SCENE—Reception Room at the Duke of Guisebury's Town House, St. James's Park.

(Two years pass between Acts III. and IV.)

ACT IV.—The Desired Haven.

SCENE—John Christison's Cottage at Endellion.

THE HICKS THEATRE,

Shaftesbury Avenue, W.

TO-NIGHT, Wednesday, February 17th, 1909, at 8 o'clock,

CHARLES FROHMAN

PRESENTS

ELLALINE TERRISS

(by arrangement with SEYMOUR HICKS)

In a New Play with Music,

"The Dashing Little Duke"

BY

SEYMOUR HICKS.

Music by FRANK E. TOURS. Lyrics by ADRIAN ROSS.

The Chevalier de Matignon		C. HAYDEN COFFIN
The Baron de Bellechasse		SAM WALSH
Lieutenant Armand de Solitcau	of the King's Dragoons	FRANK WILSON
An Officer of Dragoons		HENRY FRANKISS
Dubois	Richelieu's Valets	LAWRENCE CAIRD
Merlac		FREDERICK VIGAY
Lepas	(a Dancing Master)	M. PROTTI
Moulinet	(a Hairdresser)	HUGHES CROISE
Fleury	(a Florist)	CHARLES LE GALLEY
Canif	(a Manicurist)	ROLAND CHESTER
The Abbé de la Touche	AND (Richelieu's Tutor)	COURTICE POUNDS
The Duchesse de Bourgogne		LOUIE POUNDS
The Duchesse de Noailles		MAUD MILTON
Diane de Noailles	(Richelieu's Wife)	ELIZABETH FIRTH
Césarine de Noce	(a Maid of Honour)	CORALIE BLYTHE
The Baronne de Bellechasse		FLORENCE WOOD

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Mdlle. Geneviève de Fauvepre	Maids of Honour to the Duchesse de Bourgogne	MAY KENNEDY
,, Juliette de Laubriet		DORIS STOCKER
,, Antoinette de Preselles		RENA GOLDIE
,, Marie de Mortemer		MARIE BRENDA
,, Celestine de Gallifet		CARINA CLIFF
,, Claire de Viennez		MABEL WATSON
,, Madeleine de Maugars		ROSIE CHESNEY
,, Violette des Vaux		DINI GRAHAM
,, Cécile du Grand Vivier		NELLIE PRYOR
,, Élise de Gontaut		MILLICENT FIELD
,, Hélène de Laundal		GWENDOLINE D'ARCY
,, Thérese de Belair		EILEEN CHISHOLM

AND

The Duc de Richelieu . . . . . LILALINE TERRISS

Dancers, Courtiers, Soldiers, Court Ladies, Florist, Manicurists, &c., &c.

Act I. **The Anté-Room to the Presence Chamber in the Palace of Versailles.** Evening.

Act II. **In Richelieu's Apartments, Paris.** *Joseph Harker*
Two days later. Morning.

Act III. **In the Garden of Richelieu's House at St. Cloud.**
The same Evening.

Dances and Choral Effects by FRED FARREN.

Dresses specially designed by PERCY ANDERSON. Ladies' Dresses, Acts I. and II., executed by Miss NASH. Gentlemen's Costumes, also Ladies' Dresses, Act III., by J. B. SIMMONS & Co., 7 & 8, King Street, Covent Garden.
The Duchesse's Coiffure arranged by M. FELIX BERTRAND, 19, Warwick Street, Regent Street.
Wigs by CLARKSON.

THE PLAY PRODUCED BY SEYMOUR HICKS.

Orchestra under the Direction of the Composer.

The Original Novelisation of this Play from the French of MM. BAYARD & DE MANOIR was made by OSMOND SHILLINGFORD and AUBREY BOUCICAULT

General Manager for CHARLES FROHMAN — **W. LESTOCQ**

PRICES.

Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 6s.
Upper Circle, 5s. and 4s. Pit, 2s. 6d Gallery, 1s.

Business Manager — **OSCAR BARRETT, Jun.**

Extract from the Rules made by the Lord Chamberlain:—1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The Duc de Richelieu is the youthful hero of the story. Still in his teens, he has become the husband of the prond but beautiful Diane de Noailles. There is, however, a clause in the marriage contract according to which the Duke is not to be permitted to see his charming wife for one year, except in the presence of her mother, the Duchesse de Noailles. The Duke naturally rebels at this unreasonable restriction, and makes it pretty plain that he has not the least intention of complying with it. But the relative of the great Cardinal is a dashing but not by any means a discreet young man, and this is evidenced by the fact that he openly boasts of the favour shown him by the Duchesse de Burgoyne, the result being that the offended lady makes him an object of ridicule to the whole of the Court by treating him as a saucy boy, and publicly presenting him with a box of sugar-plums. The Chevalier de Matignon is in love with the Duc's wife, and as she has shown disdain for her husband, the Chevalier suggests that he should have his revenge by flirting with other young women. But by means of a letter addressed by the amorous Chevalier to Diane the Duke learns of his treachery, and resolves to fight him. When the Duchesse, who really loves her husband, hears of his intention she falls to the ground in a dead swoon. The duel takes place in the last act, and of course the Chevalier, expert swordsman though he be, is defeated. And in spite of the objectionable "clause five" in the marriage contract, the Duke and Duchesse resolve that their honeymoon shall no longer be delayed, and this brings the story to a happy ending.

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THE AFTERNOON THEATRE.

A Comedy in Three Acts by HENRY JAMES.

Captain Yule		Mr. FORBES-ROBERTSON
Mr. Prodmore		Mr. EDWARD SASS
Chivers	*(an old servant)*	Mr. IAN ROBERTSON
A Young Man		Mr. ALEXANDER CASSY
Mrs. Gracedew		Miss GERTRUDE ELLIOTT
Cora		Miss ESME HUBBARD

English Tourists—Messrs. S. T. PEARCE, PILLING, TYNDALL, STEWART, GAZE, BOAG.
Misses LILY PRICE, MABEL GILL, ROBERTS, JULIET HARDINGE.

American Tourists—Messrs. W. RINGHAM, WILMOT, C. B. VAUGHAN.
Misses MAUD BUCHANAN, SYLVIA BUCKLEY, WHITAKER.

SCENE—The Central Hall of an old English Country House. Time—The Present.

Intervals of Five Minutes only between the Acts.

To be followed by

(Previously called "The Sacrament of Judas.")

A Play in One Act by LOUIS TIERCELIN, done into English by LOUIS N. PARKER.

Jacques Bernez		Mr. FORBES-ROBERTSON
The Count of Kervern		Mr. BEN WEBSTER
Chapin	*(Representative of the People)*	Mr. IAN ROBERTSON
Jean Guillou		Mr. ERNEST HENDRIE
Jeffik Guillou		Miss GERTRUDE ELLIOTT

A SQUAD OF SOLDIERS.

The scene is laid at St. Michel-en-Grave (Brittany), in the month of January, 1793.

Scenes, Costumes and Properties, from Designs by JOHN KELT.

Stage Manager Business Manager	For Mr. Forbes-Robertson	Mr. IAN ROBERTSON. Mr. SHAD FROST.

THE AFTERNOON THEATRE.

18/2/1909

Mr. Forbes-Robertson's programme at His Majesty's on Thursday afternoon contained an interesting and extremely well-written three-act comedy by Mr. Henry James, entitled

"THE HIGH BID."

The only complaint one can advance against Mr. Henry James's dramatic effort is that the dialogue in the piece is a little too discursive, particularly in the first act, for stage purposes, although it might read exceedingly well in a novel. The theme and plot of the play are not exactly new; but, for the matter of that, we are frequently told that nothing is new under the sun; and if Mr. James has decided to exploit an old idea, at least it can be said to his credit that his treatment of it is somewhat original, and that, moreover, the treatment is such as one would expect from a literary man of Mr. James's eminence. All the scenes are laid in the central hall of an old English country house, the ancestral seat of Captain Clement Yule. The property, by virtue of mortgages and other encumbrances, really belongs to the wealthy Mr. Prodmore, whose desire it is to hand it back, without price or payment, to Captain Yule. But, as in most transactions, not only in business but in love, there is the question of a *quid pro quo*, and in Mr. Prodmore's case the stipulation is that the Captain shall bestow upon his daughter the name and dignity of an old family. The girl, Cora, is already in love with a youthful nincompoop, and in the first act she is carefully tutored by her father as to the style of manner and behaviour she shall adopt in the presence of the prospective husband who has been chosen for her. "Be charming!" says old Prodmore, and the dutiful daughter undertakes to observe the injunction. When Captain Yule arrives, with, of course, preconceived notions as to what is expected from him, Mr. Prodmore, with business-like acumen and alacrity, speedily plunges into the question of the marriage proposition that has been, of course, previously laid before the gallant Captain. An introduction to Cora follows, and Yule indicates his feelings towards that lady in what may be termed a negative fashion; that is, he pays her the least possible attention that a gentleman could pay to the daughter of his host. Another of Mr. Prodmore's guests is a young and fascinating American widow, Mrs. Gracedew, and as soon as she and Yule meet there is a mutual falling in love. Mrs. Gracedew goes into raptures over everything in the quaint, historic old family seat, and as, during the exchanging of confidences, she learns that the house is about to pass from the Yule family, she urges him to accept Mr. Prodmore's terms, even to rejecting his political beliefs and becoming a Conservative member of Parliament—as suggested by Mr. Prodmore—so as to save to himself and his possible posterity the ancient home of his ancestors. Down in her part of the world, she tells him, men hesitated at nothing that brought them material wealth and happiness. He promises her that he will act upon her advice, and goes off in search of Mr. Prodmore. Meanwhile, Cora comes to Mrs. Gracedew, and frankly and somewhat tearfully admits to that lady that she really has not any affection for Captain Yule—there is someone she likes infinitely better, and she would welcome an opening out of the entanglement her father has woven for her. Mrs. Gracedew is delighted to hear all this, and she extracts an undertaking from Cora that if Captain Yule proposes to her she will refuse him. And Cora runs away to join The Young Man upon whom her heart is truly set. When Mr. Prodmore re-enters the hall, Mrs. Gracedew informs him that his daughter has run away with The Young Man. After Mr. Prodmore's anger has subsided a little, Mrs. Gracedew offers him £50,000 for the manor house. He reminds her of the exalted value she put upon the place and its contents while describing them to a party of tourists, and he will not accept a less sum than £70,000. Mrs. Gracedew agrees to pay this amount, and she makes a present of the property to Captain Yule, and, of course, another wedding is arranged.

The second and concluding piece was

"A SOUL'S FIGHT."

The Play, in one act, by Louis Tircelin, done into English by Louis N. Parker.

Jacques Bernez .....Mr. FORBES-ROBERTSON
Chapire .....Mr. IAN ROBERTSON
The Count of Kervern .....Mr. BEN WEBSTER
Jean Guillou .....Mr. ERNEST HENDRIE
Jeffik Guillou .....Miss GERTRUDE ELLIOTT

This piece originally bore the title *The Sacrament of Judas*, and the poignant tragedy it contained formed a powerful contrast to Mr. James's quiet comedy. The part of the man (Jacques Bernez) who renounces his priestly vows, then gives absolution to his rival in love, and finally makes a sacrifice of his own life in order that his aristocratic enemy may get safely away from the Republican soldiers, was enacted with all the dramatic vigour and intensity of feeling of which we know Mr. Forbes-Robertson to be capable. Miss Gertrude Elliott as Jeffik Guillou struck a deep note of pathos in the scene where Bernez threatens to betray the Count to the Representative of the people, and won much sympathy. Mr. Ben Webster as the Count of Kervern presented a courtly appearance, and furnished an appropriate realisation of the character; while Mr. Ian Robertson as Chapire and Mr. Ernest Hendrie as Jean Guillou submitted admirable interpretations of these rôles.

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EVERY EVENI

WILL BE ACTED

"THE PRISONER OF ZENDA."

Romantic Play in a Prologue and Four Acts, adapted from Anthony Hope's story by Edward Rose, revived at the St. James's Theatre, on Thursday, Feb. 18.

THE PRISONER OF ZENDA

A Romantic Play in a Prologue and Four Acts,

Adapted from ANTHONY HOPE'S Story by EDWARD ROSE

CHARACTERS OF THE PROLOGUE:

Prince Rudolf	(*The Red Elphberg, Heir Apparent to the Throne of Ruritania*)	Mr. George Alexander
Duke Wolfgang	(*The Black Elphberg, his Cousin*)	Mr. Frank Cooper
Gilbert, Earl of Rassendyll		Mr. Walter Maclean
Horace Glyn ...	(*a Young Diplomatist*) ...	Mr. Reginald Owen
Jeffreys ...	... (*an Old Servant*) ...	Mr. E. Vivian Reynolds
Giffen	... (*a Servant*) ...	Mr. Ashton Pearse
Amelia, Countess of Rassendyll	(*Sister to Horace Glyn*)	Miss Lydia Bilbrooke

Period of Prologue, 1733. Scene—Lord Rassendyll's House in London.

CHARACTERS OF THE PLAY:

Rudolf the Fifth	(*The Red Elphberg, King of Ruritania*)	Mr. GEORGE ALEXANDER
Rudolf Rassendyll	(*a Young Englishman*)	Mr. FRANK COOPER
Michael, Duke of Strelsau	(*The Black Elphberg*) ...	Mr. ALFRED BRYDONE
Colonel Sapt	(*an Old Soldier*)	Mr. REGINALD OWEN
Fritz von Tarlenheim	... ...	Mr. VERNON STEEL
Captain Hentzau	*Followers of Duke Michael*	Mr. HENDERSON BLAND
Detchard		Mr. BEN WEBSTER
Bertram Bertrand	(*a young English Artist*) ...	Mr. F. J. ARLTON
Marshal Strakencz	... ...	Mr. ASHTON PEARSE
Lorenz Teppich ...	(*Chancellor of Ruritania*) ...	Mr. HENRY KITTS
Franz Teppich ...	(*his Brother, Mayor of Strelsau*)	Mr. E. VIVIAN REYNOLDS
Lord Topham ...	(*English Ambassador*) ...	Mr. ROHAN CLENSY
Ludwig	*Retainers at Tarlenheim* ...	Mr. SYDNEY HAMILTON
Toni		Mr. F. SINCLAIR
Josef	... ...	Miss STELLA PATRICK CAMPBELL
Princess Flavia ...	... ...	Miss FRANCES DILLON
Antoinette de Mauban	... ...	Miss BEATRIX DE BURGH
Frau Teppich ...	... ...	

Ladies, Courtiers, Ambassadors, Soldiers, &c., &c.

Time—The Present Day. The Action of the Romance takes place in the Kingdom of Ruritania during the reign of King Rudolf V.

Mr. GEORGE ALEXANDER appears as Prince Rudolf in the Prologue, as Rudolf Rassendyll and Rudolf the Fifth in Acts I., II. and III., and in Act IV. as the imprisoned King and Rassendyll.

ACT I. ... ... IN THE FOREST NEAR ZENDA.
CONCERNING THE COLOUR OF MAN'S HAIR.

ACT II. ... ... WINTER PALACE AT STRELSAU.
A FAIR COUSIN AND A DARK BROTHER.

ACT III. ... ... THE CASTLE OF TARLENHEIM.
THE KING CAN DO NO WRONG.

ACT IV. ... ... THE CASTLE OF ZENDA.
IF LOVE WERE ALL.

The Scenery painted by W. HANN and W. RAPHAEL.

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"SHE STOOPS TO CONQUER."

Revival of Goldsmith's Comedy at the Haymarket Theatre, on Saturday, Feb. 20.

Every Evening at 8.30

Matinees on Wednesdays and Saturdays at 2.30

Mr. FREDERICK HARRISON presents

GOLDSMITH'S Comedy

She Stoops to Conquer

Sir Charles Marlow	Mr HERBERT BUNSTON
Hardcastle	Mr E. HOLMAN CLARK
Young Marlow	Mr ROBERT LORAINE
Hastings	Mr LOUIS GOODRICH
Tony Lumpkin	Mr GEORGE GIDDENS
Stingo	Mr GILBERT PORTEOUS
Diggory	Mr EDWARD RIGBY
Roger	Mr JOHN CASTLE
Ralph	Mr H. GERRISH
Gregory	Mr EDMUND BREON
Jeremy	Mr J. CASSELS COBB
Tom Twist	Mr REGINALD EYRE
Jack Slang	Mr HARRY NORTON
Tom Tickle	Mr CHARLES FANCOURT
Mat Muggins	Mr GEORGE WALLACE
Mrs Hardcastle	Mrs A. B. TAPPING
Miss Hardcastle	Miss ETHEL IRVING
Miss Neville	Miss BEATRICE FERRAR
Maid	Miss WINIFRED BEECH

Act I.	Scene 1	A Room in Hardcastle's House
	Scene 2	The Three Jolly Pigeons
	Scene 3	Another Room in Hardcastle's House
Act II.	.. .. ..	A Room in Hardcastle's House
Act III.	Scene 1	The Back of Hardcastle's Garden
	Scene 2	A Room in Hardcastle's House

Scenery by WALTER HANN.

Costumes by L. & H. NATHAN from designs by KARL.

NEW ROYALTY THEATRE,

Under the Sole Management of Mr. W. H. C. NATION.

On MONDAY EVENING, [illegible] at 8.30 [illegible] Evenings at 8.30, and [illegible] at 2.30,
A New Comedy, in Three Acts, by [illegible] entitled

BLUFFING ONE'S WAY

JACOB FILE	Mr T. P. HAYNES
SIR SACRIPANT BRAZEN, M.P.	Mr WALTER LAUNTON
ERNEST REINHOLD	Mr HENRY AINSWORTH
JOBBING HIGHFLYER	Mr A. DAVIDSON
SUBTLE PAMPHLET	Mr HENRY CHAMPTON
EMILY FILE	Miss UNA BRUCKSHAW
ALMA HIGHFLYER	Miss MABEL LUNSTAN

Act I	PAMPHLET'S BOOK SHOP IN COVENT GARDEN
Act II	DRAWING ROOM IN FILE'S HOUSE IN BEDFORD SQUARE
Act III.	PARLOUR IN SIR SACRIPANT BRAZEN'S FLAT IN PALL MALL

To be followed by a New Musical and Satirical Play, in Three Scenes, by V. PARK, introducing several New Songs by W. H. C. NATION, entitled

The Kingdom of Kennaquhair.

The author of *Bluffing One's Way*, whom we judge to be Mr. W. H. C. Nation, has probably utilised more of his own ideas than those of the well-known French author who is named, for one cannot but very readily recognise in this piece many of the characteristics which distinguished other plays which have recently been produced at the Royalty Theatre, and in which the author has postulated his theories as to political and social questions. Old Jacob File, the wealthy miser, has a daughter and a ward. With the former, Emily File, Sir Sacripant Brazen has at one time pretended to be in love, though when he discovered that there was less possibility of getting possession of her father's wealth than he had at first fancied, he discards her, and simulates affection for Alma Highflyer. That young lady's brother has been gambling rather heavily upon the Stock Exchange, with the result that Alma loses a considerable portion of her fortune. When Sir Sacripant is told this, he believes that a game of bluff is being played upon him, and in order to make the family and others think that he is an unselfish, high-minded gentleman, he still says that he will marry Alma. When, however, he learns that what has been related to him of Alma's misfortunes is only too true, he writes a letter breaking off the engagement. He is just about to send the letter to Alma—who, by the way, is in love with someone else, and detests the notoriety-seeking member of Parliament—but when the news comes that Alma's brother has had an extraordinary stroke of luck and is a rich man, Sir Sacripant changes his mind and decides that he loves the girl after all. Alma's real fiancé is Ernest Reinhold, who threatens to expose Sir Sacripant for having stolen some of his notes for a book on India, the authorship of which is attributed to Sir Sacripant, although that worthy was not the writer, this, however, being part of the game of bluff engaged in by the enterprising, if not altogether honourable, politician. The end of the case is that Sir Sacripant relinquishes all claims to Alma, and Ernest, after all, gets the woman he wants.

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"LOUIS XI."

The Drama, in Four Acts, by Casimir Delavigne, Adapted and Arranged by Dion Boucicault, Revived at the Shaftesbury Theatre on Monday, Feb. 22.

Louis XI.	Mr. H. B. Irving
The Dauphin	Miss Eily Malyon
Duc de Nemours	Mr. Eric Maxon
Philip de Comines	Mr. B. A. Pittar
Jacques Coitier	Mr. Tom Reynolds
Tristan L'Ermito	Mr. Frank Tyars
Olivier le Dain	Mr. Arthur Curtis
Francois de Paulo	Mr. Frank Cochrane
Cardinal D'Alby	Mr. H. R. Cook
Count de Dreux	Mr. Stanley Howlett
Monseigneur de Lude	Mr. P. Walder
Count de Dunois	Mr. W. Hemstock
Montjoie	Mr. Norman Macowan
Toison D'Or	Mr. S. Beaumont
Marcel	Mr. Charles Dodsworth
Richard	Mr. J. Patric Curwen
Officer of the Royal Guard	Mr. W. Graham
King's Attendant	Mr. H. C. Hewitt
Martha	Miss May Holland
Marie de Comines	Miss Dorothea Baird

Miss EVELYN MILLARD'S Season

Thursday, February 25th, and every evening at 8.45.

THE REAL WOMAN.

By ROBERT HICHENS.

Mark Vernon	Mr. ALLAN AYNESWORTH
Horace Carruthers	Mr. HERBERT WARING
Hugh Graham	Mr. HENRY AINLEY
Sir George Venables	Mr. C. LEVESON-LANE
Mr. Bew	Mr. LYTTON GREY
Doctor Byrd	Mr. HEATH HAVILAND
Butler at Lady Arden's	Mr. HORTON COOPER
Butler at Vernon's	Mr. FRANK H. DANBY
Footmen at Lady Arden's	Mr. D. H. KEITH Mr. GEOFFREY DOUGLAS
The Duchess of Dorchester	Miss ANNIE HUGHES
Diana Woodham	Miss KATE CUTLER
Mrs. Gage	Mrs. HARRY CANE
AND	
Lady Arden	Miss EVELYN MILLARD

ACT 1	Lady Arden's House in Grosvenor Street (*Walter Hann*).
ACT 2	A House in Kelly Street, Poplar
ACT 3	Mark Vernon's House in Mill Street (*W. Hemsley*)

Darby, Stone & Sons, Ltd., Ink. Mfrs., Harrow, Belfast, &c.

CRITERION
THEATRE
25/2/09
STALL
Row J
No 171

5724
1909
Waters, J.

Mr. Hichens has rather the reputation of being cynical, morbid, and ultra-refined; but in *The Real Woman* he has given us a touching, sincere, and pathetic play, which interests from first to last, though the preparation is somewhat prolonged. The action, when it commences, is, however, all the more convincing from this artistic deliberation, and from the leisurely way in which an atmosphere has been created of luxury, ease, and idle enjoyment. In the first act, we are at the house, in Grosvenor-street, of Lady Arden, a fascinating widow, whose fashionable friends, Horace Carruthers, Sir George Venables, Mr. Bew, and the Duchess of Dorchester, are supping with her after a Wagner night at Covent Garden. Mark Vernon, a rich, shrewd, and amiable newspaper proprietor, is wooing Lady Arden in an easy-going way, but she is not in love with him, though they are very good friends. At the supper-table there is much discussion of a certain Hugh Graham, a man of good family, who has gone out into the East End to work among the poor. He is a friend of Vernon, who defends him against the attacks of the cynical Carruthers, who hates Graham because the latter has discovered his seduction of a servant girl, Diana Woodham. Her child, a crippled boy, has been run over, and is now lying seriously injured in a house at Poplar. Carruthers scoffs at Graham's saintliness and indifference to women, and bets Vernon £500 that if Lady Arden employs her powers of fascination on the philanthropist he will become her slave. Graham arrives, and, to try the proposed experiment, Lady Arden volunteers to go with him and Vernon to the bedside of the dying boy.

In the next act, at Poplar, we witness the result. Graham at first snubs Lady Arden, and exposes her ignorance of the simplest domestic duties. But the hopeless sorrow of Diana Woodham at the death of her boy touches the heart of her ladyship, and she takes the work-girl into her arms. This changes Graham's opinion of Lady Arden's character, and he is on the brink of falling in love with her. Vernon, moved both by justice and jealousy, threatens to open Graham's eyes, and tell him about the bet. So ends this excellent and interesting act.

The situation thus created is handled very judiciously in the concluding division of the play. The leopardess cannot change her spots, and nothing but a miracle can make Lady Arden a suitable wife for Graham. It is evident, indeed, that Vernon is her proper mate, and that he must be made to defeat the other suitor, Carruthers, for whom Lady Arden has rather a preference. This is cleverly brought about by the author's skill. Though Lady Arden's nature has not been altered, it has been modified by her experience, and Vernon is more in love with her than ever. It is through Carruthers that Graham learns of the wager, and is disillusioned. He goes back to his work at Poplar. All this is handled both firmly, ingeniously, and delicately; and the result is that out of a rather slight scenario is evolved a very agreeable evening's amusement.

Marie Dressler's
ALDWYCH THEATRE

Sole Lessee and Manager [ALDWYCH, STRAND.] **MARIE DRESSLER**

On February 27th and Every Evening at 8 p.m.

MARIE DRESSLER'S Company
IN
"PHILOPOENA"

A Farrago of Fun, Fancy, and Foolishness in Two Acts.

Book and Lyrics by EDGAR SMITH. Music by MAURICE LEVI.

Philip Gesler	A Millionaire Mustard Manufacturer of Cincinnati, U.S.A.	FRANK BERNARD
Henry Hawkins ...	(of Liverpool) ...	... STANLEY COOKE
Charley Hammersley ...	(His Nephew) ...	... SYDNEY BARRACLOUGH
Sam Walker ...	(Stranded on the Continent)	... RALPH NAIRN
Mons. Dauber ...	... (An Artist) ...	... ALFRED LESLIE
Antoine ...	(A Waiter at "La Cascade")	... EDWARD KIPLING
Wilhelm ...	... (A Mountain Guide) ...	LUCY KIPLING
Marcelle ...	More or less Gay Parisiennes	... SILVIA ZAN
Helene ...		... LESEMOIR-GORDON
Elise ...		... D. DOLARO
Jeanne ...		... ELIZABETH WIELAND
Eaton Beane ...	of Boston, U.S.A.	... P. DENTON
Mrs. Eaton Beane ...		... ENID LESLIE
Fuller Fogg ...	London Tourists	... ROPER LANE
Mrs. Fogg ...		... JULIA DOLARO
Mimi de Chartreuse	The Patron Saint of Paris "Bohemia"	**MADAME MORICHINI**
Peter Routt ...	of Holland	... HARRY BERTRAM
Mrs Routt ...		... DOROTHY WALLIS
Biffkins	(of Tooting)	... JOHN BENNETT
Howell Goode	American College Youths seeing Paris	... H. PERCY
Toots Horner		... CYRIL KEENE
Willoughby Hurd		... H. NORTH
Fifine	Cocottes	... CONSTANCE FISHER
Ninette		... M. ROMNEY
Marice		... GLADYS LENNOX
Pierre Montmarte ...	Parisian Friends of Hammersley	... E. J. CARLINS
Henri Batignolles ...		... REGINALD THOMAS
Jean Maxim ...		... CHRIS FRANCIS
Maurice Vian ...		... GEORGE GRAY
Hans	(a tame Bear) ...	... RICHARD LOMAS
	AND	
Philopoena Gesler	Heiress of her father's Mustard Millions	**MARIE DRESSLER**

Act I. .. .. **In the Alps, Switzerland** (*Philip Howden*)

Act II. .. **"La Cascade," The Bois, Paris** (*Alexandre Bailly*)

Incidental to Act II., Miss LILY FLEXMORE, Danseuse.

"THE COLLEGETTES"

Book and Lyrics by EDGAR SMITH. Music by MAURICE LEVI.

Professor Witheredloon	(Devoted to the Higher Athletics for Girls)	SYDNEY BARRACLOUGH
Jim Witheredloon	(A flirt, son of Professor Witheredloon)	RALPH NAIRN
"Ratty" McGown	(Suffering from the disadvantages of a Collegiate Education)	STANLEY COOKE
The Town Policeman		FRANK BERNARD
Mrs. Trimley Dazzle	(Chaperon)	LUCY KIPLING
"Stubby"	(A chronic Football Enthusiast)	LESEMOIR-GORDON
Polly	Students	GIPSY DALE
Jennie	Students	D. DOLARO

AND

Tilly Buttin .. (An Emergency Halfback) **MARIE DRESSLER**

Students, Theologians, Town Boys, &c.

Dancers: The Misses Stuart, Harrison, Lorraine, Gerrard, Kayes, Martin, Warren, Maclaren, Chatteris, Wieland, Lennox, Hill, Holmes, Nainby.

Scene 1 .. **The Campus at Backwater College** (*F. L. Schmitz*)

Scene 2 .. .. **Outside the Football Field** (*F. L. Schmitz*)

Stage Director ... ... GEORGE CAPEL

Costumes Designed and Executed by **MAISON BEER**, 7 Place Vendome, Paris.
Hunting Costumes by JAMES SMART.
The Gearless Electric Carriage supplied by THE ELECTRIC LANDAULET Co.
Swiss and Indian Costumes and Wigs by W. CLARKSON.
Hats designed and executed by Madame KOSKY.
Boots and Shoes by STAGG & MANTLE.

Orchestra under the Direction of the Composer.

PRICES: Boxes, £4 4s., £2 2s., and £1 11s. 6d. Stalls, 10s. 6d.
Dress Circle: First Eight Rows, 7s. 6d.; Last Three Rows, 5s.
Upper Circle: First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Telephone 2315 Gerrard. Doors open at 7.30; Matinees at 1.45.

BOX OFFICE (D. C. JAMES) **OPEN 10 TO 10.**

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5. All gangways, passages and stair cases must be kept free from chairs or any other obstructions, whether permanent or temporary.

1909
Waters, J.

Messrs. Edgar Smith and Maurice Levi's piece does not claim to be more than a "farrago," and it fully justifies the description. It is, indeed, merely a background for the display of the talents of two remarkable performers with strongly contrasted styles. It is somewhat difficult to describe the piece itself. The action opens in the Alps. Here a couple of tourists, a rich mustard manufacturer named Gesler and a man from Liverpool called Henry Hawkins, are enjoying themselves, accompanied by Charley Hammersley, Hawkins's nephew, and Gesler's daughter Philopoena. She is a big, bold, half-educated American girl; and her parent and Hawkins are anxious that a match shall be made between her and Charley. The young people are strongly opposed to this arrangement, Charley being enamoured of a beautiful "Bohemian" of Paris, one Mimi de Chartreuse, while Philopoena has her eye on a youth called Sam Walker. They agree to cause a quarrel between Gesler and Hawkins, and to do so induce them to go to Paris. Before they depart, Gesler and Hawkins dress up as William Tell and his son, and are menaced by a number of Hammersley's friends disguised as Swiss brigands.

The scene of the second act is the Bois de Boulogne near the Cascade and Restaurant. Here there is some funny business with the garçon, caused by the tourists' ignorance of French; and Walker is induced to dress up as a waiter. Gesler and Hawkins discuss absurdly a will which the latter has made in favour of Miss Gesler. In this act there are some agreeable interludes, which are none the less acceptable to the audience for not having any visible connection with the play. A party of students from the Quartier Latin, disguised as North American Indians, enter and sing a song with a chorus; and Mimi gives very sweetly and pleasantly the Jewel Song from *Faust*. After much rather foolish fun, a satisfactory conclusion is arrived at, and the curtain descends amidst applause.

Philopoena was followed by a piece in one act, book and lyrics by Edgar Smith, music by Maurice Levi, entitled

"THE COLLEGETTES."

Prof. Witheredloon ..MR. SYDNEY BARRACLOUGH
Jim Witheredloon ....MR. RALPH NAIRN
"Ratty" McGown .....MR. STANLEY COOKE
The Town Policeman .....MR. FRANK BERNARD
Mrs. Trimley Dazzle .....MISS LUCY KIPLING
"Stubby" ....MISS LESEMOIR-GORDON
Polly .....MISS GIPSY DALE
Jennie .....MISS D. DOLARO
Tilly Buttin .....MISS MARIE DRESSLER

With the exception of Miss Dressler all the artists who appeared in this ridiculous "skit" have our sympathy. It is a burlesque of *The College Widow*, the odd American football play which was presented to a London audience at the Adelphi last April. Mr. Sydney Barraclough and Mr. Ralph Nairn battled bravely with the difficulties of their tasks as Professor Witheredloon and Jim Witheredloon, and Mr. Stanley Cooke as the "Coach" made the most of the opportunity afforded him by a bit of mock elocution. The remainder of the cast was submerged by the silliness of the play, which was only saved from failure by the energetic and broadly-comic exertions of Miss Marie Dressler as Tilly Buttin, an "emergency half-back," a part which she sustained with energy, earnestness, and stolid comicality.

MR. GEORGE GRAVES is generously interesting himself on behalf of the chorus and stage-hands of Miss Dressler's company, who are suffering from the failure of the enterprise, subscriptions to the amount of £91 having already been raised chiefly through his exertions. Among the contributors to the fund are Mr. Brandon Thomas, Mr. Bransby Williams, Mr. H. G. Pélissier, Mr. Richard Golden, Mr. Paul Rubens, and Mr. Frank Curzon. The Eccentric Club, the members of which had already subscribed £45, also made a grant of 5 guineas from its benevolent fund.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, MARCH 12, 1909.

MISS MARIE DRESSLER.

SUDDEN TERMINATION OF HER SEASON.

Miss Marie Dressler's season at the Aldwych Theatre came to a sudden stop yesterday. The company were told that Miss Dressler was not going on with the performances of "Philopoena," and admission was refused them to the dressing-rooms.

After nightfall passers-by, curious to know why the front of the theatre was in darkness, stopped to peer through the glass doors, and found on one of them a sheet of paper on which was written: "Owing to the continued illness of Miss Marie Dressler further performances of 'Philopoena' have been indefinitely postponed."

At the back of the theatre the company that had rehearsed for over five weeks, for which custom provides no pay, and drawn but one payment were anxiously waiting to know what was going to be done. Some of the principals were engaged on a twelve weeks' contract. Miss Dressler, however, did not turn up to relieve their anxiety. At seven o'clock the business manager told them that he had been given instructions to say that if they would call at the theatre this afternoon everybody would be paid a week's salary, and that was as much as Miss Dressler could do at present. He also stated, in reply to an inquiry, that all the trade accounts would be paid within a month.

THEATRE IN DARKNESS.

At this time—seven o'clock—the whole of the theatre, with the exception of the little hall of the stage entrance, was in darkness. All the dressing-rooms were locked, by order of the proprietors of the theatre, and the company were informed that whatever belongings they had in them could be obtained next day. Into the little hall sixty or seventy people tried to squeeze themselves. They loudly discussed their grievances. They were all in trouble, and it seemed to them useless to complain. "Ladies and gentlemen, will you please send a postcard, with your names and addresses, to the agent?" called out the stage manager, and when a voice answered, "We are not going to pay any more commission," there was a roar of laughter.

At eight o'clock a messenger boy arrived with a letter from Miss Dressler. It was opened by the stage manager, who read as follows:

To My Company.—That I am not able to continue the fight with you all is due to fate, which, I fear, has been against me. I only care for my company, which I was proud of and loved, and I am too ill to explain myself as I should like to, but I want you to know that I mortgaged everything I had in the world to pay you last week. I thank you for your attention and able support and God knows I wish you all good luck. I did my best.

MARIE DRESSLER.

Only a day or two ago Miss Dressler stated that she had put the whole of her savings—between £7,000 and £8,000—into her venture at the Aldwych Theatre.

MISS MARIE DRESSLER.

HOW THE COMPANY BRAVED A BLANK EXCHEQUER.

There was great disappointment for Miss Marie Dressler's company at the Aldwych Theatre yesterday afternoon, when they learned that the one week's salary promised them the previous night was not forthcoming. Principals, chorus, orchestra, stage hands, and staff shared in the disappointment—there was no money for anyone.

The "call" for 3.30 yesterday to pay a week's salary had been made to the company by the stage manager, on behalf of Mr. J. H. Dalton, Miss Dressler's general manager, but that gentleman's appointment to hand over the necessary cash at one o'clock yesterday had not been kept. When the box-office manager, to whom the money was to have been given at one o'clock, found that Mr. Dalton was an hour and a half behind time, he rang up the house in Kensington where Miss Dressler lives, and was informed that she had gone out of town the previous night for a week or ten days.

The company, with their salaries unpaid, felt despondent, but on the whole they bore themselves very bravely.

Five weeks' rehearsals and ten days' work, and only one week had been paid. The stage hands, married men most of them, stood silently in the street, but the company, of different temperament, tried to put a cheerful face on it. After all, they were not as bad as the poor man who had been engaged to look after the carriage-folk, who had to buy his own uniform in order to qualify for his situation and 25s. a week. The bright blue uniform, with its gilt lettering and buttons, looked sadly out of place in the crowd at the stage-door waiting for money that did not arrive.

1909
Waters, J.

Every evening at 9.

THE REAL WOMAN

By ROBERT HICHENS.

Preceded at 2.30 and 8.30 by

"THE SPARE ROOM,"

By E. M. BRYANT.

Keziah Crauford	Miss ALICE BEET
Jane Crauford	Miss AMY LAMBORN
Dulcie Crauford	Miss GWENDOLEN WREN
Mary	Miss MAY TAVERNER
Henry Crauford	Mr. LYTTON GREY

Scene The Crauford's House in a small country town in the South of England.
Time—The present.

Stage Manager	Mr. FRANK HARDING
Assistant Stage Manager	Mr. CLAUDE EDMONDS
Musical Director	Mr. ALEC MACLEAN

Box Office (Mr. Hollingshead) open from 10 to 10. ***Telephone : 3,844 Gerrard.***

Prices of Admission.

Boxes, £1 11s. 6d. to £3 3s. : Stalls, 10s. 6d. : Dress Circle, 7s. 6d. : Family Circle, 5s. and 4s. ; Pit, 2s. 6d.

Miss MILLARD'S Season under the direction of Mr. TOM. B. DAVIS.

Acting Manager .. .. Mr. ANGUS MacLEOD

On Saturday evening *The Real Woman* was preceded by a one-act play, by E. M. Bryant, entitled *The Spare Room*. The play deals with a rather severe character, Keziah Crawford, whose only son, abroad, has sent his young wife home. She arrives, but meets with a most unfavourable welcome from her mother-in-law, and that lady is only eventually won over by the fact that the young wife's baby, conveniently for the time being left outside in its mail-cart, is a girl, and is named Keziah. The spare room is accordingly assigned to the new arrivals. The parts are ably played by Miss Alice Beet as Keziah, Miss Amy Lamborn as Jane, and Miss Gwendolen Wren as the wife, Dulcie.

1909
Waters, J.

"THE YEOMEN OF THE GUARD."

Revival of the Comic Opera, in Two Acts, by W. S. Gilbert and Arthur Sullivan (Originally Produced at the Savoy Theatre on Oct. 3, 1888), Savoy Theatre, Monday, March 1.

SAVOY THEATRE.

SOLE LESSEE AND MANAGER, MRS. D'OYLY CARTE.

THIS EVENING, MONDAY, MARCH 1st, 1909, at 8.25, and Subsequent Evenings for Four Weeks,

The ORIGINAL OPERA in Two Acts, entitled

THE

YEOMEN OF THE GUARD

OR,

The Merryman and his Maid.

Written by **W. S. GILBERT.** *Composed by* **ARTHUR SULLIVAN.**

SIR RICHARD CHOLMONDELEY { *Lieutenant of the Tower* }	MR. LEO SHEFFIELD
COLONEL FAIRFAX (*Under sentence of Death*) ...	MR. HENRY HERBERT
SERGEANT MERYLL (*Of the Yeomen of the Guard*) (His original part)	MR. RICHARD TEMPLE
LEONARD MERYLL (*His Son*)	MR. LAURENCE LEGGE
JACK POINT (*A Strolling Jester*)	MR. C. H. WORKMAN
WILFRED SHADBOLT { *Head Jailor and Assistant Tormentor* }	MR. RUTLAND BARRINGTON
THE HEADSMAN	MR. RICHARD SHAW
CORPORAL	MR. CECIL CURTIS
FIRST YEOMAN	MR. W. DAVIDSON
SECOND YEOMAN	MR. FRED HEWETT
FIRST CITIZEN	MR. FRED EDGAR
SECOND CITIZEN	MR. SIDNEY ASHCROFT
ELSIE MAYNARD (*A Strolling Singer*)	MISS ELSIE SPAIN
PHŒBE MERYLL (*Sergeant Meryll's Daughter*) ...	MISS JESSIE ROSE
DAME CARRUTHERS (*Housekeeper to the Tower*)	MISS LOUIE RENE
KATE (*Her Niece*)	MISS BEATRICE BOARER

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

Scene ... ... **Tower Green** (*W. Raphael*)

DATE—16TH CENTURY.

There will be an interval of about 15 minutes between Acts I. and II.

LYRIC THEATRE.

Lessee—Mr. WILLIAM GREET.

Under the Management of Mr. TOM B. DAVIS.

EVERY EVENING AT 8,

THE THREE MUSKETEERS

A PLAY IN FIVE ACTS,

Adapted from the Novel of Alexandre Dumas,

By HENRY HAMILTON.

Louis XIII. ...	(King of France) ...	Mr. GAYER MACKAY
Cardinal Richelieu ...	... ...	Mr. A. E. GEORGE
Duke of Buckingham	... ...	Mr. VINCENT CLIVE
	(By arrangement with Mr. ARTHUR COLLINS	
Comte de Rochefort	... ...	Mr. REGINALD DANE
M. de Treville ...	... ...	Mr. CRONIN WILSON
Athos ...	of the King's Musketeers	Mr. BASSETT ROE
Porthos ...		Mr. HERBERT JARMAN
Aramis ...		Mr. SHIEL BARRY
De Chemerault		Mr. FRANK RIDLEY
D'Estrees ...		Mr. FREDERICK LLOYD
Jussac ...	of the Cardinal's Guard	Mr. S. J. WARMINGTON
Bicarat ...		Mr. CATON WOODVILLE
Bernajoux ...		Mr. O. S. BAILEY
De Cahusac		Mr. CECIL MCGUINNESS
La Vieuville		Mr. A. J. NAPPER
Vernet ...		Mr. ROY CUSHING
Dujart ...		Mr. C. BANKES
Felton	... ...	Mr. S. J. WARMINGTON
Planchet	... ...	Mr. ALEC F. THOMPSON
Mousqueton ...	... ...	Mr. HERBERT VYVYAN
Bourdet	... ...	Mr. PATRICK DIGAN
Brisemont ...	... ...	Mr. A. N. WIGHT
Fourriet	... ...	Mr. L. JAMES
De La Fauconniere ...	... ...	Master HAMILTON KNIGHT
Le Masle	... ...	Mr. D. BARTUN
Raoul D'Artagnan ...	... ...	Mr. LEWIS WALLER
Anne of Austria ...	(Queen of France) ...	Miss EVELYN D'ALROY
Miladi	... ...	Miss AURIOL LEE
Gabrielle de Chalus ...	... ...	Miss MADGE TITHERADGE
Mother Superior ...	... ...	Miss GWENDOLIN FLOYD
Toinette	... ...	Miss DOROTHY DIX
Sister	... ...	Miss MAY CHENERY

1909
Waters, J.

Act I. ...	Scene 1 ...	. .	*The Antechamber of M. de Treville*
	Scene 2 ...	... ...	*The Pre aux Clercs*
Act II. ...	Scene 1 ...	*The Louvre.*	*The Queen's Apartment*
	Scene 2 ...	... ...	*The Rue de la Harpe*
	Scene 3 ...	*The Louvre.*	*The Queen's Apartment*
Act III. ...	Scene 1 ...	... ...	*The Palais Cardinal*
	Scene 2 ...	... ...	*D'Artagnan's Lodging.*
	Scene 3 ...	...*An Antechamber*	*in the Hotel de Ville*
Act IV. ...	Scene 1 ...	... ...	*The Park of St. Cloud*
	Scene 2 ...	... ...	*The House of Miladi*
Act V. ...	Scene 1 ...	... ...	*The Convent, Bethune*
	Scene 2 ...	...*The Louvre.*	*The Queen's Apartment*

Mr. Waller has been assisted in the production by Mr. HERBERT JARMAN.

Programme of Music.

OVERTURE	"The Three Musketeers"	*Frederick Rosse*
PRELUDE AND VALSE LENTE ...	..."Coppelia"	*Leo Delibes*
SELECTION	"Madame Butterfly"	*... Puccini*
"HUMORESKE"	... ...	*.. Dvorak*
"LA FILEUSE"	... ...	*Mendelssohn*
MAZURKA MARCHE RUSSE }	from the "Ballet Russe"	*... Luigini*

STAGE MANAGER ... ... Mr. CHARLES LA TROBE
MUSICAL DIRECTOR ... ... Mr. LEONARD CHALK

Costumes by Messrs. L. & H. NATHAN. Ladies' Dresses by Mrs. MURRAY.
Furniture by OETZMANN. Wigs by CLARKSON.
Overture and Incidental Music specially composed by FREDERICK ROSSE.
The Fight by Mons. FELIX BERTRAND.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2 O'CLOCK.

PRICES OF ADMISSION: Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 7.30. Commence at 8. Carriages at 11.
Matinee Doors open at 1.30.

Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m.

ACTING MANAGER ... ... Mr. A. C. BELSEY.

LYRIC THEATRE.

On Wednesday, March 3, Revival of the Play, in Five Acts, Adapted by Henry Hamilton from the Novel of Alexandre Dumas, entitled "THE THREE MUSKETEERS."

Mr. Henry Hamilton's adaptation of Dumas' novel was produced at the Globe Theatre on Oct. 22, 1893, with Mr. John Beauchamp as Cardinal Richelieu, Mr. Bassett Roe as Athos, Mr. Charles Goodhart as Porthos, Mr. Gerald Gurney as Aramis, Miss Kate Rorke as Anne of Austria, Miss Florence West as Miladi, Mis Eva Moore as Gabrielle de Chalus, and Mr. Lewis Waller as d'Artagnan. Mr. Waller revived the popular drama at the Lyric Theatre on Wednesday with marked success. His d'Artagnan is, indeed, one of the best rôles in his repertory, and he plays it with a spirit, *verve*, and *entrain*, and a dry, natural humour that are thoroughly effective.

VAUDEVILLE THEATRE.

Sole Lessees and Managers ... ... A. & S. GATTI.

Mr. LESLIE FABER'S Season.

On THURSDAY, MARCH 4th, 1909,
And Every Evening at 9,

THE HEAD OF THE FIRM

A Play in Four Acts from the Danish of HJALMAR BERGSTROM, by LESLIE FABER

John Lydford (Owner of Lydford Ironworks) Mr. JAMES HEARN
Philip Lydford (his Son) ... Mr. HARCOURT WILLIAMS
James Browne (his Father-in-Law, a retired Schoolmaster) Mr. J. D. BEVERIDGE
George Heymann (Manager of Lydford Ironworks) Mr. LESLIE FABER
Edward Dalby ... ... Mr. EVELYN BEERBOHM (By permission of Mr. GEORGE EDWARDES)
Torley ... ... Mr. ERNEST COSHAM
Helen Lydford (Wife of John Lydford) Miss HENRIETTA WATSON
Betty Lydford (her Daughter) Miss ETHELWYN JONES
Mrs. Dalby ... Miss SYDNEY FAIRBROTHER (By permission of Mr. H. BEERBOHM TREE)

The Action takes place in Lydford's House at the present time, and lasts from the Evening of one day until the Afternoon of the next day.
Lydford's House is on the outskirts of a large Midland manufacturing town.

Preceded at 8.30 by a Comedy in One Act, entitled—

THE DRAMATIST AT HOME

By KEBLE HOWARD.

Ralph (a newly discovered Dramatist) Mr. LESLIE FABER
Margery (his Wife) ... ... Mrs. LESLIE FABER

Scene—RALPH'S STUDY.

1909
Waters, J.

Mr. Leslie Faber's translation of Hjalmar Bergstrom's drama was not received at the Vaudeville Theatre on Saturday in quite the same spirit that its author probably intended; but, nevertheless, it held their attention firmly, created strong interest, and evoked hearty laughter. It is a drama of sociology and business, and the scene is laid in the house of John Lydford, the owner of the Lydford Ironworks. In order to indulge his taste for pictures he has allowed the reins of government at the works to be taken out of his hands by his manager, George Heymann, a young Jew of great cunning and ability. The great rivals of the Lydford works are a certain American Iron Trust, who threaten the Lydford establishment with extinction by underselling. Philip Lydford's son is an idle theorist, who has been spending his time abroad, and has become a strong Socialist. Mrs. Lydford fears and suspects Heymann, and when she learns that, by his advice, the business is to be turned into a limited liability company, she offers Lydford the alternative of dismissing Heymann or being separated entirely from her and from his son. Mrs. Lydford's father, an elderly schoolmaster, advises Lydford to consent to his wife's departure, but to send her daughter, Betty, who is secretly in love with Heymann, away with her. Betty at first refuses to go, but consents when Heymann asks her to do so. He then declares his love, and they become engaged. But when it comes to the point, the ironmaster consents to postpone the conversion of the business into a company, and has a violent quarrel with Heymann, who reveals the fact that the firm is in a dangerous position, with a strike imminent and the Trust menacing its prosperity. However, he resigns his position, and goes out.

The last act is taken up with showing that Heymann, *l'homme nécessaire*, must be reinstated. The son goes out to address the rioters, and is received with howls and insults. He returns, convinced that he is helpless, and the curtain falls on Lydford, with his wife's full consent, sending for Heymann to resume his post.

DUKE OF YORK'S THEATRE,

ST. MARTIN'S LANE, W.C.

Proprietors ... ... Mr. & Mrs. FRANK WYATT.
Sole Lessee and Manager ... ... CHARLES FROHMAN

SIX SPECIAL MATINEES.

Tuesdays and Fridays, March 9th, 12th, 16th, 19th, 23rd and 26th, at 2.30.

CHARLES FROHMAN

PRESENTS

"STRIFE,"

A Play in Three Acts,

BY

JOHN GALSWORTHY.

PERSONS IN THE PLAY.

John Anthony ...	(Chairman of the Trenartha Tin Plate Works)	Mr. NORMAN McKINNEL
		By kind permission of Miss LENA ASHWELL
Edgar Anthony	(his Son) ...	... Mr. C. M. HALLARD
		By kind permission of Miss LENA ASHWELL
Frederick H. Wilder		Mr. DENNIS EADIE
		By kind permission of Miss LENA ASHWELL
William Scanterbury ...	(Directors of the same) ...	Mr. LUIGI LABLACHE
Oliver Wanklin		Mr. C. V. FRANCE
Henry Trench	(Secretary of the same)...	... Mr. O. P. HEGGIE
Francis Underwood, C.E. ...	(Manager of the same) ...	Mr. A. S. HOMEWOOD
Frost	(Valet to John Anthony) ...	... Mr. EDMUND GWENN
Simon Harness	(a Trades Union Official) ...	Mr. GEORGE INGLETON
David Roberts		Mr. J. FISHER WHITE
James Green		Mr. R. LEISK
John Bulgin ...	(A Workmen's Committee) ...	Mr. P. L. JULIAN
Henry Thomas		Mr. H. R. HIGNETT
George Rous		Mr. OWEN ROUGHWOOD
Llewellyn		Mr. JOHN KELT
Henry Rous		Mr. I. GILLESPIE
Lewis		Mr. CHARLES BISHOP
Jago		Mr. CHARLES DANVERS
Evans	(Workmen at the Trenartha Tin Plate Works)	Mr. DRELINCOURT ODLUM
A Blacksmith		Mr. W. HENROYS
Davies		Mr. EDWARD SIDNEY
A Red-Haired Youth		Mr. LESLIE OSWELL
Brown		Mr. J. W. MASON
Smith		Mr. HAROLD CHAPIN
Enid Underwood	(Wife of Francis Underwood, Daughter of John Anthony)	Miss ELLEN O'MALLEY
Annie Roberts	(Wife of David Roberts) ...	Miss MARY BARTON
		By kind permission of Miss LENA ASHWELL
Madge Thomas ...	... (Daughter of Henry Thomas) ...	Miss LILLAH McCARTHY
Mrs. Rous	(Mother of George and Henry Rous) ...	Miss ROSE CAZALET
Mrs. Bulgin	(Wife of John Bulgin) ...	... Miss SIDNEY PAXTON
Mrs. Yeo	(Wife of a Workman) ...	Miss BLANCHE STANLEY
A Parlourmaid to the Underwoods ...	... .	... Miss GLADYS STOREY
Jan	(Madge's Brother, a boy of 10) ...	Master SIMON NAGLE
	A Crowd of Men on Strike.	

The Action passes on February 7th, near the Trenartha Tin Plate Works on the borders of England and Wales.

Act I. - - - - The Dining-Room of the Manager's House.

Act II.—Scene 1 - - - - The Sitting Room of David Roberts' Cottage.
Scene 2 - - - - An open space outside the Works.

Act III. - - - - - The Drawing-Room of the Manager's House.

The Play Produced by GRANVILLE BARKER.

General Manager for CHARLES FROHMAN ... ... W. LESTOCQ.
Business Manager ... ... JAMES W. MATHEWS.
Stage Manager ... DUNCAN McRAE | Musical Director ... ... JOHN CROOK.

ICES TEA AND COFFEE can be had of the Attendants

1909
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Plays

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There is nothing but praise to be given to Mr. John Galsworthy's play *Strife*, which was produced at the Duke of York's Theatre on Tuesday afternoon. A subject which is often dealt with in a mistaken and superficial way is treated with knowledge and judgment; the characters are life-like and impressive; and the climax is achieved inevitably and without effort. The pathos of some of the situations is calculated to wring the heart, if it be made of penetrable stuff, and the dialogue is uniformly strong, terse, and eloquent.

The position of affairs at the Trenartha Tin-plate Works, "on the border of England and Wales," is this:—The men have struck work for an advance of wages, a step which has not been entirely approved of by their Union. John Anthony, the chairman of the company, is an obstinate old man, who is determined not to yield in the smallest degree to the demands of the men, although the company is losing thousands by the strike. On the other side, David Roberts, one of the workmen who has been paid a paltry sum for a clever invention which has brought in large sums to the company, urges his comrades to hold out to the last gasp. In the first act he comes, at the head of a deputation, to a board meeting which has been held in the dining-room of the house of Francis Underwood, John Anthony's son-in-law. The directors are inclined to compromise; but John Anthony will not hear of it, and over-rules them all by his age and influence. Henry Trench, the secretary of the company, tells the old man that the directors are planning to throw him over; but Anthony only calls for a whisky and soda, and drinks it stolidly as the act-drop descends.

In the second act we are shown the effect of the strike on the families of the workmen. Roberts's wife is dying of starvation; but when Mrs. Underwood calls at the cottage and tries to argue with her, the poor woman is desperately loyal to her husband and his opinions. Madge Thomas, the daughter of a religious old miner named Henry Thomas, is angry at the suffering she sees, and, by appealing to her sweetheart's affection for her, she induces him to desert his leader, Roberts, and to advocate the termination of the strike. The second scene of this act shows a crowd of workmen assembled outside the Works, to hear speeches from their orators. Simon Harness, a Trades Union official, counsels a compromise, and says the Union will not support the men if they do not take this advice. The apostate sweetheart "follows on the same side," and the religious workman appeals to the Welshmen in the name of "Chapel." But all the impression thus made is destroyed when Roberts gets on the platform. By a burning speech, he inflames the passions of the men to the highest pitch; but, at the very climax of his eloquence, Madge rushes in and cries, "Your wife's dead!" Roberts collapses and goes out, and, in his absence, a compromise is agreed upon.

In the last act, the directors show signs that they, too, have "had enough of it." The death of Annie Roberts is announced, and has an influence on the board, who at last pluck up courage to depose John Anthony, and do so by a unanimous vote. The old man is as obstinate as ever, and makes an eloquent speech in his defence; but he has to yield. Roberts, who is under the impression that the men were still staunch to him, arrives full of fight, and is astounded to hear of the compromise. "They've done us both, Mr. Anthony!" he cries, and the old tyrant bows to his opponent before staggering out, a beaten man. The secretary remarks that the terms arrived at are exactly those originally proposed by Harness in a spirit of compromise, to which the latter answers, "That's just the fun of the game!"

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LYCEUM THEATRE

Lessees and Managing Directors .. .. Popular Playhouses, Ltd. HENRY R. SMITH and ERNEST CARPENTER.

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Saturday ~~TUESDAY~~, MARCH ~~9~~ 13, 1909, at 8. And Every Evening at 8 until further notice. Matinees Wednesdays and Saturdays at 2.30

SHAKESPEARE'S Tragedy

HAMLET

The Prelude and Incidental Music composed by H. SULLIVAN BROOKE.

Characters.

Hamlet (Prince of Denmark: Son of the late and nephew to the present King	MR. MATHESON LANG
Claudius (Uncle to Hamlet)	MR. ERIC MAYNE
Polonius (Lord Chamberlain)	MR. GEORGE FITZGERALD
Horatio (Friend to Hamlet) ...	MR. HALLIWELL HOBBES
Laertes (Son to Polonius) ...	MR. LAUDERDALE MAITLAND
Rosencrantz } Courtiers and Students	MR. SYDNEY VAUTIER
Guildenstern } from Wittenberg	MR. COWLEY WRIGHT
Osric (A Courtier)	MR. RICHARD ANDEAN
First Player	MR. ERNEST GRIFFIN
Second Player	MR. DOUGLAS BURTON
Third Player	MISS DORA CLEMENTS
Player Queen	MISS RITA TOMKINS
A Lord	MR. HENRY ARMSTRONG
Priest	MR. R. W. WESTERMAN
Marcellus } Soldiers	MR. GEORGE RELPH
Bernardo }	MR. WILFRED EDMUNDS
Francisco }	MR. CHARLES L. LUDLOW
First Gravedigger	MR. S. MAJOR JONES
Second Gravedigger	... MR. H. K. AYLIFF
Captain	.. MR. J. H HODSON
Servant	MR. JOHN BEAMISH
First Sailor	MR. CHARLES TERRIC
Second Sailor	MR. ERNEST CRESFAN
Messenger	MR. RUSSELL DAVIS
Ghost of Hamlet's Father	MR. FREDERICK ROSS
Gertrude (Queen of Denmark and mother to Hamlet)	MISS MARY ALLESTREE
Ophelia (Daughter to Polonius) ...	MISS HUTIN BRITTON

Lords, Ladies, Soldiers, Pages, Priests, Players, Servants, etc., etc.

The Play produced under the Stage Direction of

ERNEST CARPENTER,

who desires to gratefully acknowledge valuable assistance from Mr. MATHESON LANG, in the construction of this acting version.

"HAMLET" AT THE LYCEUM.

Shakespeare's Tragedy, Revived at the Lyceum Theatre on Saturday, March 13.

1909
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Synopsis of Scenery.

ACT I.

Scene 1. The Battlements of the Castle
Scene 2.—The Great Hall of the Castle
Scene 3.—A Room in the House of Polonius
Scene 4.—The Battlements of the Castle
Scene 5.—A more remote part of the Battlements

ACT II.

Scene.—The Great Hall of the Castle

ACT III.

Scene.—The Great Hall of the Castle

ACT IV.

Scene 1.—The Queen's Chamber
Scene 2.—A Room in the Castle
Scene 3.—The Great Hall of the Castle

ACT V.

Scene 1.—The Graveyard
Scene 2.—A Room in the Castle
Scene 3.—The Great Hall of the Castle

The Scenery Designed and Painted by E. C. NICHOLLS and Assistants.

The Costumes designed by Mr. KARL and executed by Messrs. L. and H. NATHAN.

Miss HUTIN BRITTON's Costumes by ROSSETTI.

Floral Decorations by J. BAUMLER & Co.

The Wigs by C. H. Fox, Ltd. The Furniture by J. S. LYON.

The Duel in Act 5 arranged by M. BERTRAND.

The following selection will be played by the Lyceum Orchestra under the Direction of H. SULLIVAN BROOKE.

1.	PRELUDE TO "HAMLET"	- -	*H. Sullivan Brooke*
2.	EPISODE -	"Carnival in Paris" -	- *Svensden*
3.	SUITE - -	"Scandinavia" -	- *Hartmann*
4.	FANTASIE -	"Nebershilda" -	- *Lumbye*
5.	OVERTURE -	"Youth" -	- *Hervey*

Acting Manager and Treasurer .. .. Mr. W. F. CROWE

Stage Manager .. .. Mr. S. MAJOR JONES

Assistant Stage Manager Mr. HENRY ARMSTRONG | Chief Machinist Mr. A. R. GEORGE

Chief Electrician ... Mr. F. B. FIDGE | Advertising Dept. ... Mr. P. RAPHAEL

PRICES—Boxes. £4 4s., £3 3s., £2 2s., & £1 11s. 6d.; Stalls, 5s. & 3s. (reserved): Dress Circle, 4s. and 2s. 6d. (reserved); Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

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Telephone Nos.: 7617, 7618 & 7619 GERRARD.

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

1909
Waters, J.

Tuesdays . . . March 16th and 23rd.

Thursdays . . March 18th and 25th.

Fridays . . . March 19th and 26th.

THE HOUSE OF BONDAGE

An Original Play in Three Acts by SEYMOUR OBERMER.

Sir Vincent Meredith - - - - -	MR. HERBERT WARING
Paul Bertrand, F.R.C.S. - - - -	MR. AUBREY SMITH
Dr. Roland - - - - - -	MR. MICHAEL SHERBROOKE
Cairns - - - - - - -	MR. COMPTON COUTTS
Lady Joan Meredith - - - - -	MISS EVA MOORE
Duchess of Banff - - - - -	MISS BERYL FABER
Lady Carlington - - - - -	MISS SARAH BROOKE

ACT I.—Paul Bertrand's Consulting Room, Harley Street, W.

ACT II. & III.—The Living Room of a Swiss Châlet near Chamonix, commanding a view of Mont Blanc.

Three weeks elapse between each Act.

"THE HOUSE OF BONDAGE."

Play, in Three Acts, by Seymour Obermer, Produced at His Majesty's Theatre on Tuesday, March 16.

The productions at the Afternoon Theatre are always interesting, and *The House of Bondage* is a play with many good points. It is irritating, however, by its complexity, and by the mixture of dramatic effect with propagandism. Some of the situations are, nevertheless, intellectually, if not theatrically, effective, and the piece is capitally written. We start with a quartette of mismated people. Sir Vincent Meredith, an ambitious politician, has become indifferent to his wife, Lady Joan, and is carrying on a *liaison* with the Duchess of Banff, who has helped him greatly in his career. Lady Joan, disgusted with her husband's behaviour, has fallen in love with an eminent physician, Paul Bertrand, the greatest living expert in operations on the brain. In the first act, Lady Joan has been "making people talk" by frequent visits to the doctor's consulting-room, and his friend, Lady Carlington, warns him that he is endangering his position by giving food for scandal. When Lady Joan comes, Bertrand tells her that these visits must cease, lest they should injure her reputation. Lady Joan is less solicitous about this than he is; but Bertrand, after telling her that he loves her, says that for that very reason their meetings are dangerous, and must cease. He has just prescribed for her a visit to Switzerland, when Sir Vincent, a stern, pale personage, enters, and, after satirically explaining to Lady Joan that her conduct is the "talk of the town," puts the plain question to Bertrand, "Do you love my wife?" "Yes," says the doctor. Sir Vincent then says that he has a "growth on the brain" which will have to be removed, and that Bertrand must perform the operation. After some very natural objection, the latter consents to do so.

In the second act, we find the trio in Switzerland, preparing for the operation. Sir Vincent argues the point with Lady Joan, but, of course, finds her unanswerable. As she says, what sort of a life is she to lead if she obtains a judicial separation? Bertrand refuses to elope with her, and so give Sir Vincent a chance of getting a divorce; and Sir Vincent does not offer to strike her, and so give her the plea of "cruelty" for divorcing him. If the law of divorce were the same for the husband as for the wife, Lady Joan's course would be clear. As it is, the parties are at a deadlock. The position is further complicated by the question of the operation. Lady Carlington comes from England to protest against Bertrand's performing it. She does not question his professional loyalty; but she says that the critical position will affect his nerve. Bertrand himself is worried by it, and tells Lady Joan that he will throw up the case, and call in another doctor. But she encourages him to go through with what he has undertaken, and on his decision to do so the act-drop descends.

In the interval between the second and third acts the operation has been successfully performed, and Sir Vincent is on his legs again, apparently quite well. The duchess comes to Chamonix to renew the *liaison*, and the two women meet. Lady Joan reproaches the duchess bitterly for her conduct. "If you had been brave enough," she says, "to elope with my husband and live with him in the face of the world, I could have forgiven you; but your secret *liaison* is contemptible." The duchess is at first remorseful; but finally resumes her unrepentant attitude. Sir Vincent, however, is stricken with a sense of his sin, and promises, as he is likely to be a Cabinet Minister, to work night and day for a reform of the Law of Divorce.

"The House of Bondage" having failed to secure sufficient public support, the performances announced by the Afternoon Theatre for next Tuesday, Thursday, and Friday will be abandoned. Money taken for these dates will be returned upon application to the box-office.

Mr. Charles Hawtrey's season at the Royalty Theatre opened on Saturday with decided success. The description of *The Noble Spaniard* as "Victorian farce" is not exactly correct. The Victorian farce was a much cruder and coarser affair than the quaint comedy into which Mr. Maugham has turned his French original, which is entitled *Les Oûtils du Ménage*, and the moderation and refinement of the acting keep the play quite within the pale of comedy. Were this not so, the effect of the adaptation would be destroyed, for the story is wildly extravagant. The Duke of Hermanos is one of those stage Spaniards who are never seen or heard of in real life. He is a descendant of Don Cæsar de Bazan, "noble" in the extreme, and having the right, as he often repeats, to wear his "at" in the presence of his King. He has a "soul of fire," and nothing stops him when he is once in love with a lady. An English family staying at Boulogne consists of Mr. Justice Proudfoot and his mature, but frivolous, wife, Lady Proudfoot; Marion Nairne, a pretty widow; and Lucy, an *ingénue*, who is engaged to Captain Chalford, a languid dandy of the period. All the personages in the play wear Victorian costumes, with flounces and crinolines. Friends of the Proudfoots are the Count and Countess de Moret, the former a very susceptible and impressionable Frenchman. Into this peaceful family, the Duke of Hermanos, who has received a fiery passion for Marion Nairne, enters audaciously. Dispensing with the formality of an introduction, he calls on Marion, tells her of the overpowering passion she has inspired in him, and so harasses her that, to get rid of him, she says that she is married. The Duke declares that "rival" and vows that he will challenge her husband and kill him in a duel. The fiery Spaniard mistakes Mr. Justice Proudfoot for the "obstacle," and tries in vain to induce him to accept a challenge. When Lady Proudfoot comes in from a shrimping excursion, the Justice, who believes her with her imprudence, Lady Proudfoot is much at not knowing who it is that is enamoured of her. Eventually, a reconciliation takes place between the Proudfoots, and Hermanos, returning uneventfully, finds the couple embracing, and jumps to the conclusion that the Justice, whom he believes to be Marion's husband, is unfaithful to her.

The Duke continues to press his suit in the second act, in which, by his excited blundering, he interferes with the loves of Captain Chalford and Lucy. A bouquet is an accessory of importance in this act. The Duke has left one with her, telling her that he is prepared to elope with her, and that, if she wants him, she has only to throw the flowers from the balcony. Lucy finds the bouquet, and thinks that it has been sent by her fiancé; and he, believing that it is the gift of a rival, quarrels with her. Hermanos fancies the Captain is Marion's lover, and challenges him to single combat on the sands, an offer which the Captain promptly accepts. And so the Duke's errors and his excitement increase.

In the third act, from a remark made by Marion, he jumps to the conclusion that the Count de Moret is her husband, and challenges *him*, the But the susceptible Count is thus led to imagine that the Countess, on entering, finds him kneeling at Miss Nairne's feet and emitting ecstatic vows. By this time, Marion has come to the conclusion that the only way to put a stop to the complications caused by the Duke's extravagant actions is to marry him; so, confessing her deception, she consents to become his wife.

1909 Waters, J.

NEW ROYALTY THEATRE

Lessee, Mr. Tom B. Davis.

Under the Management of Mr. CHARLES HAWTREY.

On SATURDAY, MARCH 20th, 1909, at 9 o'clock,

A Victorian Farce in Three Acts, adapted from the French of Grenet-Dancourt, by

W. SOMERSET MAUGHAM,

ENTITLED

"THE NOBLE SPANIARD"

Duke of Hermanos	Mr. CHARLES HAWTREY
Mr. Justice Proudfoot	Mr. E. LYALL SWETE
Captain Chalford	Mr. ATHOL STEWART
Count de Moret	Mr. LEON M. LION
Marion Nairne	Miss KATE CUTLER
Lucy	Miss ANNE CLEAVER
Countess de Moret	Miss VANE FEATHERSTON
Mary Jane	Miss JOY CHATWYN
Lady Proudfoot	Miss FANNY BROUGH

THE SCENE IS LAID AT BOULOGNE IN 1850.

ACT I. ... ... Mr. JUSTICE PROUDFOOT'S HOUSE MORNING ROOM (*Hatter Haun*)

ACTS II. and III. ... ... " " DRAWING ROOM "

The Words of the Song in the Second Act by Felicia Hemans and the Music by Virginia Blakemore.

Stage Manager ... ... Mr. EDWARD FITZGERALD Assistant Stage Manager ... ... Mr. CHRISTMAS GROSE

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Box Office (Mr. C. Wright) open 10 to 10.

Preceded at 8.15 by George Paston's Comedietta, entitled

"FEED THE BRUTE"

Samuel Pottle	Mr. ROBERT WHYTE, Junr.
Mrs. Pottle	Miss MARY BROUGH
Mrs. Wilks	Miss GWYNNE HERBERT

SCENE—MAWSON'S BUILDINGS, WEST HAM

The Orchestra under the direction of Mr. Harold Robertson Grimston will play

Costumes and Dresses designed by Mr. Tom Heslewood

General Manager ... ... Mr. Lyston Lyle.

1909
Waters, J.

ROYAL ADELPHI THEATRE.

Lord Chamberlain to Mr. GEORGE EDWARDES, 6, Park Square, Regent's Park, N.W. Sole Proprietors: Messrs.

EVERY EVENING at 9 o'clock,
For a Limited Number of Performances,

CHARLES FROHMAN

PRESENTS

"STRIFE,"

A Play in Three Acts, by JOHN GALSWORTHY.

Preceded at 8.15 by

A BOY'S PROPOSAL

A Play in One Act, by ARTHUR ECKERSLEY

Mr. Augustus Sheringham	-	(a Bachelor) -	Mr. HUBERT WILLIS
Tom - - - -		(his Nephew, aged 14) -	Master PHILIP TONGE
Lady Pilkington - -		(a Widow) -	Miss MAY CHEVALIER
Dean - - - -		(a Butler) -	Mr. P. L. JULIAN

At Lady Pilkington's Flat.

Programme of Music.

Overture - - -	"Rosamunde" - - -	- *Schubert*
Symphony No. 4 - -	- - - - - -	- *Haydn*
Symphony No. 39 - -	- - - - - -	- *Mozart*
Symphony No. 7 - -	- - - - - -	- *Haydn*

Orchestra under the Direction of MERLIN MORGAN.

The Box Office (under the direction of Mr. A. P. Oxley) is open daily from 10 to 10

PRICES OF ADMISSION,

Private Boxes, £3 3s., £4 4s. & £5 5s. Stalls, 10s. 6d. Dress Circle, First Four Rows, 7s. 6d.; Other Rows, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit 2s. 6d. Gallery, 1s.

Telephone 2645 Gerrard.

Doors Open Matinees at 1.45. Commence at 2.15. Evenings at 7.45 Commence at 8.15.

Business Manager	-	(for CHARLES FROHMAN) -	JAMES W. MATHEWS
Acting Manager	-	(for GEORGE EDWARDES) - -	W. ANGUS McLEOD

1909
Waters, J.
Plays

TO-NIGHT, THURSDAY, APRIL 1st, 1909, at 8.45 o'clock,

FREDERICK HARRISON and CHARLES FROHMAN

PRESENT

A New Comedy in Three Acts, by HUBERT HENRY DAVIES.

The Marquis of Bewdley		Mr. A. E. MATTHEWS
Lord Herbert Penrose		Mr. C. M. LOWNE
Sir Philip Merryweather, Bart. ...		Mr. IVO DAWSON
Mr. Hopkins		Mr. C. V. FRANCE
Harrison ...	... *Lord Bewdley's Servants*	Mr. HORTON COOPER
Ernest ...		Mr. ARTHUR MINTON
Parrott ...	... *Mrs. Pym's Servants*	Mr. L. H. KENDRICK
George ...		Mr. E. F. MEADS
The Marchioness of Bewdley		Miss HENRIETTA WATSON
Lady Merryweather		Miss NINA SEVENING
Rachel Hopkins		Miss MADGE TITHERADGE
Mrs. Pym		Miss LOTTIE VENNE

The Action takes place at the present day in the Summertime.

Act I. .. At Lord Bewdley's House in Park Lane. Tuesday Afternoon

Act II. .. The Hall at Mrs. Pym's House on the Thames. Saturday Afternoon

Act III. .. .. The River Bank. Sunday Morning

The Play produced under the direction of Mr. DION BOUCICAULT.

Scenery by WALTER HANN. Dresses by Madame HAYWARD.

Lessee & Manager .. .. .. Mr. FREDERICK HARRISON

Business Manager .. .. Mr. HORACE WATSON

HAYMARKET
Manager
HARRISON

Thursday
Evening

Apr 1

Orchestra Stl 10/6

No

This to be retained

This ticket is sold subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

Mr. Hubert Henry Davies's comedy is rather thin in idea and construction; but it is brightly and pleasantly written, and contains a capital part for Miss Lottie Venne, to whose extraordinary exertions much of the success of the production on Thursday evening may be attributed. *Bevis* shows the seamy side of the amalgamation between money and rank, wealth in this case being represented as decidedly more dignified and admirable than aristocracy. Bevis, the young Marquis of Bewdley, is an easy-going, agreeable young man who has been "spoilt" by the number of girls who admire him and would like to marry him. His mother, the Marchioness of Bewdley, and his uncle, Lord Herbert Penrose, are anxious that he shall marry money, so that they may come in for some of the "pickings" which may be made out of a wealthy, plebeian father-in-law. Bevis has already selected an agreeable heiress, Rachel Hopkins, the daughter of a wealthy brewer, and the only question is that of settlements. The Marchioness and Lord Herbert both hope to get a good deal out of Mr. Hopkins, but he resents their demands stoutly. When Rachel understands what is going on, she determines to put Bevis to the test; so she tells him that her father says that, if she marry the young Marquis, he—Hopkins—will leave her nothing. Bevis, on hearing this, suggests the engagement must be broken off; and Rachel, after disclosing the trick she has played in order to find out if he really loves her, leaves him and his family with scorn. The act ends with Bevis—who, now that Rachel has refused him, is spurred into a resolve to win her—announcing that he is determined to do so at all costs.

Bevis induces a silly and impecunious widow, Mrs. Pym, to take a small house on the Thames, and to invite his family and the Hopkinses there at the same time. The result is a very awkward situation, which is made amusing by the comic anxiety and grotesque distress of Mrs. Pym. However, Bevis manages to renew his suit to Rachel, who "snubs" him thoroughly. She tells him plainly that what he calls his love for her is nothing but pique, and declines to reconsider her decision. But Mr. Hopkins has a serious and paternal interview with her, and persuades her that it is her duty to accept Bevis even against her own inclinations. She tells him plainly how the matter stands, and says that she will be his wife. But Bevis is not satisfied with such a cynical contract. If Rachel will only marry him for politic reasons, and has no affection for him personally, he will not be her husband on such degrading terms. The second act ends with the pair still at loggerheads.

In the last act, of course, the playwright brings the young people together. Bevis goes to bathe, and while concealed behind some bushes, overhears the conversation of his mother and uncle, who believe that he has been drowned, and realises their worldliness and heartlessness. He also learns that Rachel, in spite of her spirited behaviour, loves him deeply; and, after that, there is no further difficulty in arranging their union.

D-10
3724
1909
Waters, J.

78

Business Manager & Secretary,
H. Woodford.
Treasurer,
A. E. Corrick.
Stage Manager,
Clarence Hunt.

Alhambra Theatre

CHARING CROSS ROAD AND LEICESTER SQUARE, LONDON.

Managing Director—ALFRED MOUL.

PROGRAMME.

Subject to Alteration at the Discretion of the Management.

Programme for Monday, April 5th, 1909.

7. **PSYCHE** 9.10

An Idyll, in Three Scenes.

Dramatic Action and Dances arranged by M. ALFREDO CURTI
Music by ALFRED MOUL.
Costumes by ALIAS from designs by COMELLI Scenery by M. AMABLE
Mise-en-scène by A. WARTEL Lighting by J. WILLIAMS
Incidental Music by A. WHITE Wigs by GUSTAVE.
Presented under the Personal Direction of ALFRED MOUL.

Cupid ... Mlle. BRITTA
Mlle. JEAN JET
Miss ETTA ROSE
Mlle. M. SUTTY

Psyche ... Mlle. LEONORA

Supported by the full CORPS DE BALLET of the ALHAMBRA THEATRE

SCENE I. The Temple of Venus.

Processional March (Offerings to Venus) Psyche's Homage to Venus
Adoration of Psyche Dance of the Priestesses Crotal Dance
The Arrival of Venus The Heralds of Venus and
The Denunciation of Psyche

Scene II. The Rocks.

Condemnation of Psyche. Cupid's Awakening.

Scene III. Cupid's Bower.

Awaiting Psyche's Arrival Cupid's Ecstasy The Arrival of Psyche
The Awakening of Psyche Veil Dance The Dawn of Love
Cupid's Prayer Homage to Venus, The Nuptials and Finale.

APOTHEOSIS.

78



1909
Waters, J.

WEDNESDAY, APRIL 7TH, AND EVERY EVENING AT 8 O'CLOCK.

The School for Scandal

By RICHARD BRINSLEY SHERIDAN.

Sir Peter Teazle	Mr. TREE
Sir Oliver Surface	Mr. HENRY NEVILLE
Sir Harry Bumper	Mr. ROBERT CUNNINGHAM
Sir Benjamin Backbite	Mr. HENRY V. ESMOND
Joseph Surface	Mr. BASIL GILL
Charles Surface	Mr. ROBERT LORAINE
Careless	Mr. CHARLES QUARTERMAIN
Snake	Mr. JAMES HEARN
Crabtree	Mr. EDWARD TERRY
Rowley	Mr. HERMANN VEZIN
Moses	Mr. LIONEL BROUGH
Sir Toby	Mr. CARLETON REX
Trip	Mr. GODFREY TEARLE
Servant to Joseph	Mr. HENRY MORRELL
Lady Teazle	Miss MARIE LÖHR (By arrangement with Mr. CYRIL MAUDE.)
Mrs. Candour	Miss SUZANNE SHELDON
Maid to Lady Teazle	Miss LAURA COWIE
Maria	Miss DAGMAR WIEHE
Maid to Lady Sneerwell	Miss GABRIELLE DE WILDEN
Lady Sneerwell	Miss ELLIS JEFFREYS

Act I.

SCENE 1.—Lady Sneerwell's Boudoir. SCENE 2.—Sir Peter's House.
SCENE 3.—Lady Sneerwell's Drawing Room.
The Minuet has been arranged by LOUIS HARVEY D'EGVILLE.

Act II.

SCENE 1.—Drawing Room at Sir Peter's. SCENE 2.—Hall in Charles Surface's House.
SCENE 3.—Picture Room at Charles Surface's.

Act III.

The Library at Joseph Surface's.

Act IV.

SCENE 1.—Sir Peter's House. SCENE 2.—The Library at Joseph Surface's.

The Scenery has been painted by JOSEPH HARKER, except Act II. Scene III. which has been painted by WALTER HANN.

The Costumes and Scenery have been specially designed by PERCY MACQUOID, R.I.

The Costumes have been executed by Messrs. B. J. SIMMONS & Co., 7 & 8, King Street, W.C.
The Antique Furniture of the period has been obtained from Messrs. D. L. ISAACS, 44 to 48, New Oxford Street, W.C.

Music of the Play.

OVERTURE	"Il Matrimonio Segreto"	*Domi Cimarosa* (Born 1749).
GAVOTTA	INTERLUDE AFTER 1ST SCENE, ACT I.	*Padre Martini* (1706-1784).
(*a*) MUSETTE	INTERLUDE AFTER 2ND SCENE.	*M. P. de Montéclair* (1666-1737).
(*b*) MENUET		*Handel* (1685-1759).
THE TRIUMPHING DANCE from "Dido and Aeneas"	ENTR'ACT AFTER ACT I.	*H. Purcell* (1658-1695).
GAVOTTE AND GIGUE from the Suite in D		*J. S. Bach* (1685-1750).
GAVOTTE from "Iphigenie in Aulis"	INTERLUDE AFTER 1ST SCENE, ACT II.	*Ch. W. Gluck* (1714-1787).
OLD ENGLISH AIRS	INTERLUDE AFTER 2ND SCENE.	*Traditional 17th and 18th Century.*
CONCERTO GROSSO No. 7 (1st Movement)	ENTR'ACT AFTER ACT II.	*Handel*
SUITE: AIRS DE BALLET	ENTR'ACT AFTER ACT III. "Platée"	*J. Ph. Rameau* (1683-1764)
AIR DE BALLET from "Le Devin du Village"	INTERLUDE AFTER 1ST SCENE, ACT IV.	*J. J. Rousseau* (1712-1778).

First Matinee Saturday, April 10th, and every following Wednesday and Saturday.
Special Matinee, Easter Monday, April 12th.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread and Butter and Cake, Price 6d. per person inclusive.

The Safety Curtain will be lowered in the presence of the audience once during each performance.
Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

STAGE MANAGER—MR. CECIL KING. ASSOCIATE STAGE MANAGER—MR. STANLEY BELL.
MUSICAL DIRECTOR—MR. ADOLF SCHMID.
GENERAL MANAGER - - - - - MR. HENRY DANA.

1909
Waters, J.

8°02

THE SCHOOL FOR SCANDAL.

NOTE BY THE PRODUCER.

LET me first acknowledge my indebtedness to Mr. Percy Macquoid, R.I., whose sympathetic help in the archæological aspect of the play has been invaluable. My thanks are due also to Mr. Walter Sichel, who by the courtesy of the Sheridan family and many others, has had access to every available document in the composition of his forthcoming work on Sheridan.

Few will dispute that "The School for Scandal" is the most brilliant Comedy that has been given to the world. It was begun by Sheridan some years before its first production in 1777, and was then still the work of a young man. He was not yet twenty-six, although already the author of "The Rivals," "The Duenna," and "A Trip to Scarborough." As a dramatist he had achieved a feat no less remarkable than Pitt as a politician, who was Prime Minister at the age of twenty-four. Although young, Sheridan had not written his masterpiece hurriedly. The smoothness and polish of the dialogue and the precision of the style were the result of laborious and careful work. His natural wit was great, but he told Ridgway, to whom in later years he sold the copyright of "The School for Scandal," that he had been nineteen years endeavouring to satisfy himself with the style of the play and had not yet succeeded.

It has been said by his detractors that Sheridan owed much to his predecessors who wrote for the stage, but to be accused of plagiarism is the sufferance of the original. It is the peculiar attribute of literary genius to borrow and make its own the wares of its inferiors. "Je prends mon bien ou je le trouve."

Sheridan had, like most great dramatists, lived in the atmosphere of the theatre—he was the son of an actor and himself the manager of Drury Lane Theatre.

In these days of censorship and criticism, it is interesting to learn that a license was refused for the play before its first performance. Sheridan described the incident himself to the House of Commons many years later. To quote Brander Matthews in his introduction to the play: "It happened at this time there was the famous city contest for the office of Chamberlain between Wilkes and Hopkins. The latter had been charged with some practices similar to those of Moses the Jew, in lending money to young men under age, and it was supposed that the character of the play was levelled at him in order to injure him in his contest, in which he was supported by the ministerial interest. In the warmth of a contested election, the piece was represented as a factious and seditious opposition to a Court Candidate He, however, went to Lord Hertford, then Lord Chamberlain, who laughed at the affair and gave the license."

The Comedy was on its production an immediate success. Reynolds, the dramatist who passed the theatre during the performance, gives outside evidence of the enthusiasm: "I heard such a tremendous noise over my head, that, fearing the theatre was proceeding to fall about it, I ran for my life; but found the next morning that the noise did not arise from the falling of the house, but from the falling of the screen in the fourth act, so violent and tumultuous were the applause and laughter."

William Hazlitt writes of Sheridan "His comic muse does not go about prying into obscure corners or collecting idle curiosities, but showing her laughing face, she points to her rich treasure, the follies of mankind. She is garlanded and crowned with roses and vine leaves. Her eyes glow with delight and her heart runs over with good natured malice. Her step is firm and light and her ornaments consummate."

In the present production of the comedy it is played almost in its entirety. It is hoped that it is justifiable to represent Sir Peter as a younger man than he has been usually made, for Sheridan states that he is about 50 years of age, and the conclusion of the play is robbed of half its meaning if Lady Teazle has to return to her home with a dotard.

That Lady Teazle should be played by an actress with complete youth on her side, seems to me to be indicated throughout the play. We pardon the child who aspires to be a woman of fashion, and who appears to be heartless from the inexperience of youth rather than from real want of feeling.

Charles Lamb, in his well-known recollections of the play and the acting, claimed that "The School for Scandal" is "a purely artificial comedy," and his elaboration of this idea is masterly in its charm. It seems to me that the "gentle Elia" lacks only a due appreciation of the essence and the drift of Sheridan's work. If, indeed, the author did intend that his characters should not appeal to the sympathies, he reckoned without his guests—the audience. "The School for Scandal" is essentially a human document; in watching this play we needs must yield to its inherent passion. Although it may be true that the genius of Sheridan was greater in the direction of wit than of humour—and the greater of these is humour—the abiding sway of "The School for Scandal" is surely due to the heart interest with which it is informed. It is this very humour of the heart despised by pedants, which has preserved and will preserve this masterpiece. Ephemeral intellect, grimacing at sentiment, owns but its little day. Humanity abides: cynicism is the humour of hate.

7th April, 1909. HERBERT BEERBOHM TREE.

SHERIDAN in his first sketch for the School for Scandal infers that Sir Peter marries Lady Teazle in 1765. This period has therefore been chosen for the mounting of the present production, as being novel and very representative of the last phases of early Georgian decoration and costume. In the men's coats of this transitionary time, the skirted folds still remain emphasized, the cuffs are placed tighter to the sleeves and flowered brocades are still in fashion, but the waistcoats have become shorter. The hoop that had distended the skirts of fashionable ladies since the beginning of the century, gave way about 1760 to panniers gathered at the hips over a more moderate petticoat generally trimmed with a flounce, the long waisted cut of the bodice and short sleeves remaining the same as in former years. The men's wigs were worn neat and small, while those of the ladies began to increase in size until 1785, when their proportions became preposterous. Powdered hair lasted as a fashion from 1730 to 1790, about the latter date it fell into disuse, except at Court. At the same time the taste for it must have died hard, as a tax on hair powder was levied in 1796, which in that year brought in £200,000 to the Revenue. Patches and painting were the necessary accompaniments of this style of dressed powdered hair, and at no period of our civilized society were women so be-plastered with paint and powder as during the middle part of the 18th century. Many deaths amongst fashionable ladies were reported to have occurred through the excessive use of pernicious cosmetics.

At the period depicted in the present production the strong blues, greens and reds of former years, had given way to secondary and more delicate shades of colour—the patterns on the brocades used in the sacques being small, the stripe or tabouret being introduced in the design—morning dresses as well as those for the evening were open at the neck, hats were not considered necessary, small caps or silk hoods being used with walking dress. A fashionable person like Lady Teazle would have had a negro boy to carry her hood and parasol.

The decoration of Lady Sneerwell's rooms represents that period of transition immediately preceding the taste introduced by Robert Adam. Her dressing-rooms imitates the style of the decoration in Chesterfield House, her reception rooms being furnished in the French taste with Rose du Barri tapestry set in lambris of carved and gilt walnut, a style adopted here by the ultra-fashionables who took every opportunity of imitating the manners and tastes of that country. The rooms in Sir Peter Teazle's house are of an earlier date, and are founded on the decorations of Lauderdale House, once occupied by Nell Gwynne, and now destroyed. The furniture here is principally of the latter style of Chippendale.

PERCY MACQUOID.

1909
Waters, J.

6

"COME INSIDE."

REVUE, in 3 Scenes,

By GEORGE GROSSMITH, Junr.

Lyrics by C. H. BOVILL.

Music Composed and Arranged by CUTHBERT CLARKE.

Scenery by R. McCLEERY.

The Costumes supervised by C. WILHELM, and executed by Miss HASTINGS and MORRIS ANGEL & SONS.

STANLEY BRETT
AS
The Matinee Idol—A Cabinet Minister—A Financier.

ARTHUR PLAYFAIR
AS
Mr. Pelfridge—A President—A Ringmaster—Wilkie.

SAM COLLINS
AS
Carrie Carnation—Consul XIV.—Sousa—The British Lion.

LULU VALLI
AS
Violet—The Tatler—Cristobel.

WINIFRED O'CONNOR
AS
Carrie Re-incarnated.

COLLETTE DORIGNY
AS
Mdlle. Mauchoir, Pasta Mack, Le Chapeau.

Mlle. LYDIA KYASHT
In an Entirely New and Original Dance.

Scene 1.—The Beauty Parlour at Pelfridge's.

Scene 2.—The Back of a Weekly.

Scene 3.—The Universal Arena.

The production under the supervision of the Author and FRED FARREN.

EMPIRE

100

Row E

No. 1

STALLS, 7/6

Saturday, April 10th 1909

This portion does not admit to the Theatre

TERRY'S THEATRE

Sole Proprietor - - - - - - - - - - - - - - MR. EDWARD TERRY.

Under the Management of A. F. HENDERSON and REGINALD WALTER.

SATURDAY, APRIL 10th, and EVERY EVENING at 9 o'clock,

ARTFUL MISS DEARING

A COMEDY IN THREE ACTS,

BY ARTHUR LAW.

The Hon. Alaric Dawley	Mr. PAUL ARTHUR
Palgrave Dawley	Mr. C. W. SOMERSET
Judson Blew	Mr. ARTHUR LONGLEY
Servant	Mr. ALLINGTON
McBittock (Landlord of the "Blossop Arms")	Mr. GEORGE INGLETON
Lady Gertrude Dawley	Miss GRANVILLE
Lady Bun	Miss KATE PHILLIPS
Arabella Dawley	Miss PHYLLIS EMBURY
Kate ... ... (a Waitress)	Miss E. MAYNE
Patience Dearing	Miss ANNIE HUGHES

ACT I. Scene - Morning Room in the Dawleys' London House

ACT II. Scene - The Hall at the Dawleys' *(The Same Evening)*

ACT III. Scene - The Coffee Room in the "Blossop Arms" *(The Following Day)*

Produced by E. DAGNALL.

Miss Kate Phillips' and Miss Embury's Dresses by THE ELITE LADIES' DRESS COMPANY, St Victoria Street, S.W. Miss Hughes' Dresses by JAY'S, Ltd. Millinery by MAISON LEWIS, Regent Street, W. Wigs by CLARKSON.

D-10
3724
1909
Waters, J.

Preceded by at 2.30 and 8.30,

THE WILLOW PATTERN PLATE

A Chinese Musical Romance.

Written and Composed by Miss EUGÉNIE MAGNUS.

Tsai Yong	... (a Young Fisherman) ...	Mr. CRAUFURD KENT
Kao-ton-ki	... (a Wealthy Mandarin) ...	Mr. JOHN CLULOW
Nieu-chi	(the Mandarin's Daughter)	Miss NANCY ROSSITER

Scene - The Willow Pattern Plate.

Programme of Music

Overture	"Rosamunde"	*Schubert*
Dance	"Love Thoughts"	*Murray Lucas*
Selection	"Les Contes D'Hoffmann"	*Offenbach*
Entr'acte	"Spanish Dance"	*Theo Hollam*
Waltz	"Danse D'Amour"	*Jacques Heer*
Sketch	"Entr'acte Gladiators"	*Faulk*

MATINEES (OF BOTH PLAYS) EVERY WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager	Mr. Gerald Venning
Acting Manager ..	Mr. Cecil Breton
Musical Director .	Mr. Andrew Levey

Doors open at 8 Matinees at 2 Telephone, 2702 Gerrard

Box Office Open 10 to 10.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and stair cases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Miss Patience Dearing is governess in the family of Mr. nod Mrs. Dawley, two impecunious "smart" people who live partly by borrowing from a rich young man named Judson Blew, who is courting their daughter Arabella, aod partly by the large sums paid to Lady Dawley by a socially-ambitious *parvenue*, Lady Bun, the widow of an engineer, to whom Lady Dawley acts as sponsor in Society. The author's boldness and originality are shown by the idea of substitution, for a period of penal servitude, of a certain Mr. Johnson, an adventurer, for the Hon. Alaric Dawley, a relative of the Dawleys and the heir to a peerage, who has committed forgery and pays Johnson a thousands pounds to take his (Dawley's) place in prison. Dawley, however, by a second forgery, draws out the £1,000 and then disappears; and Johnson, who has an extraordinary resemblaoce to the Hon. Alaric, presents himself at the Dawleys' house in London as the ex-convict. The Dawleys are anxious to secure him for Arabella, and eocourage his attentions. Miss Dearing at onco sees through the deception, and makes Johnson confess to the triek. The Hon. Alaric's father is in Africa; should he die, the yonog forger will inherit the peerage. An alliaoce is struck ap between Johnson aod the governess under the title of "Dearing and Co." as the first act ends.

In the second Lady Bun, who has made a fiasco by reciting at a smart gathering a very *risqué* poem from the repertory of Yvette Guilbert, is consoled by Miss Dearing with the tidings that the Hon. Alaric Dawley wants to marry her, for Miss Dearing has resolved that he shall secure the widow's money. A letter arrives from a British Consul abroad with the news that Alaric's father has been eaten by cannibals, and Johnson consequently in his assumed character becomes a peer. A great surprise is reserved for the last act, which takes place in the coffee-room of a country inn kept by a Scotchman named McBittock, who has been mysteriously allowed by the landlord, the recently-deceased Dawley, to live there rent free. It seems that Lady Bun was married informally in Scotland to the late Lord Dawley, who subsequently deserted her. Believing herself free to remarry, she wedded the engineer, but not before having a son, the Johnson of the play. The artful Miss Dearing discovers that McBittock and his wife were witnesses of the Scotch contract, which, therefore, holds good in law; so that the forger, the son of Dawley's second marriage, is technically illegitimate, Johnson being the heir. When he finds that Lady Bun is his mother, he, of course, gives up the idea of marrying her, and follows the dictates of his heart in placing it at the feet of the artful Miss Dearing. Arabella is thus left free to accept Judson Blew.

preceded by a very pretty little Chinese musical romance, written and composed by Miss Engénie Magnus, entitled

"THE WILLOW PATTERN PLATE."

Tsal Yong .....Mr. Craufurd Kent
Kao-ton-ki .....Mr. John Clulow
Nieu-chi .....Miss Nancy Rossiter

This not too clearly developed trifle deals with the love of a young Chinese fisherman named Tsal Yong for Nieu-chi, the daughter of the mandarin Kao-ton-ki. The latter intends his daughter to marry a wealthy prince, and is determined to put the lovers to death. Their souls are turned into the turtle-doves which adorn the sky of the well-known plate pattern. Mr. Craufurd Kent was a handsome and spirited Tsal Yong, and his song, "I love a lady fair," was warmly applauded; Mr. John Clulow gave a capital performance as Kao-ton-ki, and rendered his ditty, "A mighty mandarin am I," in excellent style; and Miss Nancy Rossiter won all hearts by her delightful acting and sweet singing as Nieu-chi. The music was very agreeable, and the little piece gave evident satisfactioo.

1909
Waters, J.

SHAKESPEARE AT THE COURT.

On Monday, April 12, Revival of Shakespeare's Comedy,

"AS YOU LIKE IT."

The Duke	Mr. Kenyon Musgrave
Duke Frederick	Mr. J. Cassels Cobs
Jaques	Mr. Will Dennis
Amiens	Mr. J. Cookson
First Lord	Mr. W. Edwyn Holloway
Oliver	Mr. Herbert Bunston
Jaques de Boys	Mr. Clifford Lomer
Orlando	Mr. Gerald Lawrence
Le Beau	Mr. Wilfred Fletcher
Touchstone	Mr. William Haviland
Adam	Mr. Stanley Lathbury
Charles	Mr. Douglas Homer
Corin	Mr. Russell Thorndike
Sylvius	Mr. Duncan Yarrow
William	Mr. Stanley Lathbury
Rosalind	Miss Fay Davis
Celia	Miss Viola Holland
Phœbe	Miss Dorothy Bell
Audrey	Miss Esme Hubbard

Mr. WEEDON GROSSMITH'S SEASON.

(By arrangement with Miss EVELYN MILLARD.)

On Tuesday, April 13th, and every evening at 8.30.

An Original Farce in Three Acts, entitled:

Mr. PREEDY AND THE COUNTESS,

By R. C. CARTON.

Joanna, Countess of Rushmere		Miss COMPTON
Earl of Rushmere	(her Nephew by Marriage)	Mr. G. DAVY BURNABY
Hon. Robert Jennerway	(her Second Husband)	Mr. A. VANE-TEMPEST
Lord Kinslow (his Father)		Mr. GEORGE E. BELLAMY
John Bounsall	Partners in the Bounsall Emporium	Mr. FRED LEWIS
Hamilton Preedy		Mr. WEEDON GROSSMITH
Mr. Sidgrave	(a Retired Solicitor)	Mr. LYTTON GREY
Reginald Saunders	(a Dental Surgeon)	Mr. WALTER PEARCE
Bilson	(Preedy's Man Servant)	Mr. FREDERICK VOLPÉ
Chauffeur		Mr. CLAUDE EDMONDS
Mrs. Sidgrave		Miss LYDIA RACHEL
Emma Sidgrave		Miss SHELLEY CALTON
Harriet Budgen		Miss DORA BARTON

Scene .. Living Room of Hamilton Preedy's Flat in South Kensington. *(Walter Hann.)*

ACT 1 .. Monday Evening. ACT 2 .. Tuesday Morning ACT 3 .. Tuesday Evening

The Ladies' Dresses by Messrs. Stagg & Mantle. The Pictures kindly lent by the Mitchmore Art Co., 61 Russell St., W.C. Furniture by J. S. Lyon.

Miss Compton's Dresses by Madame Sollitt. Hats by Madame Elliott, of Hanover Square. Other Dresses by Stagg & Mantle

MATINEE EVERY SATURDAY AT 2.30.

Programme of Music.

I.	Fanta-ia	*Oscar Strauss*
II	(*a*) Die Maus	*Paul Lincke*
	(*b*) Selection from "Les Mousquetaires au Couvent"	*Varney*
III	(*a*) "Petite Marche"	*A. Varcus*
	(*b*) Valse from "The Dollar Princess"	*Leo Fall*

"The Waltz Dream"

Stage Manager .. .. Mr. Frank Harding
Assistant Stage Manager .. .. .. For Mr. Weedon Grossmith Mr. Claude Edmonds
Musical Director .. .. Mr. Alec Maclean

Box Office (Mr. Hollingshead) open from 10 to 10. Telephone: 3,844 Gerrard.

PRICES OF ADMISSION. Boxes, £1 11s. 6d. to £3 3s.: Stalls, 10s. 6d.; Dress Circle, 7s. 6d.: Family Circle, 5s. and 4s.: Pit, 2s. 6d.

Business Manager .. .. .. (For Mr. Weedon Grossmith) .. Mr. RICHARD T. MAYNARD

Acting Manager .. .. .. (For Miss Evelyn Millard) .. .. Mr. WALTER MAXWELL

1909
Waters, J.

6

"COME INSIDE."

REVUE, in 3 Scenes,

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AS
Carrie Carnation.—Consul XIV.—
Sousa—The British Lion.

LULU VALLI
AS
Violet.—The Tatler.
Cristabel.

WINIFRED O'CONNOR
AS
Carrie Re-incarnated.

COLLETTE DORIGNY
AS
Mdlle. Mouchoir, Pasta Mack,
Le Chapeau.

Mlle. LYDIA KYASHT
In an Entirely New and Original Dance.

Scene 1.—The Beauty Parlour at Pelfridge's.

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Scene 3.—The Universal Arena.

The production under the supervision of the Author and FRED FARREN.

EMPIRE

100

Row E

No. 1

STALLS, 7/6

Saturday, April 10th
1909

This portion does not admit to the Theatre

TERRY'S THEATRE

Sole Proprietor - - - - - - - - - - - - - MR. EDWARD TERRY.

Under the Management of A. F. HENDERSON and REGINALD WALTER.

SATURDAY, APRIL 10th, and EVERY EVENING at 9 o'clock,

ARTFUL MISS DEARING

A COMEDY IN THREE ACTS,

BY ARTHUR LAW.

The Hon. Alaric Dawley	... ...	Mr. PAUL ARTHUR
Palgrave Dawley	... ...	Mr. C. W. SOMERSET
Judson Blew ...	... ...	Mr. ARTHUR LONGLEY
Servant	... ...	Mr. ALLINGTON
McBittock	(Landlord of the "Blossop Arms")	Mr. GEORGE INGLETON
Lady Gertrude Dawley	... ...	Miss GRANVILLE
Lady Bun ...	... ...	Miss KATE PHILLIPS
Arabella Dawley	... ...	Miss PHYLLIS EMBURY
Kate	... (a Waitress) ...	Miss E. MAYNE
Patience Dearing	... ...	Miss ANNIE HUGHES

ACT I. Scene - Morning Room in the Dawleys' London House

ACT II. Scene - The Hall at the Dawleys' *(The Same Evening)*

ACT III. Scene - The Coffee Room in the "Blossop Arms" *(The Following Day)*

Produced by E. DAGNALL.

Miss Kate Phillips' and Miss Embury's Dresses by THE ELITE LADIES' DRESS COMPANY, 82 Victoria Street, S.W. Miss Hughes' Dresses by JAY'S, Ltd. Millinery by MAISON LEWIS, Regent Street, W. Wigs by CLARKSON.

1909
Waters, J.

Preceded by at 2.30 and 8.30,

THE WILLOW PATTERN PLATE

A CHINESE MUSICAL ROMANCE.

Written and Composed by Miss EUGENIE MAGNUS.

Tsai Yong	... a Young Fisherman ...	Mr. CRAUFURD KENT
Kao-ton-ki	a Wealthy Mandarin ...	Mr JOHN CLULOW
Nieu-chi	the Mandarin's Daughter	Miss NANCY ROSSITER

Scene - The Willow Pattern Plate.

Programme of Music . .

Schubert
Alcock Lucas
Offenbach
Theo Holtum
Jacques Heros
Lack

MATINEES (OF BOTH PLAYS) EVERY WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager	Mr. GERALD VENNING
Acting Manager	Mr CECIL BRETON
Musical Director	Mr. ANDREW LEVEY

Doors open at 8 Matinees at 2 Telephone, 2702 Gerrard

Box Office Open 10 to 10.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Miss Patience Dearing is governess in the family of Mr. and Mrs. Dawley, two impecunious "smart" people who live partly by borrowing from a rich young man named Judson Blew, who is courting their daughter Arabella, and partly by the large sums paid to Lady Dawley by a socially-ambitious *parvenue*, Lady Bun, the widow of an engineer, to whom Lady Dawley acts as sponsor in Society. The author's boldness and originality are shown by the idea of substitution, for a period of penal servitude, of a certain Mr. Johnson, an adventurer, for the Hon. Alaric Dawley, a relative of the Dawleys and the heir to a peerage, who has committed forgery and pays Johnson a thousands pounds to take his (Dawley's) place in prison. Dawley, however, by a second forgery, draws out the £1,000 and then disappears; and Johnson, who has an extraordinary resemblance to the Hon. Alaric, presents himself at the Dawleys' house in London as the ex-convict. The Dawleys are anxious to secure him for Arabella, and encourage his attentions. Miss Dearing at once sees through the deception, and makes Johnson confess to the trick. The Hon. Alaric's father is in Africa; should he die, the young forger will inherit the peerage. An alliance is struck up between Johnson and the governess under the title of "Dearing and Co." as the first act ends.

In the second Lady Bun, who has made a fiasco by reciting at a smart gathering a very *risqué* poem from the repertory of Yvette Guilbert, is consoled by Miss Dearing with the tidings that the Hon. Alaric Dawley wants to marry her, for Miss Dearing has resolved that he shall secure the widow's money. A letter arrives from a British Consul abroad with the news that Alaric's father has been eaten by cannibals, and Johnson consequently in his assumed character becomes a peer. A great surprise is reserved for the last act, which takes place in the coffee-room of a country inn kept by a Scotchman named McBittock, who has been mysteriously allowed by the landlord, the recently-deceased Dawley, to live there rent free. It seems that Lady Bun was married informally in Scotland to the late Lord Dawley, who subsequently deserted her. Believing herself free to remarry, she wedded the engineer, but not before having a son, the Johnson of the play. The artful Miss Dearing discovers that McBittock and his wife were witnesses of the Scotch contract, which, therefore, holds good in law; so that the forger, the son of Dawley's second marriage, is technically illegitimate, Johnson being the heir. When he finds that Lady Bun is his mother, he, of course, gives up the idea of marrying her, and follows the dictates of his heart in placing it at the feet of the artful Miss Dearing. Arabella is thus left free to accept Judson Blew.

preceded by a very pretty little Chinese musical romance, written and composed by Miss Eugénie Magnus, entitled

"THE WILLOW PATTERN PLATE."

Tsai Yong .....Mr. Craufurd Kent
Kao-ton-ki .....Ma. John Clulow
Nieu-chi .....Miss Nancy Rossiter

This not too clearly developed trifle deals with the love of a young Chinese fisherman named Tsai Yong for Nieu-chi, the daughter of the mandarin Kao-ton-ki. The latter intends his daughter to marry a wealthy prince, and is determined to put the lovers to death. Their souls are turned into the turtle-doves which adorn the sky of the well-known plate pattern. Mr. Craufurd Kent was a handsome and spirited Tsai Yong, and his song, "I love a lady fair," was warmly applauded; Mr. John Clulow gave a capital performance as Kao-ton-ki, and rendered his ditty, "A mighty mandarin am I," in excellent style; and Miss Nancy Rossiter won all hearts by her delightful acting and sweet singing as Nieu-chi. The music was very agreeable, and the little piece gave evident satisfaction.

1909
Waters, J.

SHAKESPEARE AT THE COURT.

On Monday, April 12, Revival of Shakespeare's Comedy,

"AS YOU LIKE IT."

The Duke	Mr. Kenyon Musgrave
Duke Frederick	Mr. J. Cassels Cobb
Jaques	Mr. Will Dennis
Amiens	Mr. J. Cookson
First Lord	Mr. W. Edwyn Holloway
Oliver	Mr. Herbert Bunston
Jaques de Boys	Mr. Clifford Lomer
Orlando	Mr. Gerald Lawrence
Le Beau	Mr. Wilfred Fletcher
Touchstone	Mr. William Haviland
Adam	Mr. Stanley Lathbury
Charles	Mr. Douglas Homer
Corin	Mr. Russell Thornoike
Sylvius	Mr. Duncan Yarrow
William	Mr. Stanley Lathbury
Rosalind	Miss Fay Davis
Celia	Miss Viola Holland
Phœbe	Miss Dorothy Bell
Audrey	Miss Esme Hubbard

Mr. WEEDON GROSSMITH'S SEASON.

(By arrangement with Miss EVELYN MILLARD.)

On Tuesday, April 13th, and every evening at 8.30.

An Original Farce in Three Acts, entitled:

Mr. PREEDY AND THE COUNTESS,

By R. C. CARTON.

Joanna, Countess of Rushmere	.. ..	.. .. Miss COMPTON
Earl of Rushmere	(her Nephew by Marriage)	.. Mr. G. DAVY BURNABY
Hon. Robert Jennerway ..	.. (her Second Husband)	.. Mr. A. VANE-TEMPEST
Lord Kinslow (his Father) ..	.. ..	Mr. GEORGE E. BELLAMY
John Bounsall	Partners in the Bounsall Emporium	.. Mr. FRED LEWIS
Hamilton Preedy		Mr. WEEDON GROSSMITH
Mr. Sidgrave	(a Retired Solicitor)	.. Mr. LYTTON GREY
Reginald Saunders	.. (a Dental Surgeon)	.. Mr. WALTER PEARCE
Bilson	(Preedy's Man Servant)	.. Mr. FREDERICK VOLPÉ
Chauffeur	.. ..	.. Mr. CLAUDE EDMONDS
Mrs. Sidgrave	.. ..	.. Miss LYDIA RACHEL
Emma Sidgrave	.. ..	.. Miss SHELLEY CALTON
Harriet Budgen	.. ..	.. Miss DORA BARTON

Scene .. Living Room of Hamilton Preedy's Flat in South Kensington. *(Walter Hann.)*

ACT 1 .. Monday Evening. ACT 2 .. Tuesday Morning ACT 3 .. Tuesday Evening

The Ladies' Dresses by Messrs. Stagg & Mantle. The Pictures kindly lent by the Mechmore Art Co., 61 Russell St., W.C.
Furniture by J. S. Lyon.
Miss Compton's Dresses by Madame Sollitt. Hats by Madame Elbort, of Hanover Square. Other Dresses by Stagg & Mantle.

MATINEE EVERY SATURDAY AT 2.30.

Programme of Music.

I.	Fanta-ia	.. "The Waltz Dream"	*Oscar Strauss*
II.	*(a)* Die Maus	.. ..	*Paul Lincke*
	(b) Selection from "Les Mousquetaires au Couvent" ..	.. ..	*Varney*
III.	*(a)* "Petite Marche"	.. ..	*A. Vireus*
	(b) Valse from "The Dollar Princess" ..	.. ..	*Leo Fall*
	Stage Manager	For Mr. Weedon Grossmith	Mr. Frank Harding
	Assistant Stage Manager	For Mr. Weedon Grossmith	Mr. Claude Edmonds
	Musical Director	.. ..	Mr. Alec Maclean

Box Office (Mr. Hollingshead) open from 10 to 10. Telephone: 3,844 Gerrard.

PRICES OF ADMISSION. Boxes, £1 11s. 6d. to £3 3s.; Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Family Circle, 5s. and 4s.; Pit, 2s. 6d.

Business Manager	(For Mr. Weedon Grossmith)	Mr. RICHARD T. MAYNARD
Acting Manager	(For Miss Evelyn Millard)	Mr. WALTER MAXWELL

1909
Waters, J.

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Reginald Saunders	(a Dental Surgeon)	Mr. WALTER PEARCE
Bilson	(Preedy's Man Servant)	Mr. FREDERICK VOLPÉ
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Stage Manager .. For Mr. Weedon Grossmith .. Mr. Frank Harding
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Business Manager .. (For Mr. Weedon Grossmith) .. Mr. RICHARD T. MAYNARD

Acting Manager .. (For Miss Evelyn Millard) .. Mr. WALTER MAXWELL

1909
Waters, J.

Mr. Preedy is the junior partner in the Bounsall Emporium, a large miscellaneous modern shop. He owes his position to the senior partner, Mr. John Bounsall, a fashionable sporting tradesman of the new school. Mr. Preedy lives in a flat at South Kensington, where he is waited on by a fat and impertinent valet named Bilson. At the commencement of the play, he proposes to Emma Sidgrave, the daughter of a retired solicitor from Birmingham, who accepts him, after confessing to a previous flirtation with a young dental surgeon called Reginald Saunders. Mr. Preedy's troubles begin when Mr. Bounsall calls at his flat, and tells him that he—Bounsall—is eloping with Joanna, Countess of Rushmere, whose husband, the Hon. Robert Jennerway, has run away to Egypt with a lady of easy virtue. Bounsall's plan is to convey the Countess to his aunt's house in the provinces, and leave her there till she can obtain a divorce. At this juncture Bounsall receives a telegram informing him that a wealthy relative in Norfolk is at the point of death, and wishes to be reconciled to Bounsall, and to make a will in his favour. So the senior partner leaves the Countess in the care of Preedy at the flat.

Preedy acts like a *preux chevalier*. He gives up his bedroom to the Countess, and goes out in the rain to sleep at an hotel, promising to engage a maid for her, and to ask a firm of smart milliners to send her in some hats. The trouble comes on the morning after, when the return of Preedy to his flat in evening dress and the presence of the Countess in his bedroom cause much surmise. Harriet Budgen, the lady's maid whom Preedy has ordered from the registry office, draws her own conclusions from the facts before her, and at once raises her terms; his cook leaves unexpectedly, and his manservant gives him a month's notice; his prospective father-in-law has to be put off the scent; and the young dental surgeon from Birmingham arrives on a kind of detective visit and refuses to go away. The climax of Preedy's difficulties is reached when the Countess's nephew by marriage, the Earl of Rushmere, and her father-in-law, Lord Kinslow, come to enquire her whereabouts. Preedy is hard pressed, but he keeps his promise to Bounsall, and stoutly declines to "give the show away." The storm rages until Preedy, driven to desperation, violently ejects the obstinate Saunders from the flat, and ends the act by taking the Countess out to lunch.

In the last division of the piece Bounsall returns, and confesses that, his rich relative having insisted, as one of the conditions of bequeathing his wealth to Bounsall, that the latter shall marry the moribund man's niece there and then, he—the senior partner—has thrown over the Countess and consented to the ceremony being performed. The Hon. Robert Jennerway returns repentant; the Countess dismisses Mr. Bounsall with a few deeply scornful sentences; and Mr. Preedy enjoys the credit due to his chivalrous conduct.



SEASON UNDER THE DIRECTION OF
MISS LENA ASHWELL AND MR. OTHO STUART.

EVERY EVENING AT 8.30
MATINEES, WEDNESDAYS AND SATURDAYS AT 3.

THE EARTH

BY JAMES BERNARD FAGAN.

Lady Susan Sturrage	Miss SARAH BROOKE
Hector Stronge	Mr. ERNEST YOUNG
Tupper	Mr. CECIL ROSE
Miss Janion	Miss FLORENCE HAYDON
The Countess of Killone	Miss LENA ASHWELL
The Earl of Killone	Mr. DENNIS EADIE
Sir Felix Janion	Mr. NORMAN McKINNEL
Michael Dickson	Mr. A. G. POULTON
Roger Morrish	Mr. C. M. HALLARD
The Rt. Hon. Denzil Trevena, M.P.	Mr. ALLAN AYNESWORTH
James Bent	Mr. REGINALD EYRE
Parker	Mr. RODERICK MacLEOD
Robinson	Mr. ARTHUR PHILLIPS
Rev. Malcolm Mackenzie	Mr. W. LEMMON WARDE

The Names of the Characters are given in the order of their appearance on the Stage.

Dresses by JAY'S, LTD. Furniture supplied by SPILLMAN. Wigs by CLARKSON.

Musical Director	Mr. STANLEY HAWLEY.
Stage Manager	Mr. HERBERT CHOWN.

ACT I.	The Garden, Arrowleigh Court. Whit Sunday Morning). *(Harker).*
ACT II.	The Library, Arrowleigh Court. (Afternoon). *(Hann).*
ACT III.	Trevena's Study, Queen Ann's Gate. (Thursday Night). *(Hann).*
ACT IV.	The Chief's Office, Janion Buildings, E.C. (Friday Morning). *(Harker).*

TIME—TO-MORROW.

PRECEDED EACH EVENING AT 8.15 BY
MR. GEORGE CARNE ROSS.
IN SELECTIONS FROM HIS REPERTOIRE.

"THE EARTH."

Play, in Four Acts, by James Bernard Fagan. Produced at the Kingsway Theatre on Wednesday, April 14.

1909
Waters, J.

Miss Lena Ashwell and Mr. Otho Stuart commenced their season at the Kingsway Theatre on Wednesday with a play by Mr. J. B. Fagan. There are always intellect and interest in any drama presented at the Kingsway, and *The Earth* is no exception to the rule. It is an energetic protest against the modern system of the ownership of numerous newspapers by one proprietor—a "journalistic Trust," as one of the characters describes it. Mr. Fagan, for the purposes of his play, rather exaggerates the power of the daily Press and of the pluralist proprietor. But he makes effective use of what we may call the "Parnell motive," already employed in *The Bauble Shop* and *Waste*. *The Earth* is a deeply interesting, strongly serious, and entirely "up-to-date" and vitally important piece, dealing with a social problem in earnest and masterly style.

The Earth is avowedly a "play with a purpose," a dramatic satire, and a "showing up" of alleged abuses. The author of *The Prayer of the Sword* is very bitter indeed against the alleged tyranny of the newspaper Trust; but we think he takes the matter far too seriously. The modern Press is remarkably free from *canards* and scandalous gossip. Its personalities are usually harmless; and, in its endeavour to report faithfully every occurrence of interest, it always respects the rules of decency. The publicity which it gives to criminal trials and divorce cases undoubtedly adds a terror to vice and crime; and, though some of the developments of the new journalism may be silly and childish, they are correspondingly harmless. No daily newspaper could exist without consulting the taste of the English public, which, though sometimes hysterical, is never morbid or prurient; and the idea of a proprietor of numerous newspapers having any extensive influence for or against an important political measure is absurd. People, nowadays, form their opinions for themselves, and do not take them stereotyped from any newspaper, and the loyalty of readers to any particular sheet is not as fixed and unalterable as it once was. The daily journal is becoming more and more what it was originally, a vehicle for the publication of news and advertisements, and fulfils its function in a business-like and satisfactory way. Mr. Fagan's satire is really too severe, and is much too heavy for his subject.

The "combat" of the drama is between Sir Felix Janion, a rich newspaper proprietor, and the Rt. Hon. Denzil Trevena, a philanthropic M.P., whose Wages Bill, which has for its principal object the prevention of "sweating," is about to be presented to the House of Commons. Janion is strongly opposed to the Bill, which, he says, will cause a "commercial chaos," and is using all his influence to get the Government to "drop" it. Unfortunately, Trevena is carrying on an intrigue with the wife of an inebriate and impecunious Irish nobleman, the Earl of Killone; and Janion, through a French window leading to his lawn, sees them embracing. He immediately orders his henchman, Michael Dickson, to have the guilty pair watched; and the result is that Janion turns up at Trevena's chambers in Queen Anne's Gate, armed with complete evidence of the adultery of the parties. "Unless you promise me that you will abandon the Bill," he says to Trevena, "I shall go at once to Lord Killone and give him this information. He will immediately institute proceedings for a divorce, and your career will be at an end." Trevena is willing to risk political extinction, but he shrinks from the shame which will fall on Lady Killone, and promises to withdraw the Bill.

The last act takes place in Janion's offices in the E.C. district. Here the author indulges in some humorous exposures of the methods of the "new" journalism, a story which is found to be too *risqué* for a religious journal owned by Janion being transferred to another publication called *Happy Homes*. Janion has already announced in his paper the withdrawal of the Wages Bill, and is exulting in his success when Lady Killone calls, and, in a passionate scene, endeavours to soften his heart. Janion is proof against her entreaties, and when Trevena arrives he holds him to his bargain. Lady Killone protests earnestly against the sacrifice of the Bill to her interests, and finally, as a last stroke, says that unless Janion will withdraw the announcement of the abandonment of the Bill, and unless Trevena promises to continue his advocacy of it, she will make her sin and Janion's mean action in the matter public. Janion cannot face the risk of exposure, and gives in; and the Wages Bill is gone on with after all.

On Saturday, April 17th, and Every Evening at 8.15,

Mr. GEORGE EDWARDES' and Mr. ROBERT COURTNEIDGE'S

PRODUCTION OF

THE DEVIL

A Play in Three Acts,

From the Hungarian of FRANCIS MOLNÁR.

By HENRY HAMILTON.

"O limèd Soul, that struggling to be free,
Art more engaged!"

Gustave Vaillant	(a Financier)		Mr. BASSETT ROE
Maurice Dufaure	(an Artist)		Mr. VINCENT CLIVE (By kind permission of Mr. Arthur Collins)
Baron Tourbinet	Friends of Vaillant		Mr. J. S. BLYTHE
Anatole de Crillon			Mr. C. W. BLACKALL
Gaston Géricault			Mr. ARTHUR SOAMES
Baget	(Maurice's Servant)		Mr. J. B. GORDON
	AND		
The Devil			Mr. LYN HARDING
Yvonne de Nerval			Miss GLADYS MASON
Mimi Vernon			Miss CONSTANCE HYEM
Madame du Chauffault	Guests of Vaillant		Mrs. RALEIGH
Mademoiselle d'Hyrvoix			Miss HELEN LEYTON
Madame Baron			Mrs. ROSE EDOUIN
	AND		
Hélène Vaillant			Miss ALEXANDRA CARLISLE (By kind permission of Mr. Charles Frohman)

ADELPHI THEATRE

17/4/1909

Orch. Stall

No B 6

THIS PORTION TO BE RETAINED

1909
Waters, J.

Scene - - Paris.

Act I. .. .. **Maurice's Studio.**

Act II. .. .. .. **Conservatory of Vaillant's House.**

Act III. .. .. **Maurice's Studio.**

Scenery by Mr. GEO. E. DODSON.
Ladies' Costumes by Messrs. REDFERN, Ltd., 26 Conduit Street, W.
The Costumes worn by Miss ALEXANDRA CARLISLE by PAQUIN.
Cigarettes supplied by ABDULLA & Co., Ltd., 9 New Bond Street, W.
Furniture and Accessories supplied by Mr. FRED R. SCOFIELD, 1 Angell Park Gardens, Brixton.

The Play produced by Mr. HENRY HAMILTON.

Programme of Music.

1. PRELUDE ... ... *Rachmaninoff*
2. SELECTION ... ... "Mefistofele" ... ... *Boito*
3. SELECTION ... ... "La Part de Diable" ... ... *Auber*

Orchestra under the Direction of Mr. GEO. ENCYL LEWIS.

MATINEE EVERY SATURDAY AT 2.15.

The Box Office (under the direction of Mr. A. P. Oxley) is open daily from 10 to 10

PRICES OF ADMISSION.

Private Boxes, £3 3s., £4 4s. & £5 5s. Stalls, 10s. 6d. Dress Circle, First Four Rows, 7s. 6d.; Other Rows, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. 2s. 6d. Gallery, 1s.

Telephone 2643 Gerrard.

Doors Open Matinees at 1.45. Commence at 2.15. Evenings at 7.45. Commence at 8.15.

Business Manager - - - - - - - - - Mr. HERBERT RALLAND
Stage Manager - - - - - - - - - - Mr. J. B. GORDON

The Devil is a crude and rather unsavoury melodrama, based on an outworn superstition, and treated without poetry, imagination, or that plausibility which often conceals the illogical nature of an imaginary motive. It is, however, active, vivid, and energetic in action; and it is spiced with a profusion of smart and bitterly cynical epigrams. The story opens in the studio in Paris, of Maurice Dufaure, a young artist who is painting the portrait of Hélène Vaillant, the wife of a middle-aged Parisian financier. A polite stranger, well-dressed, and with an obsequious and engaging air, appears and introduces himself as M. Lenoir. It is the Devil, walking the earth in the disguise of a polished gentleman. Satan immediately proceeds to influence all around him for evil. He insinuates immoral ideas into the minds of Maurice and Hélène, and succeeds in ingratiating himself with the latter's husband, who invites him to a ball, which the Vaillants are giving on the same evening.

At this ball, in the second act, "Lenoir" plays the devil with the guests. He tempts a lady gambler to steal a sleepy young man's money, and persuades an *ingénue* to strike up a flirtation with a young *roué*. These, however, are merely incidental diversions of the Prince of Darkness. His chief interest is in the adventures of Maurice and Mme. Vaillant. In the conservatory, which is the scene of the second act, a curious incident is introduced. The Devil induces Maurice to believe that Mme. Vaillant has, to please him—the Devil—appeared at the ball with nothing on except her opera cloak. All this, of course, tends to accelerate the fall of Hélène, from whom the tempter extracts, while she is under his hypnotic influence, a letter to Maurice confessing her passion for him. Against such cunning power and such a persistent undermining of their principles, Maurice and Hélène cannot combat long. In the end they succumb to temptation. Hélène goes to the artist's studio to recover her letter, and ends by throwing herself into the artist's arms. M. Vaillant arrives, and is heard knocking furiously at the outer door, as the Devil, having attained his purpose, disappears amid flashes of lightning and peals of thunder.

CENSOR & 'THE DEVIL'

Mr. Redford's Remarkable Protest by Letter.

Mr. Redford, the Examiner of Plays, has sent the following telegram (says the "Daily Express") to the acting-manager of the Adelphi Theatre, at which "The Devil" was produced on Saturday last:—

Weston-super-Mare, 19 April.

Acting-Manager,
Adelphi Theatre, London.

Would appear from notices Saturday's performances you have disregarded conditions of licence—no indecency of dress, stage business, etc. Examiner can only form judgment on dialogue, with stage directions. You are entirely responsible for representation. Should recommend careful revision and modification in future performances. REDFORD.

The following reply was sent to Mr. Redford:—

There is certainly no indecency in either dress or stage business. Will be delighted if you can personally see performance or send representative.

A representative of the Lord Chamberlain's office was among the audience at the second performance last night.

1909
Waters, J.

SHAKESPEARE AT THE COURT.

On Monday Afternoon, April 19, Shakespeare's Tragedy,
"ROMEO AND JULIET."

Escalus	Mr. Herbert Bunston
Paris	Mr. Duncan Yarrow
Montague	Mr. Russell Thorndike
Capulet	Mr. Kenyon Musgrave
Romeo	Mr. Gerald Lawrence
Mercutio	Mr. William Haviland
Benvolio	Mr. J. Cassels Cobb
Tybalt	Mr. W. Edwyn Holloway
Friar Laurence	Mr. Will Dennis
Friar John	Mr. A. Ramsay Macbeth
Balthasar	Miss Dorothy Bell
Gregory	Mr. Douglas Homer
Peter	Mr. Stanley Lathbury
Abram	Mr. George Owen
Apothecary	Mr. Russell Thorndike
Page to Paris	Mr. Clifford Lombe
A Servant	Mr. Wilfred Fletcher
Chorus	Miss Juliet Hardinge
Lady Montague	Miss Estelle W. Stead
Lady Capulet	Miss Gertrude Netterville
Juliet	Miss Fay Davis
Nurse to Juliet	Mr. E. H. Brooke

VAUDEVILLE THEATRE.

Sole Lessees and Managers ... ... A. & S. GATTI.

A. & S. GATTI & CHARLES FROHMAN'S Season

On MONDAY, APRIL 19th, 1909

And Every Evening at 8.30,

HENRY B. HARRIS presents

ROSE STAHL

In a Comedy in Four Acts, entitled

The Chorus Lady

By JAMES FORBES.

Characters.

NOTE—*The Characters are arranged in the order in which they appear.*

Mrs. O'Brien	ALICE LEIGH
Nora O'Brien	EVA DENNISON
Shrimp, The Duke } Stable Boys {	EDGAR PLEON
	HARRY PLEON, Junr.
Patrick O'Brien	GILES SHINE
Dick Crawford	FRANCIS BYRNE
Patricia O'Brien	ROSE STAHL
Dan Mallory	WILFRED LUCAS
Milly Sultzer, Inez Blair, Evelyn La Rue, Rita Nichols, Lou Archer, Mai Delaney } of the Chorus {	AMY LESSER
	CLAIRE LANE
	HELEN HILTON
	ANNE IVES
	MARGUERITE WHEELER
	MARGARET ROHE
Georgie Adams Coote (a Wardrobe Woman)	KENYON BISHOP
Sylvia Simpson (a Show Girl)	MADELINE TRAVERSE
Call Boy...	JAMES FORREST
A Laundryman	JOHN ADAMS
Rogers	ALBERT SIMS

D-10
3724
1909
Waters, J.

Synopsis of Scenery.

Act I. Kitchen of Tiarndy's Quarters at Mallory's Racing Stables. November.

Act II. A Chorus Room, Longacre Theatre, New York. 7.45 p.m. The following April.

Act III. Crawford's Apartments. Nine o'clock the same Evening.

Act IV. The Home of Pat and Nora. Three Hours later.

PROGRAMME OF MUSIC.

OVERTURE	"Pique dame"	... *Suppe*
SELECTION	"Our Miss Gibbs" ...	... *Caryll-Monckton*
FANTASIE, AMERICAN ...	... ...	... *Victor Herbert*
a. MORCEAU	"Amina"	... *Lincke*
b. "CHANT SANS PAROLE" ...	... ...	... *Tschaikowski*

The Orchestra under the Direction of Mr. EDWARD JONES.

Manager ... (for HENRY B. HARRIS) ... HARRY DAVIS

Matinees every Wednesday and Saturday, at 2.30

PRICES OF ADMISSION—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open 2 and 8. Commence at 2.30 and 8.30

Telephone No. 3815 Gerrard.

Box Office (Mr. ARTHUR FRYE) open from 10 to 10.

Business Manager ... ... HERBERT CLARK



1909
Waters, J.

"Analogy," says Sir Felix Janion, the great newspaper proprietor in *The Earth*, "is not logic," and in writing of *The Chorus Lady*, by Mr. James Forbes, which was produced at the Vaudeville Theatre on Monday, under the auspices of Messrs. A. S. Gatti and Charles Frohman, we might go a step farther and say "Analogy does not make a play." It is true that quaint American analogies, invested with the quaint American accent, tickle pleasantly the ears of the more sober-speaking Briton, and are most probably a source of refreshment and delight to the American who has long sojourned in our midst, and whose Transatlantic sense of humour will doubtless quicken and respond to the chorus girl when she refers to herself as the "big screech of the household," and to the embraces of her sweetheart as "just peach preserve"; but when these embellishments are eliminated, it is reluctantly realised that "the play" is not "the thing," but that all that is left is a hackneyed story, with more or less obvious improbabilities. However, we can at least be grateful to the comedy in that it has served to introduce us to the original and attractive personality of Miss Rose Stahl, and has given us at least one good scene, the Dressing-room of the Chorus Girls, whose amusing chatter, tinged with some kindliness, much shrewd common sense, and more than a suspicion of malice, gives the impression of being taken from actual life. The story is of two sisters—one strong, self-reliant, loyal; the other, the younger, a pretty, feather-brained, little thing, weak, appealing, and selfish. The elder, Patricia, who is already in "the chorus," does her best to dissuade her sister from following in her footsteps, but finding her protests of no avail, she vows to look after and protect her "sis." In spite of Pat's vigilance, Nora, the younger girl, comes under the influence of an unscrupulous man, Dick Crawford, to whom she gives a bill for 300 dollars, to which she has attached her father's name, and which she has borrowed from Crawford to pay some betting debts. To get back this bill, Nora goes at night to Crawford's rooms, where she is followed hot-foot by Pat, who gets wind of what is going on. She finally discovers Nora in an inner room, where she (Pat) flies to conceal herself from her mother and Dan Mallory, her sweetheart, who comes to pay Crawford a visit in their search for Nora. Dan, who is suspicious, is about to force his way into the inner room, when Pat emerges, and, to save her sister, adopts the old stage device of pretending that it is she who is the culprit, though there seems to be no apparent reason why she should not have told her mother and Dan the whole truth. It is also difficult to believe that so fine a fellow as Dan would not have shown a little more faith in his sweetheart, and have looked about for some explanation of her conduct. In the last act it is Nora who inadvertently gives the secret away, and the curtain comes down on the reconciliation of this singularly obtuse pair of lovers.

[redacted]

EVERY EVENING at 9

WILL BE ACTED

COLONEL SMITH

A LIGHT COMEDY, IN FOUR ACTS,

By A. E. W. MASON

Colonel Smith		Mr. GEORGE ALEXANDER
Admiral Grice		Mr. WILLIAM FARREN
William Faraday, J.P.		Mr. E. VIVIAN REYNOLDS
Robert Tarver		Mr. EVELYN BEERBOHM (By arrangement with Mr. GEORGE EDWARDES)
James Raleigh		Mr. ERNEST THESIGER
Henry Steele		Mr. REGINALD OWEN
Martin		Mr. HENRY KITTS
Celia Faraday	*Daughters of William Faraday*	Miss IRENE VANBRUGH (By arrangement with Mr. CHARLES FROHMAN)
Madge Rockingham		Miss LYDIA BILBROOKE
Phyllis Faraday		Miss ALTHEA FRANCIES
Evelyn Trenchard		Miss DOROTHY GREEN

The Action takes place at Mr. Faraday's House in the Country.

ACT I.	Scene: The Drawing-room	Evening
ACT II.	Scene: The Same (Eight Months later)	Late Afternoon
ACT III.	Scene: The Morning-room (an hour and a-half later)	Evening
ACT IV.	Scene: The Same (Ten Days later)	Morning

Preceded **Every Evening at 8.15** by

THE NURSERY GOVERNESS

A Play in One Act. Translated and adapted from M. PROVINS' "LA GOUVERNANTE"

By P. G. DUCHESNE

Mr. Simpson Brigge		Mr. ASHTON PEARSE
Captain Trent		Mr. VERNON STEEL
Mrs. Trent	(*née Hester Lorimer*)	Miss JANE SAVILE
Wilson		Miss K. RICIMER

Scene ... ... **Morning-Room at Mrs. Trent's House.**

The Scenery painted by Mr. W. RAPHAEL

1909
Waters, J.

It is Mr. George Alexander's practice to vary the output of strenuous modern drama at the St. James's by an excursion into the pleasant domain of comedy, and he is now relying upon a charming play by Mr. A. E. W. Mason. The Liberal Member for Coventry, besides being the author of many novels, one of which, "The Courtship of Morrice Buckler," was dramatised by Miss Isabel Bateman and the author, and produced at the Grand Theatre, Islington, in the December of 1897, had his book "Miranda of the Balcony" produced in play-form in New York in 1901. Mr. Mason is not only a playwright, but has also had the not very common experience for a Member of Parliament of figuring fourteen years ago on the stage itself. In connection with the Independent Theatre Society, he sustained the part of Nicola in *Arms and the Man*, and was also in the cast of Mr. W. B. Yeats's literary play *The Land of Heart's Desire*. He also went on several tours. Mr. Mason has written a pleasant and amusing piece, full of harmless fun and touches of wistful tenderness, and giving Mr. Alexander and Miss Irene Vanbrugh some very acceptable opportunities. *Colonel Smith* is a charming light comedy, full of bright humour and quaint, natural characterisation. Its delights are gentle, but they are genuine, and the piece is a welcome change from a surfeit of seriousness. It reflects very faithfully the quiet current of well-to-do country life, with its droll domesticities and simple, unsophisticated interests. Celia Faraday is the eldest of three daughters of William Faraday, J.P. She has not yet received an offer of marriage, being really too good for the shallow young men with whom she comes into contact, though her sisters, Madge and Phyllis, are respectively engaged, one of them to a Mr. Robert Tarver, an empty-headed young man, who is one of the candidates at the forthcoming election. It has become a rule in the family that Celia shall be neglected; she feels herself to be, as she says, "put on the shelf." So she invents an imaginary Colonel Smith, who has started on the Somali expedition, and announces her engagement to him to the family. The fact of this fictitious engagement entirely alters the estimate of her formed by her sisters and by the young men of the little circle, who vie with each other in their attentions, and even the elderly Admiral Grice becomes enamoured of the affianced Celia. When the device has served its purpose, she puts an advertisement in the *Times* announcing the death of Colonel Smith, and considers that the incident is closed. Unfortunately, a letter which she addressed to Colonel Smith in Somamiland has reached a real officer of that name, who presents himself at the Faraday mansion under the name of Col. Llewellyn Vavasour, and diverts himself with the embarrassment of Celia, who has to endure much cross-questioning about her relations with the imaginary Smith. The Colonel is invited to stay and help Tarver in his election, and, by an ingenious suggestion, he secures that young man's success. Smith and Celia become great friends, and almost arrive at "love-passages"; but Mr. Faraday finds that there is no "Llewellyn Vavasour" in the Army List, and asks the Colonel for an explanation. It is given by Celia, who "makes a clean breast" of her deception, and explains the unhappiness which led to it. After this, it only remains for Smith to overcome her scruples, soothe her self-reproaches, and ask her to become his wife.

LYRIC THEATRE.

Lessee—Mr. WILLIAM GREET.

Under the Management of Mr. TOM B. DAVIS.

SATURDAY, APRIL 24TH, 1909, AND EVERY EVENING AT 8.30,

THE CONQUEST

A Play in Three Acts,

By

GEORGE FLEMING.

Colonel Armand de Montriveau		Mr. LEWIS WALLER
The Chevalier Du Pré		Mr. HERBERT JARMAN
The Marquis de Marly		Mr. SHIEL BARRY
The Vicomte de Nolac-Messenier ...		Mr. A. E. GEORGE
Le Gay	(a Dancing Master) ...	Mr. ALEC F. THOMPSON
Antoinette, Duchesse de Langeais		Miss MAXINE ELLIOTT
Comtesse de Cerny	(Margot) ...	Miss FRANCES DILLON
Claire de Paves		Miss DOROTHY DIX
Madame de Brezé ...	(Therese) ...	Miss GEORGIE ESMOND
The Superior of the Convent		Miss ROSINA FILIPPI
Justine	(Maid to the Duchesse) ...	Miss GLADYS STOREY
A Nun		Miss GWENDOLINE FLOYD

The Action of the Play takes place in Paris, 1801-1804.

Act I.		... *The Gardens of the House of the Duchesse de Langeais*
Act II. ...	*Scene* 1	*The House of the Duchesse*
	Scene 2 ...	*A Room in the Apartment of Colonel de Montriveau*
Act III.		(Three Years Later) *At the Convent, Neuilly*

There will be an interval of two minutes between Scenes 1 and 2 in Act II.

1909
Waters, J.

In attempting to adapt for dramatic purposes Balzac's curious story, "La Duchesse de Langeais," Miss Fletcher chose a task beyond her powers, and probably beyond those of any playwright. The original is a rather unsavoury study of female character, containing some peculiarly gruesome and improbable incidents, and culminating in a gloomy and melancholy climax. To alter Balzac's work so as to make it effective as a stage play would be impossible without destroying all the intent and purpose of the novelist, and misrepresenting his genius. In the original, the revenge which is wrought by the Duc de Montriveau is to punish the lady for having "led him on" to a certain point, and then disappointed his expectations. In the play, is is caused by a theatrical misunderstanding. The Antoinette, Duchesse de Langeais of the drama is simply a heartless and vain coquette, and her character is contrasted with that of Montriveau, a brave, long-enduring, and straightforward Republican soldier, one of Napoleon's tonghest warriors. To gratify her love of "conquest" at the expense of so strong a nature, the Duchesse exerts all her fascinations, and finally obtains so complete an empire over her adorer that he actually resigns his commission because she says she dislikes the Republican uniform. Even after this supreme sacrifice, she refuses to marry him; and unfortunately, by accident, he discovers a wager which she made that she would bewitch him, and sees her in the arms of an old friend, who has came to give her fatherly advice. Montriveau vows revenge, and, in what we English consider a rather cowardly and unmanly manner, he causes the lady to be seized by three of his agents clad in black, that she may be branded on the forehead. She tries to prove her love for him by consenting willingly to the disfigurement; but nothing that she says or does will make him think her sincere. In despair, she secludes herself in a convent. An interval of three years takes place, in which Montriveau achieves more military triumphs, while the Duchesse endures all the agonies of religious mortification. In the last act, in a convent at Neuilly, we see her preparing to take the final vows. The bed on which she is to lie, and become "dead to the world" is prepared. A girl friend from outside the walls tells Antoinette that Montriveau still loves her, but the Superior works hard to dispel all mundane thoughts from the soul of the novice. De Montriveau arrives with papers bearing the signatures of the Emperor, the Pope, and the Archbishop of Paris, ordering the release of Antoinette from the convent. The Superior tells him that she is dead, and Antoinette reclines on the bed, and pretends to be a corpse. De Montriveau, kneeling, utters a speech full of grief and bitterness, and finally, drawing a pistol from his belt threatens to shoot himself. On which Antoinette springs up, and clasps him in her arms.



dios.

SHAKESPEARE AT THE COURT.

On Monday, April 26, Revival of
"THE MERCHANT OF VENICE."

The Duke of Venice	Mr. Herbert Bunston
The Prince of Morocco	Mr. Kenyon Musgrave
Antonio	Mr. Will Dennis
Bassanio	Mr. Gerald Lawrence
Gratiano	Mr. W. Edwyn Holloway
Salanio	Mr. J. Cassels Cobb
Salarino	Mr. Wilfred Fletcher
Lorenzo	Mr. Duncan Yarrow
Shylock	Mr. William Haviland
Tubal	Mr. Russell Thorndike
Launcelot Gobbo	Mr. Stanley Lathbury
Old Gobbo	Mr. Russell Thorndike
Leonardo	Mr. Clifford Lomer
Balthazar	Mr. A. Ramsay Macbeth
Stephano	Mr. George Owen
Clerk of the Court	Mr. Macbeth
A Gaoler	Mr. Douglas Homer
Portia	Miss Fay Davis
Nerissa	Miss Esme Hubbard
Jessica	Miss Dorothy Bell

1909
Waters, J.

EVERY EVENING AT 8.45,

Mr. GEORGE EDWARDES' and Mr. ROBERT COURTNEIDGE'S

PRODUCTION OF

THE DEVIL

Preceded at 8.15 by a New Comedy, in One Act,

COME MICHAELMAS

By KEBLE HOWARD.

John Cogbill	(a Young Farmer) ...	Mr. ARTHUR SOAMES
Mr. Cogbill	... (his Father)	Mr. GEO. W. PARTE
Mrs. Cogbill... ...	... (his Mother)	Mrs. ROSE EDOUIN
Charity	... ...	Miss PEARL KEATS

Scene - - **The Parlour of Nutland's Farm.**

"COME MICHAELMAS."

Comedy, in One Act, by Keble Howard, Produced at the Adelphi on Monday, April 26.

John Cogbill .....MR. ARTHUR SOAMES
Mr. Cogbill .....MR. GEO. W. PARTE
Mrs. Cogbill .....MRS. ROSE EDOUIN
Charity .....MISS PEARL KEATS

The invincible shyness of a bucolic lover forms the basis of Mr. Keble Howard's pleasant little episode, *Come Michaelmas*, which was presented to a large audience at the Adelphi for the first time on Monday. The character, however, in which one is chiefly interested, is the lovable Mrs. Cogbill, who brings back our memories to George Eliot's Mrs. Poyser in "Adam Bede." The dear old girl talks too much, it is true; but the author shows his customary care in the finished detail of this character-sketch. Mr. and Mrs. Cogbill are by way of giving up Nutland's Farm, which has been in their family for several generations; and the maternal heart has gone out to pretty Charity, who has been engaged to her son, John, for some seven years. She hopes that he will now settle down in the old homestead, and the sooner he makes up his mind to ask Charity to name the day the better. But John is like another Medus: the proximity of the woman he loves does not inspire him with eloquence; and though Charity tries her best to help him by pretending interest in his mending of a whip, the result is certainly not encouraging. John's failure determines Mrs. Cogbill, and she clinches matters by helping him with his proposal of marriage, and we leave him with Charity in his arms—the inevitable conclusion of the play. Mrs. Rose Edouin gives all possible effect to her sketch of Mrs. Cogbill, the impersonation being full of maternal solicitude and affection. Mr. Arthur Soames as the backward John Cogbill is irreproachable in his expression of shy simplicity; and Miss Pearl Keats's rustic coquetry is very effective.

Old playgoers who go to see *The Devil* will recognise in the piece some resemblance to the late Herman Merivale's *The Cynic*, produced at the Globe on Jan. 14, 1882, with Mr. Hermann Vezin as the Count L'Estrange (Mephistopheles) and the late Marie Litton as Daisy Brent. Like the heroine of *The Devil*, Daisy Brent has married somebody very much older than herself, and, also like her, is continually being tempted to throw herself into the arms of a former lover, whom we may call the Faust of the story. Since its production on the 17th ult. the author, Mr. Henry Hamilton, has considerably modified the ending. Hélène Vaillaat still goes to the artist's studio; but, instead of throwing herself into the arms of Maurice Dufaure, she answers the tempter's mocking cynicisms by prayer. The simple appeal to the Deity confounds M. Lenoir, whose muttered curses are smothered by reverberating thunder and lightning flashes. The wife no longer listens to the promptings of her heart, but to the voice of duty, and she stands—a triumphant figure—alone on the stage as the tableau curtains close in. Mr Hamilton, by thus inserting in his play a plea for the Scriptural doctrine of the efficacy of prayer in the hour of temptation, works out a moral climax, but we are afraid that Mrs. Grundy will still give a minatory shake to her curls when she listens to some of the speeches that are still retained.

QUEEN'S THEATRE.

SHAFTESBURY AVENUE, W.

... ... Mr. TOM B. DAVIS.

TUESDAY, APRIL 27th, and every Evening at 8,

MR. TOM B. DAVIS

Will produce a NEW ORIENTAL MUSICAL PLAY entitled

A Persian Princess

Written by LEEDHAM BANTOCK and P. J. BARROW.
Lyrics by PERCY GREENBANK.
MUSIC BY SIDNEY JONES.
Additional Numbers by MARIE HORNE.

King Khayyam		Mr. GEORGE GRAVES
Prince Hassan, Prince Omar	His Sons	Mr. CLARENCE BLAKISTON, Mr. NOEL FLEMING
The Lady Ayala	The Royal Housekeeper	Miss LILY IRIS
Swaak	(The Keeper of the Royal Camel)	Mr. HORACE MILLS
Amm Zad	(The Keeper of the Slaves)	Mr. JOHN MORLEY
El Tabloid	(The Court Physician)	Mr. AUBREY FITZGERALD
Akbar	(The Captain of the Guard)	Mr. J. WARREN FOSTER
Mustapha	(The Old Man of the Desert)	Mr SIDNEY BRACEY
Wunbarest, Tubarest, Khomynkaud, Dhiskord	The Court Musicians	Mr. JOHN LAWSON, Mr. RICHARD ATTWOOD, Mr. JAMES HAUGHTON, Mr. JAMES BERNARD
Mpoani, Mpogo	King Khayyam's Body Guard	Mr. LIONEL BRAHAM, Mr. WILLIE HARTILL
Zingarie ...	(a Clove Gatherer)	Miss CARRIE MOORE
Ujujube	King Khayyam's Favourite Dancer	Miss VIVIEN TALLEUR
Selim ...	(a Coffee Bearer)	Master GEORGE BURNS
Zoraida, Meranda, Nurmahal, Marzipan, Zobeide, Fuljan	Ladies at King Khayyam's Court	Miss JESSIE LONNEN, Miss ETHEL NEGRETTI, Miss GLADYS HERRIES, Miss DORIS BERESFORD, Miss EMMIE SAXTER, Miss TESSIE HACKNEY
Lulu ...	... (a Slave Girl) ..	Miss BEATRICE HARRINGTON
Alfred ...	... (the Camel) ...	A BACTRIAN CAMEL
Xyo-la ...	(Townswoman)	Miss ISABEL AGNEW
Khissme, Zen Zen, Mai-i, Dou Dou, Ylopia, Goulnal	King Khayyam's "Bul-Buls"	Miss MINNIE BAKER, Miss ALICE HATTON, Miss MOYA MANNERING, Miss HILDA STEWART, Miss LUCY DAVIES, Miss MAGGIE JARVIS
King Khafilah ...	... ...	Mr. M. R. MORAND

AND

Princess Yolene (King Khafilah's Daughter) **Miss RUTH VINCENT**

Chorus of Courtiers, Merchants, Turtle Fishers, Egg Seekers, Ivory Carvers, Guards and Slaves, &c., &c.

1909
Waters, J.

Act I. .. **The Slave Market outside King Khayyam's Palace** (ALFRED TERRAINE)

Act II. .. **King Khayyam's Palace** (JOSEPH HARKER)

Costumes and Dresses Designed by PERCY ANDERSON.

Ladies' Dresses Executed by MRS. NETTLESHIP and Gentlemen's Costumes made by B. J. SIMMONS & Co.

Electrical Fittings by T. J. DIGBY.

Properties and Floral Decorations by BURDETT & Co.

The Celesta by MUSTEL & Co.

PRODUCTION BY SYDNEY ELLISON.

MATINEE EVERY WEDNESDAY AT 2.

ORCHESTRA UNDER THE DIRECTION OF Mr. SIDNEY JONES.

PRICES.

Private Boxes, £5 5s., £3 3s., £2 2s. and £1 1s.
Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Dress Circle, 5s.
Upper Circle, 4s. and 3s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 7.40 *o'clock* (*Wet Evenings* 15 *minutes earlier*).
Matinee—Doors open at 1.40

Acting Manager ... ... **Mr. A. C. BELSEY**

"If a man says to a girl "I love you," and says it very nicely, it is about as much as she can expect." Unfortunately for "the man"—in this case Prince Omar of Persia—"the girl," the Persian Princess Yolene, expected rather more than a protestation of affection, however nicely put, and the result was much tribulation of soul for him and a good deal of fun for her. In justice to Prince Omar it must be said that this flippant speech was made before he was acquainted with the lady to whom, for State reasons, he was to be betrothed, and he had been having a very good time, apparently, with a lot of lovely little ladies clothed in exquisite flowing garments and with hair of beautiful Persian red. The Princess Yolene, on her way to her betrothal, has given her father, the King of Khafilah, the slip, and, unattended, has reached the slave market outside the palace of Prince Omar's father, King Khayyam, just in time to catch the Prince embracing several of the lovely little ladies and giving voice to the aforesaid aphorism. Prince Omar is interested in the lovely stranger at first sight, but she refuses to reveal her identity to him until he has promised to keep it a secret. Then, having extracted his promise, she tells him that the reason why the humour of the remarks she overheard has escaped her is because she happens to be the girl in question. Prince Omar's dismay is great; he realises that she, and none other, is his guiding star, but when he tells her so she laughs scornfully. In the meantime, King Khafilah is distracted at the loss of his daughter, and, fearful of the wrath of old King Khayyam, he induces a pretty gipsy girl, Zingarie, to pose temporarily as the Princess. But the imposition is quickly revealed by Prince Omar, and Zingarie, an artful little witch, is carried off to be sold as a slave, together with Princess Yolene, who remains incognito, and who is arrested by the order of Omar's brother, Prince Hassan. Hassan has observed his brother's infatuation, and plots to marry him to the beautiful stranger, thinking in this way that he will secure Yolene for himself and gain the throne, which his father is abdicating, and from which Hassan has been ousted by public vote. Hassan's plans succeed admirably, but to his own downfall, as, through his intervention, Yolene becomes convinced of Omar's affection, and forgets the unfortunate speech which has been the cause of their estrangement.

Shaftesbury Theatre

SHAFTESBURY AVENUE W.

PROPRIETORS
THE REPRESENTATIVES OF THE LATE MR. JOHN LANCASTER

LESSEE AND MANAGER.
ROBERT COURTNEIDGE

TO-NIGHT at 8 o'clock

"The Arcadians"

A Fantastic Musical Play, in Three Acts

By MARK AMBIENT *and* A. M. THOMPSON
Lyrics by ARTHUR WIMPERIS
Music by LIONEL MONCKTON and HOWARD TALBOT

James Smith (of Smith & Co., Caterers, London) / Simplicitas (an Arcadian)	Mr. DAN ROLYAT
Peter Doody (a Jockey) - -	Mr. ALFRED LESTER
Jack Meadows - - -	Mr. H. E. PEARCE
Bobby - - - - -	Mr. NELSON KEYS
Sir George Paddock - -	Mr. AKERMAN MAY
Percy Marsh - - - -	Mr. DEANE PERCIVAL
Reggie - - - - -	Mr. CHARLES CHAMIER
Sir Timothy Ryan - - -	Mr. CHAS. STROOD
Harry Desmond - - -	Mr. GEORGE MASTERS
James Withers - - -	Mr. WALTER L. RIGNOLD
Hooten - - - - -	Mr. ARTHUR JOHNSTONE
Time - - - - - -	Mr. GEORGE ELTON
Mrs. Smith - - -	Miss ADA BLANCHE
Lady Barclay - - - -	Miss VIOLET GRAHAM
Lucy Selwyn - - - -	Miss MURIEL HASTINGS
Marion - - - - -	Miss MARY BERYS
Beatrice - - - - -	Miss VIOLET WALKER
Amaryllis - - - -	Miss BILLIE SINCLAIR
Daphne - - - -	Miss M. LAWSON
Dryope - - - - -	Miss DOROTHY LAINE
AND	
Eileen Cavanagh - - -	Miss PHYLLIS DARE
ARCADIANS	
Chrysea - - - - -	Miss MAY KINDER
(By kind permission of Mr. GEORGE EDWARDES)	
Astrophel - - - - -	Mr. H. E. PEARCE
Strephon - - - -	Mr. CHARLES CHARTERIS
Damœtas - - - - -	Mr. S. OLIVER
AND	
Sombra - - - - -	Miss FLORENCE SMITHSON

1909
Waters, J.

SHAFTESBURY
THEATRE
24/4/09
28
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David Allen & Sons, Ltd., Printers, Harrow, Belfast, &c.

Act I.	- - -	**ARCADIA** (CONRAD TRITCHLER)
Act II.	- - -	**ASKWOOD** (R. C. MCCLEERY)
Act III.	- - -	**THE ARCADIAN RESTAURANT** (STAFFORD HALL and W. HOLMES)

The Arcadian Costumes and their Accessories Designed by WILHELM

The Ladies' Modern Costumes designed and made by LUCILLE, Hanover Square
Millinery made by ZYROT ET CIE., 14, Hanover Square
The Gentlemen's Modern Costumes made by Messrs. DOHERTY & YELL, 24, Hanover Square.
The Arcadian Costumes made by Mrs. WOOLCOTT
Properties by W. ROBINSON, Liverpool — Wigs by CLARKSON

The Play Produced by ROBERT COURTNEIDGE

Dances Arranged by HARRY GRATTAN

The Orchestra will, on this occasion, be Conducted by
MR. HOWARD TALBOT

Owing to the numerous difficulties attending a first production, the indulgence of the audience is desired should any apparent delay occur between the Acts.

OPERA GLASSES (by Negretti & Zambra) are on hire, and may be obtained from any of the Attendants at a charge of SIXPENCE for each performance

PRICES OF ADMISSION. Private Boxes, £4 4s., £3 3s., £2 12s 6d. and £1 11s. 6d.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d. and 6s.; Upper Circle, 5s. and 4s.; Pit 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

Box Office Open 10 to 10 — **Telephones—GERRARD 6666 and 6867**

Doors Open at 7.30 p.m. — **Commence at 8 p.m.**

General Manager - - - - - - -	Mr. DOUGLAS MILLAR
Stage Manager - - - - - - -	Mr. WALTER L. RIGNOLD
Musical Director - - - - - - -	Mr. ARTHUR WOOD

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1. The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3. Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

1909
Waters, J.

We shall be sporting with Amaryllis in the shade and dallying with Daphne in the sun of prosperity for some time to come at the Shaftesbury, where Mr. Robert Courtneidge commenced his management on Wednesday with the most certain anticipations of a great success in the new fantastic musical play, *The Arcadians*. The spirit of Planché hovers over the book, in which there is also something of Gilbertian topsy-turvydom; and it is all delightful, exhilarating, picturesque, and a very riot of drollery. The rapt admiration of the playgoer is immediately captured by the opening scene—"Arcadia," by Conrad Tritchler, which is of entrancing beauty. Life glows with radiance beneath beautiful blossoms. It is a landscape lifting to eternal summer. Strephan and Chloe tread the primrose path. As they tell us, Dame Nature blest their birth with "spell of sun and sea and gold of garnered field." For a time we are under that spell, listening the while to Sombra, the chief Arcadian maiden, as she sings of "The Pipes of Pan"—"the magic reed that charms at need the heart of maid and man." But the introduction of Old Time, "the man who keeps creation moving on," interrupts the revels of the Arcadians. In the universal scheme of progress they are in arrears—just about three thousand years. The scythe-bearer is followed by an arrival from London, none other than Mr. James Smith, of Smith and Son, caterers, who drops from an airship. Smith's business qualifications make lying a necessity of his existence; but terminological inexactitudes are anathematised by the Arcadians, who thrust the Cockney tradesman down the well of truth, where he is rejuvenated, and mentally purified. Henceforth he is Simplicitas, a shepherd in a goat-skin, with blossoms in his hair, and wearing "shorts" that "leave rather a draught round the knees." Simplicitas talks of the wickedness of London, and Sombra determines to go back with him to teach the simple life and banish lies.

They travel to Askwood, where the race for the Corinthian Cup is about to be run. The scene in the enclosure is a brilliant one, the throng of society women being dressed in the most elaborate and beautiful toilettes. We become interested in Jack Meadows, who is backing for £5,000 his horse, The Deuce, for the chief race of the day. Should he win, it would speed him in the good graces of Eileen Cavanagh, an Irish girl, the niece of Mrs. Smith, Smith's better-half, who does not recognise her old man in the quaintly-clad Simplicitas. The jockey about to ride The Deuce has never won a race, and is full of melancholy forebodings. The horse "savages" him, and another jockey has to be found. Sombra, the Arcadian, suggests Simplicitas, and he is forced into the saddle, the act closing with his triumph.

Smith, otherwise Simplicitas, possesses a large hotel, which hitherto has been a white elephant. He conceives the brilliant idea of turning it into an Arcadian restaurant, with waiters and waitresses dressed as nymphs and shepherds. Peter Doody, the melancholy jockey, is pressed into the service. Jack Meadows' suit of Eileen is much hampered by the Arcadian innocence of Sombra, who includes him in her scheme of universal affection. Her unrestrained platonic love prompts her to kiss him on every occasion, and Eileen is naturally jealous. The misunderstandings are speedily straightened out, and Simplicitas, the Arcadian, financier, and amateur jockey, is eventually discovered to be the long-lost Smith, who goes back to middle-aged respectability with another dousing in the artesian well of the restaurant. Maid and man are adjured in song to rejoice while they can in the spring of their pleasure and pride, and on a lively finale the curtains close.

The remarkable success of the new musical play "The Arcadians," at the Shaftesbury Theatre, has been followed by an extraordinary demand for seats, and yesterday a "deal" for no less than £12,000 worth of seats was concluded by the "librarians" with Mr. Robert Courtneidge.

DM. 4/6/1909

IMPULSIVE HORSE ACTOR.

Owing to an excess of professional zeal the horse that makes a nightly appearance at the Shaftesbury Theatre in the racecourse scene of "The Arcadians" rushed on from the wings on Tuesday evening and won his race about thirty seconds before he was supposed to have passed the post.

Luckily for the hero and heroine and the ladies of the chorus the impulsive four-footed actor upset nothing more serious than the temper of the stage manager. The latter has informed the proprietor of the steed that if the animal makes any more flying starts before he gets his cue an understudy will get the position, and the perquisites in the shape of apples and chocolates that the lovers of animals in the company hand over to this horse, who wins a race seven times a week, will thus be lost to him. Mr. Dan Rolyat was on the racer's back when it went out prematurely to win its race on Tuesday. That saved the situation and an accident.

DM. 3/6/1909



D-10
3724
1909
Waters, J.
Plays





1. BEFORE THE THUNDERBOLT: THE BROWN FAMILY AND THEIR FRIENDS

The action of the play takes place in the "playroom" at Myrtle Villa, in Essex, the home of Mr. Brown, a typical British citizen of the lower middle class. The play opens on Boxing Day morning. Mr. Brown is learning a tune; Reggie Brown is concocting Limericks; and the rest of the party, including Geoff Smith and Ada Jones, are enthusiastically discussing football prospects.



2. MR. BROWN ORDERS A SUPPOSED "VOLUNTEER" OFF HIS GROUNDS

A Post Office strike is in progress; business is at a standstill; and the country is cut off from all news of outside events. In addition, there is a heavy fog. Suddenly the Browns discover on the lawn a party of soldiery, whom they suppose to be Volunteers. Though Paul Robinson, himself a Volunteer and the only earnest man of the party, is doubtful on the point, Mr. Brown orders them off, and after asking some questions, they depart.



3. MR. BROWN DEMANDS THE INVADER'S NAME AND CORPS

The "Volunteers" soon return, and Mr. Brown is furious at their trespassing in his grounds and riding all over his drive. Prince Yoland enters, whereupon Mr. Brown flies at him in anger at this "disgraceful intrusion," threatens to write to the papers, and demands his name and corps. "I am Prince Yoland, Captain in the Black Hussars of her Imperial Majesty the Empress of the North," he replies, and the curtain falls on the first act.

"AN ENGLISHMAN'S HOME."

POLICE CALLED IN AT DUBLIN THEATRE.

There were wild scenes at the Theatre Royal, Dublin, last night when the play "An Englishman's Home" was produced.

The theatre was crowded, and almost from the start the packed gallery displayed remarkable rowdiness, hissing, shouting, and "booing" with such effect that the curtain had to be rung down several times. After a number of exciting intervals the play proceeded with curtailments.

The din was so great that a large body of police was summoned to restore order, and at least one arrest was made during the repeated interruptions.

D.M. May 4 09

1909
Winters, J.

1909
ters, J.

ALDWYCH THEATRE

SEYMOUR HICKS **Proprietor**

EVERY EVENING at 8

SEYMOUR HICKS'

Production of the Drama in Four Acts, entitled

ONE OF THE BEST

by

SEYMOUR HICKS and GEORGE EDWARDES

Dudley Keppell	HENRY AINLEY
Philip Ellsworth	H. A. SAINTSBURY
Lieut.-General Coventry ...	ALFRED BRYDONE
Sir Archibald McGregor ...	FEWLASS LLEWELLYN
The Rev. Dr. Penrose	EDGAR PAYNE
Baron von Veltheim	JERROLD ROBERTSHAW
Private Jupp	HARRY NICHOLLS
Sergeant Hennessy	J. GRAEME CAMPBELL
Corporal Smythe	GEOFFREY DOUGLAS
Private (Hon.) Montressor ...	RICHARD BRENNAND
Private Ginger	CECIL BOYLE
Private Snipe	GEORGE ELLISTON
Private White	EDWARD LEITH
Jason Jupp	ROTHBURY EVANS
President of the Council ...	WILLIAM WILSON
Esther Coventry	NANCY PRICE
Mary Penrose	BEATRICE TERRY
Kitty Spencer	DIDO DRAKE
Mrs. Spencer	KATE KEARNEY

"ONE OF THE BEST."

The Drama, by Seymour Hicks and George Edwardes, Revived at the Aldwych Theatre, on Saturday, May 1.

ACT I
The Rectory Garden at Market Ditton—Time, Afternoon

ACT II
The Government Offices at Portsmouth—Time, Towards Evening

ACT III—Scene 1
The Court Martial (A week has elapsed)

Scene 2
Outside the Canteen

Scene 3
The Barrack Square (A week elapses)

ACT IV—Scene 1
Outside the "Nut and Squirrel"—Time, Afternoon

Scene 2
The Barrack Square—Time, Evening

Manager **C. E. Hamilton**

The simple story is easily to be remembered. The hero, Dudley Keppell, is a lieutenant in the Second Highlanders, and the heroine is Mary Penrose, the daughter of a country vicar. The villain, Philip Ellsworth, a saw-mill owner, has seduced the daughter of Lieut.-General Coventry, and, being in want of money, is ready to sell a plan of the fortifications of Portsmouth—if he is able to purloin them—to an emissary of a foreign government. Coventry has laid an electric trap for the thief in his—Coventry's—Portsmouth office; and the seduced girl secures the keys of the safe for Ellsworth, who enters to burgle it. The Lieut.-General grapples with Ellsworth, who escapes, leaving Keppell, who enters at the critical moment, under suspicion, which is increased by certain details of circumstantial evidence. Keppell is tried by court-martial, and is sentenced to public degradation and penal servitude. Coventry overhears a conversation between his daughter and Ellsworth, and thus discovers the truth. Keppell is reinstated, and Ellsworth is lynched by a mob.

SHAKESPEARE AT THE COURT.

On Monday, May 3, Revival of Shakespeare's Comedy,
"TWELFTH NIGHT."

Orsino	Mr. Gerald Lawrence
Sebastian	Mr. Duncan Yarrow
Antonio	Mr. Herbert Bunston
Sea Captain	Mr. A. Ramsay Macbeth
Valentine	Mr. J. Cassels Cobb
Curio	Mr. Clifford Lomer
Sir Toby Belch	Mr. Kenyon Musgrave
Sir Andrew Aguecheek	Mr. Stanley Lathbury
Malvolio	Mr. William Haviland
Fabian	Mr. Russell Thorndike
Feste	Mr. Max Montesole
First Officer	Mr. George Owen
Second Officer	Mr. Douglas Homer
A Priest	Mr. A. Ramsay Macbeth
Olivia	Mrs. Lorraine New
Viola	Miss Fay Davis
Maria	Miss Esme Hussard

"MACBETH."

Shakespeare's Tragedy, Revived at the Garrick Theatre, on Friday Afternoon, May 7.

Macbeth	Mr. Bourchier
Duncan	Mr. Leon Quartermaine
Malcolm	Mr. Douglas Imbert
Donalbain	Miss Nell Carter
Banquo	Mr. Arthur Whitby
Fleance	Miss Pamela Gaythorne
Macduff	Mr. Charles Bryant
Lennox	Mr. William Burchill
Rosse	Mr. A. S. Homewood
Seyton	Mr. William Armstrong
First Murderer	Mr. Bertram Forbyth
Second Murderer	Mr. Charles Vernon
A Doctor	Mr. Burchill
A Porter	Mr. Charles Goodhart
A Messenger	Mr. Marion
The Three Witches	Mr. H. Nye Chart Mr. Alfred Brietowe Mrs. H. Nye Chart
A Gentlewoman	Miss Marie Illington
Hecate	Miss Margaret Vivian
An Apparition	Miss Winifred Bateman
Lady Macbeth	Miss Violet Vanbrugh

1909
Waters, J.

Saturday May 8.

St. James's Theatre

KING STREET,
ST. JAMES'S, S.W.

EVERY EVENING at 8.40

WILL BE ACTED

THE THIEF

A PLAY IN THREE ACTS.

Adapted from the French of HENRY BERNSTEIN

By COSMO GORDON-LENNOX

Richard Chelford	Mr. GEORGE ALEXANDER
Raymond Leyton	Mr. DAWSON MILWARD
Harry Leyton (*his Son*)	Mr. REGINALD OWEN
Mr. Protheroe	Mr. E. VIVIAN REYNOLDS
Servant	Mr. MONTAGUE WIGAN
Marise Chelford	Miss IRENE VANBRUGH (By arrangement with Mr. Charles Frohman)
Isabel Leyton (*Raymond Leyton's Second Wife*)	Miss DOROTHY GREEN

The Scene is laid at Mr. Leyton's Country House. The action occurs during the Autumn of the year, within the space of twenty-four hours.

1909
Waters, J.

LYCEUM THEATRE

Lessees .. .. **Popular Playhouses, Ltd.**
Managing Directors .. .. **HENRY R. SMITH and ERNEST CARPENTER**

Licensed by the Lord Chamberlain to Henry R. Smith, 17, Craven Street, Charing Cross, W.C.

Thursday, May 13th, 1909, and every Evening at 8,
MATINEE, WEDNESDAYS at 2.30,

The Prisoner of the Bastille

By NORMAN FORBES.

Although this Play has been suggested by DUMAS' book "THE MAN IN THE IRON MASK," the Plot is entirely original.

Characters.

Louis XIV. (King of France)	}	Mr. MATHESON LANG
Philippe Marchiali (his Brother)	}	
Duc de Vermandois (Louis de la Vallière's Son)		Master LENTON MURRAY
Monsieur D'Herblay (Bishop of Vannes) ...		Mr. FREDERICK ROSS
Monsieur de St. Mars (Governor of the Bastille) ...		Mr. ERIC MAYNE
Cardinal Mazarin		Mr. COWLEY WRIGHT
Du Jouca (Chief Turnkey of the Bastille) ...		Mr. CHARLES L. LUDLOW
Monsieur Maliconne } Courtiers		Mr. VALENTINE SELLVA
Monsieur de Wardes }		Mr. TERENCE O'BRIEN
Monsieur de Guiche }		Mr. RICHARD DEANE
Antoine (a Deaf and Dumb Servant) ...		Mr. GEORGE HANNAWAY
De Gaumont (an Officer)		Mr. SIDNEY VAUTIER
Colbert (a Musketeer)		Mr. S. MAJOR JONES
Armand (an Usher)		Mr. HENRY ARMSTRONG
Jaques (a Soldier)		Mr. ERNEST CRESFAN
Anne of Austria (The Queen Mother) ...		Miss GERALDINE OLLIFFE
Jean (Louise's Old Nurse)		Miss BLANCHE STANLEY
Mademoiselle de Montalais		Miss WINIFRED BEECH
Mademoiselle D'Oloune ... } Ladies of		Miss AVICE SCHOLTZ
Mademoiselle de Châtillon ... } the Court		Miss AGNES THORNTON
Comtesse de Cheviente ... }		Miss NAOMI BARTON
Mademoiselle Tonnay Charente }		Miss KITTY FIELDER
Louise de la Vallière		Miss DOROTHY THOMAS

The Play produced under the Stage Direction of ERNEST CARPENTER.

Synopsis of Scenery.

Act I. - - Garden in the Old Monastery at Semur

Act II. Rooms set apart for Louise de la Vallière in the Louvre.

Seven Years are supposed to elapse.

Act III. Scene 1—Louise de la Vallière's Apartments.
Scene 2—Cell in the Bastille.

Acts III. & IV. are supposed to take place on the same night.

Act IV. - - Louise de la Vallière's Apartments.

The Scenery Designed and Painted by E. C. NICHOLLS, and Assistants.

The Costumes designed by Mr. KARL and executed by Messrs. L. & H. NATHAN.

The Dresses worn by Miss Thomas designed and executed by Madame STOFFORD.

Floral Decorations by Messrs. J. BAUMLER & CO.

The Wigs by C. H. FOX, Ltd. The Furniture by J. S. LYON.

The following selection will be played by the Lyceum Orchestra under the Direction of H. SULLIVAN BROOKE.

OVERTURE ...	... "Egmont" ...	...	*Beethoven*
SELECTION ...	... "Gaiety Echoes" ...	...	*Godfrey*
ENTR'ACT ...	(*a*) "Southern Beauties"	...	*Bratton*
	(*b*) "Yester Thoughts"	...	*Herbert*
SELECTION ...	..."Plantation Songs"...	...	*Clutsam*

Acting Manager and Treasurer .. .. .. Mr. W. F. CROWE
Stage Manager .. .. Mr. S. MAJOR JONES

Box Office (ANDREW SPENCER) open Daily 10 to 10. Tels. 7617, 7618 & 7619 Gerrard

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

With the exception of the last act, in which certain important alterations have been made, Mr. Norman Forbes's drama *The Prisoner of the Bastille* is practically the same as *The Man in the Iron Mask*, which was presented at the Adelphi in the March of 1899, with the author as Louis XIV. and Philippe Marchiali, Mr. W. H. Vernon as Monsieur D'Herblay, Mr. W. L. Abingdon as M. de St. Mars, Mr. G. W. Anson as the gaoler, Miss Genevieve Ward as Anne of Austria, Miss Dolores Drummond as Jean, Miss Hilda Hanbury as Mlle. de Montalais, and Miss Kate Rorke as Louise de la Vallière. The legend of the "Man in the Iron Mask" has been discussed in many an erudite essay, and the subject is so wrapt in mystery that one can easily excuse Dumas the Elder, and Mr. Norman Forbes after him, for dealing very freely with the theme, and with the French history of the period. In the first act, we see the rightful heir to the throne of France, who has an exact resemblance to his brother, Louis XIV., secluded in the old monastery, under the name of Philippe Marchiali. Monsieur D'Herblay, the Bishop of Vannes, is aware of Marchiali's identity, and desires that he shall escape and seize the throne; but the prisoner has fallen in love with the beautiful Louise de la Vallière, and is diffident of his ability to rule France. However, he agrees to attempt to leave the monastery, and, by the help of the Bishop, who delays the exit of the King's favourite, De St. Mars, Marchiali gets away to Paris. The King admires Louise, and has arranged that she shall become ostensibly the wife of De St. Mars, but really Louis' mistress. Marchiali, instead of leaving France, returns to the Louvre, where Louise has been allotted apartments, crosses swords with De St. Mars, whom he defeats, and is captured and taken to the Bastille. Louise has never seen the King's features, as, in their interviews, he has always concealed them with a mask, and when he removes this, and tells her that he has been masquerading as Marchiali in order to win her love, she falls into the trap, and becomes the King's mistress. Seven years elapse. Marchiali has been lying in the Bastille, where his face has been concealed by an iron mask. Monsieur D'Herblay induces the King to visit his brother in the prison, and, when Louis arrives, chloroforms him, and locks the mask upon his face, while Marchiali assumes the royal robes. In the version of the play which was presented at the Adelphi, the King was murdered in the Bastille by De St. Mars, who believed he was killing Marchiali, and thus, by his enemy's act, the latter was placed on the throne of France. In the present version De St. Mars attempts to assassinate Marchiali, but is prevented by the guard, Marchiali being hailed as King.

1909
Waters, J.

HAYMARKET
Manager
HARRISON

Tuesday
Evening

May 11

Orchestra Stl 10/6
No. K 21

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

TO-NIGHT, TUESDAY, MAY 11th, 1909, at 8.15,

FREDERICK HARRISON and CHARLES FROHMAN

PRESENT

Miss Billie Burke

IN

LOVE WATCHES

A Comedy in Four Acts, by ROBERT DE FLERS and ARMAND CAILLAVET.

Adapted by Gladys Unger.

Count Andre de Juvigny		JULIAN L'ESTRANGE
Ernest Augarde		ERNEST LAWFORD
The Abbe Merlin		W. H. CROMPTON
Mons. Carteret		STANLEY DARK
Germain		HORTON COOPER
François		ARTHUR MINTON
Chauffeur		E. F. MEADS
Jacqueline		BILLIE BURKE
Lucie de Morfontaine		MAUDE ODELL
Marquise de Juvigny		KATE MEEK
Charlotte Bernier		GRACE ARMYTAGE NOBLE
Baroness de St. Ermin		HENRIETTA WATSON
Christine ...	... *her daughters* ...	DAISY MARKHAM
Solange... ...		GLADYS BAIRD
Rose		LAURA CLEMENT
Louise		LAURA BARRADELL
Maid		MILDRED BARRETT

ACT I. -	Morning Room in the Marquise de Juvigny's country house near Dieppe
ACT II. - -	Drawing Room in Andre de Juvigny's house in Paris
ACT III. - - -	Study in Ernest Augarde's flat in Paris
ACT IV. -	Drawing Room in the Marquise de Juvigny's house in Paris

Programme of Music

Musical Director, Mr. CLAUDE FENN-LEYLAND.

OVERTURE	"Le Caid"	*Thomas*
SELECTION	"Songs Without Words"	*...Mendelssohn*
SUITE	... "L'Arlesienne"	*Bizet*
THREE BAVARIAN DANCES ...	... ...	*Elgar*

Grand Pianoforte by CRAMER, 126 Oxford Street.

Stage Manager	... ... Mr. EDGAR MACGREGOR
Acting Manager	... ... Mr. HAROLD ENTWISTLE

Matinee every Saturday at 2.15.

Ladies are earnestly requested to remove Hats, Bonnets or any kind of head dress

This request is made for the benefit of the audience and the Management trust that it will appeal to everyone and that Ladies will kindly assist in having it carried out

The Box Office (Mr. W. H. LEVERTON) is open daily from 10 to 10

Private Boxes, £3 3s. & £4 4s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Balcony, 5s.; Upper Circle (reserved), 2s. 6d.; Pit, 2s. 6d.; Gallery, 1s.

Telephone 3344 Gerrard

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Lessee & Manager .. .. .. Mr. FREDERICK HARRISON

Business Manager .. .. Mr. HORACE WATSON

in the above adaptation of MM. Robert de Flers and Armand Caillavet's comedy *L'Amour Veille*, which was produced at the Comédie Française in the October of 1907, with M. Coquelin cadet as L'Abbé Merlin and Mlle. Leconte as Jacqueline. The heroine is an impulsive, ingenuous maiden, who believes in absolute frankness in matters of the heart, and has no hesitation in telling her agreeable cousin, André de Jnvigny, that she is in love with him. He is delighted, though he has been carrying on an intrigue with a widow, a certain Lucie de Morfontaine. It has been that lady's practice, when wishing to be alone with André at her house, to tell her servants to say that she is busily engaged with the secretary for the Society for the Regeneration of Young Tartars. Jacqueline has an earnest but hopeless admirer in Ernest Augarde, a young historian, an awkward and unattractive young man, who is beloved by Charlotte Bernier, a teacher of music.

The first act ends with the announcement by Jacqueline of her engagement to André. The second shows the young couple returned to Paris after their honeymoon. Jacqueline is almost childishly enamoured of her husband, and is jealous of his pre-nuptial intrigues. He tells her the truth about his liaison with Mme. de Morfontaine, and explains to her the plan involving the mention of the "Young Tartar" Society. She exacts from him a promise that he will never see or speak to the lady again; and, to pacify her, he gives his word not to do so. Jacqueline goes out to pay a call, and Mme. de Morfontaine, forcing herself past the servant, comes on the scene. She pretends to faint; and André has to take her in his arms, and finally to see her home. Jacqueline returns, and learns from the servant of Mme. de Morfontaine's visit. The young wife is painfully excited, and, telephoning to her rival's address, is told that she is secluded with the secretary of the Society for the Regeneration of Young Tartars. Jacqueline immediately jumps to the conclusion that her husband is with the lady, and rushes out to revenge herself by an intrigue with another man, selecting for her purpose the modest and unattractive Ernest, and announcing her intention by letters to all her family.

Arrived at Ernest's room, she starts a flirtation with him, which ends in his trying to kiss her. His eyes are soon opened to the real object of her visit, and he sympathises with her distress. Her uncle, Mons. Carteret, and some other friends, arriving in search of Jacqueline, she conceals herself, overhearing their conversation. Finally she departs, after exacting from Ernest a promise to help her in making her husband jealous.

In the last act she tries in vain to make her family believe that she has been unfaithful to André, and he explains to her that it was a certain English lord and not himself who was closeted with Mme. de Morfontaine when Jacqueline telephoned to the lady's house. When it is discovered that it was Ernest that Jacqueline visited, André is reassured; the student proposes to Charlotte, and is accepted; and Jacqueline and André are again on affectionate terms.

1909
Waters, J.

LYRIC THEATRE.

Lessee—Mr. WILLIAM GREET.

Under the Management of Mr. TOM B. DAVIS.

TO-DAY AT 2,

SHAKESPEARE'S

HENRY IV.

PART I.

King Henry IV. ...	... ...	Mr. A. E. GEORGE
Henry	(Prince of Wales) ...	Mr. ROBERT LORAINE
John of Lancaster	... ...	Mr. PATRICK DIGAN
Earl of Westmoreland	... ...	Mr. FRANK RIDLEY
Sir Walter Blunt	... ...	Mr. HALLIWELL HOBBES
Thomas Percy ...	(Earl of Worcester) ...	Mr. ARTHUR AYERS
Henry Percy ...	(Earl of Northumberland) ...	Mr. S. J. WARMINGTON
Hotspur ...	(his Son) ...	Mr. LEWIS WALLER
Edmund Mortimer	(Earl of March) ...	Mr. CRONIN WILSON
Archibald ...	(Earl of Douglas) ...	Mr. J. H. IRVINE
Owen Glendower	... ...	Mr. HERBERT JARMAN
Sir Richard Vernon	... ...	Mr. REGINALD DANE
Sir John Falstaff	... ...	Mr. LOUIS CALVERT
Poins	... ...	Mr. SHIEL BARRY
Gadshill ...	... ...	Mr. CATON WOODVILLE
Peto	... ...	Mr. CLAUDE VERNON
Bardolph ...	... ...	Mr. ROBERT BOLDER
Sheriff ...	... ...	Mr. ROY CUSHING
Francis ...	... ...	Mr. ALEC F. THOMPSON
Raby	(Hotspur's Servant) ...	Mr. HUGH CUNNINGHAM
A Traveller ...	... ...	Mr. S. BAILEY
Lady Percy ...	... ...	Miss AURIOL LEE
Lady Mortimer ...	... ...	Miss MARION EVANS
Mistress Quickley	... ...	Miss MINNIE GRIFFEN

Lords, Officers, Chamberlain, Carriers, Travellers and Attendants.

SHAKESPEARE AT THE LYRIC.

On Tuesday Afternoon, May 11, Revival of the First Part of "HENRY IV."

1909
Waters, J.
Lives

Act I.	...	Scene 1 ...	... *London. The Palace*
		Scene 2 ...	... *London. A Street*
		Scene 3 ...	... *London. The Palace*
Act II.	...	Scene 1 ..	... *The Road near Gadshill*
		Scene 2 ...	... *Warkworth Castle*
		Scene 3 ...	... *Boar's Head Tavern*
Act III.	...	Scene 1	... *The House of the Archdeacon of Bangor*
		Scene 2 ...	.... *London. The Palace*
		Scene 3 ...	... *Boar's Head Tavern*
Act IV.	...	Scene 1 ...	*The Rebel Camp near Shrewsbury*
		Scene 2 ...	... *The Road to Coventry*
		Scene 3 ...	*The King's Tent near Shrewsbury*
		Scene 4 ...	*The Rebel Camp near Shrewsbury*

(The Tableaux Curtains will be lowered once during Scene 4 to denote the passing of time)

Mr. Waller has been assisted in the production by Mr. HERBERT JARMAN.

Programme of Music.

PRELUDE		*Leonard W. Chalk*
SELECTION	"Madama Butterfly"	*Puccini*
GRACEFUL DANCE	from "Henry VIII."	*Sullivan*
SCENES PITTORESQUES		*Massenet*

The Prelude and Incidental Music composed by LEONARD W. CHALK.

STAGE MANAGER ... ... Mr. CHARLES LA TROBE
MUSICAL DIRECTOR ... ... Mr. LEONARD W. CHALK

Costumes by L. & H. NATHAN. Ladies' Dresses by Mrs. MURRAY. Wigs by CLARKSON.

EVERY EVENING at 8 o'clock,

THE THREE MUSKETEERS

BY HENRY HAMILTON.

PRICES OF ADMISSION: Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m.

ACTING MANAGER ... ... Mr. A. C. BELSEY

THE AFTERNOON THEATRE.

Friday - - 14th May
Tuesday - - 18th May
Thursday - - 20th May
at 2.45.

LIGHT O' LOVE.

(LIEBELEI) by ARTHUR SCHNITZLER.

Translated by G. VALENTINE WILLIAMS.

Produced by Herr MAX BEHREND.

Fritz Lobheimer - - - - -	Mr. HENRY AINLEY
Hans Weiring - - - - -	Mr. H. R. HIGNETT
Theodor Kaiser - - - - -	Mr. CHARLES MAUDE
A Gentleman - - - - -	Mr. JAMES HEARN
Christine - - - - -	Miss MARGARET HALSTAN
Mizi Schlager - - - - -	Miss MARGARET BUSSÉ
Lina - - - - -	Miss HETTY KENYON
Katherine Binder - - - -	Miss SYDNEY FAIRBROTHER

Act. 1.—Fritz's Chambers. Act 2.—Christine's Room.
Act 3.—Christine's Room, 2 days later.
Time: The Present.—Vienna.

THE AFTERNOON THEATRE.

"LIGHT O' LOVE."

The Play in Three Acts, by Arthur Schnitzler, entitled *Liebelei*, Translated by G. Valentine Williams, Produced at His Majesty's Theatre on Tuesday afternoon, May 18.

Fritz Lobheimer .....MR. HENRY AINLEY
Hans Weiring .....MR. H. R. HIGNETT
Theodor Kaiser .....MR. CHARLES MAUDE
A Gentleman .....MR. JAMES HEARN
Christine .....MISS MARGARET HALSTAN
Mizi Schlager .....MISS MARGARET BUSSE
Lina .....MISS HETTY KENYON
Katherine Binder ....MISS SYDNEY FAIRBROTHER

Not much need be written concerning *Light o' Love*. It does not quite belong to the class of plays which we expect at the Afternoon Theatre, being a German domestic drama of a conventional character, with some hazy philosophy thrown in. The said philosophy emanates from the father of the seduced heroine. He is understood to advocate "free love" unions on the ground that you can only be young once, and that, while you are, it is best to "have your fling," at any rate. This doctrine appears to work badly in his daughter's case. Christine Weiring, the child of an old violinist, is carrying on a love affair with a young man of fashion name Fritz Lobheimer He is seriously enamoured of a married woman, and Christine is only his "light o' love," and is seen supping with him in company with his friend Theodor Kaiser and an audacious little *grisette* called Mizi Schlager. There are the usual accompaniments of a Bohemian supper, which is interrupted by the entrance of the husband, who has discovered the intrigue between Fritz and his wife, and comes to demand satisfaction. In the second act Fritz calls on Christine at her humble home, and, after a scene of amorous expansion, bids her good-bye—she does not know that he is going to fight a duel. In the last act, Kaiser comes to tell her that Fritz has been killed, and she extracts from him the truth about the married woman. "What, then, was *I* to him?" she cries frantically; and goes out, apparently to commit suicide, for the father, looking pensively from the window, says, "She will *never* come back."

SHAKESPEARE AT THE COURT.

On Monday, May 17, Shakespeare's Tragedy "HAMLET."

Claudius .....MR. KENYON MUSGRAVE
Hamlet .....MR. GERALD LAWRENCE
Polonius .....MR. STANLEY LATHBURY
Horatio .....MR. HERBERT BUNSTON
Laertes .....MR. T. A. SHANNON
Rosencrantz .....MR. DUNCAN YARROW
Guildenstern .....MR. J. CASSELS COES
Osric .....MR. WILFRED FLETCHER
Marcellus .....MR. YARROW
Bernardo .....MR. A. RAMSAY MACSETH
Francisco .....MR. GEORGE OWEN
First Player .....MR. RUSSELL THORNDIKE
Second Player .....MR. FLETCHER
Third Player .....MR. CLIFFORD LOMER
First Gravedigger .....MR. WILLIAM HAVILAND
Second Gravedigger ..MR. RUSSELL THORNDIKE
A Priest .....MR. MACSETH
Ghost of Hamlet's Father
MR. W. EDWYN HOLLOWAY
Gertrude .....MISS ESME BERINGER
Ophelia .....MISS FAY DAVIS
Player Queen .....MISS ESTELLE STEAD

LYRIC THEATRE.

Lessee—Mr. WILLIAM GREET.

Under the Management of **Mr. TOM B. DAVIS.**

ON WEDNESDAY EVENING, 19TH MAY, 1909, AND EVERY EVENING AT 8.30,

THE EXPLORER

A Play in Four Acts,

BY

WILLIAM SOMERSET MAUGHAM.

Alexander Mackenzie	... ...	Mr. LEWIS WALLER
Richard Lomas	... ...	Mr. A. E. GEORGE
Dr. Adamson	... ...	Mr. ALEC F. THOMPSON
Sir Robert Boulger, Bart.	... ...	Mr. FREDERICK LLOYD
George Allerton	... ...	Mr. SHIEL BARRY
The Rev. James Carbery	... ...	Mr. S. J. WARMINGTON
Captain Mallins	... ...	Mr. A. CATON WOODVILLE
Miller	... (Lady Kelsey's Butler) ...	Mr. CRONIN WILSON
Charles	... (Richard Lomas's Valet) ...	Mr. P. DIGAN
Mrs. Crowley	... ...	Miss FANNY BROUGH
Lady Kelsey	... ...	Miss GWENDOLINE FLOYD
Lucy Allerton	... ...	Miss EVELYN D'ALROY

Act I.	... ...	*Lady Kelsey's House, Park Lane*
Act II.	... ...	*The Camp, Africa*
Act III.	... ...	*Lady Kelsey's House, Park Lane*
Act IV.	... ...	*Richard Lomas's Study, Portman Square*

1909
Waters, J.
Plays

"OLD HEIDELBERG."

English Version, in Five Acts, by Rudolf Bleichmann, of Wilhelm Meyer Forster's Comedy, *Alt-Heidelberg*, Revived at St. James's Theatre on Monday, May 24.

Karl Heinrich .....MR. GEORGE ALEXANDER
Staatsminister von Haugk ....MR. WM. FARREN
Hofmarschall Freiherr von Passarge
MR. ACHTON PEARSE
Kammerherr von Breitenberg
MR. ALFRED A. HARRIS
Kammerherr Baron von Metzieg
MR. LESLIE PALMER
Dr. Jüttner .....MR. J. D. BEVERIDGE
Lutz .....MR. E. LYALL SWETE
Graf von Asterberg ....MR. DERMOT FITZGIBBON
Von Wedell .....MR. REGINALD OWEN
Kellermann .....MR. E. VIVIAN REYNOLDS
Rüder .....MR. W. R. STAVELEY
Frau Rüder .....MISS HENRIETTA LEVERETT
Frau Dörffel .....MISS CLAIRE PAUNCEFORT
Käthie .....MISS EVA MOORE

GARRICK THEATRE

Lessee and Manager
MR. ARTHUR BOURCHIER

TUESDAY, MAY 25th, 1909.

PRECEDED BY

ADMIRAL PETERS

An Adaptation from W. W. JACOBS' Story of that name,

By W. W. JACOBS and HORACE MILLS

George Burton ... (a Naval Pensioner) ... Mr. ARTHUR WHITBY
Joe Styles ... (an old Messmate of Burton's) Mr. LEON QUARTERMAINE
Mrs. Dutton ... (a Widow) ... Miss MARY WEIGALL

Scene—Exterior of Burton's Cottage at Seacombe.

"ADMIRAL PETERS."

An Adaptation, in One Act, by W. W. Jacobs and Horace Mills, from Mr. Jacobs's Story of the same name, Produced at a Matinée at the Garrick Theatre on Tuesday, May 25.

George Burton .....MR. ARTHUR WHITBY
Joe Styles .....MR. LEON QUARTERMAINE
Mrs. Dutton .....MISS MARY WEIGALL

Mr. W. W. Jacobs's stories are always delightfully humorous, and the above adaptation retains all the irresistible drollery of the original narrative which is to be read in that diverting volume "Odd Craft," one of the best of Mr. Jacobs's volumes of tales of longshore life. The version was produced in front of *The Arm of the Law* at a matinée at the Garrick Theatre on Tuesday in aid of the Winchester Cathedral Fabric Fund. The scene, a very pretty one, is on the beach at Seacombe, near the cottage of one George Burton, a Naval pensioner. Burton is engaged to Mrs. Dutton, a comely and well-to-do widow, who has induced him to become a teetotaller. Unfortunately, Joe Styles, an old messmate of Burton's, has come to see him, with the result that George has broken the pledge, and has been seen by Mrs. Dutton dancing jigs in the public street. In order to make his peace with the widow, Burton tells her that he was "acting under orders," and presents Styles as his—Burton's—"old admiral," Peters. Styles, who is a brisk, sharp fellow, takes advantage of his fictitious rank to order Burton about imperiously, and make him march round at word of command and do the "extension motions," while he (Styles) flirts with the widow, who is greatly flattered by the "admiral's" attentions. In order to induce Styles to leave the neighbourhood and the widow, Burton has to pay him £10 and his railway fare; and when the faithless messmate has the money safely in his pocket he reveals the fact that he has a wife already.

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Waters, J.
Plays

Mr. Arnold Bennett's play *What the Public Wants*, which we fully described after its production at the Aldwych Theatre on May 3, under the auspices of the Stage Society, was put on at the Royalty on Thursday evening, and had a very favourable reception. The appearance of Mr. Charles Hawtrey in the part of Sir Charles Worgan gave a lighter tone to the whole play; and the audience at the Royalty was even more readily receptive of the wit and satire of the piece than the stalwart supporters of the Society which originally presented it. A responsive peal of laughter answered each amusing line, and the evidently considered intensely funny.

As our readers are aware, the leading personage, Sir Charles Worgan, is the millionaire owner of various publications, and is ambitious of being received in literary and cultured society. He meets an old friend in an actress, the still young and pretty Mrs Vernon, who is a member of a "high art" theatre, the manager of which is a certain Holt St. John, an unpractical "producer" who is on the verge of bankruptcy. Sir Charles's *dilettante* brother, Francis, tells him that the only way for him to enter cultivated society is to marry a clever wife; and, as Sir Charles is charmed by Mrs. Vernon, he proposes to her, and is accepted. The trouble comes when the millionaire prepares to revive and publish in one of his papers an old scandal relating to a lady still living in his native place, Bursley, where he goes to spend his holiday. His relatives urge him to cancel the article, but he refuses—"on principle," as he puts it—until Mrs. Vernon implores him to do so for her sake. In the end, however, she realises that she and Sir Charles are too dissimilar to become man and wife, and she breaks off their engagement.

NEW ROYALTY THEATRE

Lessee, MR. TOM B. DAVIS.

Under the Management of Mr. CHARLES HAWTREY.

On THURSDAY, MAY 27th, 1909, at 8.30,

A Play in Four Acts, by

ARNOLD BENNETT,

ENTITLED

"WHAT THE PUBLIC WANTS"

Sir Charles Worgan	(Newspaper Proprietor)	Mr. CHARLES HAWTREY
Francis Worgan	(Wanderer)	Mr. BEN WEBSTER
John Worgan	...(Provincial Doctor)	Mr. E. HOLMAN CLARK
Saul Kendrick	(Manager of Worgan's, Limited)	Mr. E. W. TARVER
Holt St. John	(Theatrical Manager)	Mr. LOUIS CALVERT
Samuel Cleland	(Stage Manager)	Mr. LIONEL WILLIAMS
Simon Macquoid	(Dramatic Critic)	Mr. LEON M. LION
James Brindley	(Earthenware Manufacturer	Mr. CHARLES TROODE
Edward Brindley	(his Son)	Mr. PERCY GOODYER
Page Boy		Master W. JARVIS
Mrs. Worgan	(Mother of the Worgans)	Miss GWYNNE HERBERT
Annie Worgan	(Wife of John Worgan)	Miss ANNE CLEAVER
Mrs. Downes		Miss MARY BROUGH
Mrs. Cleland, "Henrietta Blackwood"		Miss FRANCES WETHERALL
Servant		Miss GERTRUDE HOPE
Emily Vernon	(Widow)	Miss MARGARET HALSTAN

THE ACTION TAKES PLACE IN LONDON AND IN THE FIVE TOWNS.

ACT I.	SIR CHARLES WORGAN'S OFFICE IN THE "MERCURY" BUILDING	*FOUR MONTHS ELAPSE.*
ACT II.	THE SAME	*FOUR MONTHS ELAPSE.*
ACT III.	ROOM IN JOHN WORGAN'S HOUSE, BURSLEY	*A FEW DAYS ELAPSE.*
ACT IV.	SAME AS ACT I.	

Scenery by W. HANN.

STAGE MANAGER ... MR. EDWARD FITZGERALD ASSISTANT STAGE MANAGER ... MR. CHRISTMAS GROSE

FIRST MATINEE OF "WHAT THE PUBLIC WANTS" ON WEDNESDAY NEXT AT 2.40, AND EVERY WEDNESDAY AND SATURDAY.

Box Office (Mr. C. WRIGHT) open 10 to 10.

Preceded every Evening at 8 by GEORGE PASTON'S Comedietta, entitled

"FEED THE BRUTE"

Samuel Pottle	Mr. ROBERT WHYTE, Junr.
Mrs. Pottle	Miss MARY BROUGH
Mrs. Wilks	Miss GWYNNE HERBERT

SCENE—MAWSON'S BUILDINGS, WEST HAM.

GENERAL MANAGER ... MR. LYSTON LYLE

1909
Waters, J.
Plays

THE HICKS THEATRE,

Shaftesbury Avenue, W.

Manager - - - - - CHARLES FROHMAN.

MARC KLAW'S SEASON.

TO-NIGHT, TUESDAY, JUNE 1st, 1909, at 8.15,

FANNIE WARD

IN

"EUNICE"

A New Play in Four Acts,

By LEE ARTHUR and FORREST HALSEY.

Oviat	Mr. CHARLES CARTWRIGHT
Bruce Van Allen	Mr. JOHN W. DEAN
Clyde Townley	Mr. H. REEVES-SMITH
Howard Townley	Mr. H. NYE CHART
Merton Lyon	Mr. J. L. MACKAY
Mr. Van Allen	Mr. HARRY CANE
Jordan	Mr. LAWRENCE ROBBINS
Groves	Mr. E. F. SAXON
Mrs. Van Allen	Miss GRANVILLE
Blanche Gerry	Miss MARGARET FULLER
Blake	Miss BEATRICE GROSVENOR
Murielle	Miss MARCELLE KREUTZ
AND	
Eunice	Miss FANNIE WARD

Act I.	.. .. **Summer Cottage at the Seaside near New York**
Act II.	**Conservatory at Van Allen's House at Seaside** (*Joseph Harker*)
Act III.	.. **At Bruce Van Allen's Residence, New York** (*Walter Hann*)
Act IV.	.. .. **The Same**

Miss WARD'S Dresses by LUCILLE; and others by ALLAN ET CIE., 106 New Bond Street, W.

Wigs by CLARKSON.

Pictures by HENRY GRAVES & Co., Ltd., 6 Pall Mall, S.W.

THE PLAY PRODUCED BY CHARLES CARTWRIGHT.

Programme of Music.

1.	OVERTURE	"Light Cavalry"	*Suppé*
2.	(*a*) MARCH	"Salut à Vienne"	*Ganne*
	(*b*) INTERMEZZO ..	"Spoontime"	*Tilsey*
	(*c*) VALSE-BOSTON ...	"Rêve de Rosette"	*H. R. Grimston*
3.	SELECTION	"Old English Airs" ...	*Arranged by Grimston*
4.	(*a*) ENTR'ACTE	"En Badinant"	*d'Ambrosio*
	(*b*) CZARDAS ...	... ...	*Michiels*

The Pianoforte, Organ and Celesta by MUSTEL & Co., 41 Wigmore Street.

Musical Director—**HAROLD ROBERTSON GRIMSTON.**

General Manager for MARC KLAW ... ... FRANK JACKSON

MATINEE THURSDAY AT 2.30.

General Manager for CHARLES FROHMAN ... ... W. LESTOCQ

BOX OFFICE (G. CLARE) open 10 to 10. Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 6s. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Business Manager for CHARLES FROHMAN ... OSCAR BARRETT, Jun

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Waters, J.
Plays

Ennice is an artist's model, who has been deserted by her father, her mother having died when she was seven years old. A callous libertine, named Clyde Townley, has seduced her under a promise of marriage and has brought her to America. Townley is living in a "summer cottage" which has been lent to him by his brother, who makes him an allowance, and has offered him a business mission to South America. Townley has made the acquaintance of Bruce Van Allen, a young man with wealthy parents, and Bruce falls in love with Eunice, whom Townley presents as his daughter. The young man invites the pair to his father's house at the seaside, and when he proposes marriage to her, and she learns from his valet, Oviat, that Townley is about to desert her, she accepts Bruce, not without misgivings.

In the third act we find them living together and the parents of a little girl of seven, of whom they are very fond. Eunice has made Bruce very happy, and she is beginning to feel secure, when Townley returns to New York. His mission has been successful, he is in funds, and his fancy for Eunice has revived. He gives her the choice between coming to supper with him at his hotel, and his forwarding her compromising letters, one by one, to her husband. Eunice goes to the hotel to plead with him; and, when he makes advances to her, kills him with a table knife.

In the last act, on the morning after the murder, she is in a state of terrible tension awaiting arrest, and she tells her husband all. He is bitterly indignant; but soon the news arrives that Oviat, who, it appears, was Eunice's father, has confessed to the crime, and then poisoned himself with morphia. Eunice is, therefore, saved; and Bruce, when he learns that she killed Townley in defence of her honour, forgives her and takes her to his arms.

MR HERBERT SLEATH'S SEASON

WEDNESDAY, JUNE 2ND, 1909, AND EVERY EVENING AT 8.30,

THE WOMAN IN THE CASE

A Play in Four Acts,

By CLYDE FITCH.

Julian Rolfe	Mr. HERBERT SLEATH
Thompson	Mr. CHARLES V. FRANCE
Jimmy O'Neil	Mr. FRANK TENNANT
Louis Klauffsky	Mr. E. DAGNALL
Walters	Mr. CECIL YAPP
Inspector Williams	Mr. HENRY HARE
1st Attendant	Mr. HAROLD RICHARDSON
2nd Attendant	Mr. FRANK MAYO
Margaret Rolfe	Miss GRACE LANE
Mrs. Hughes	Miss KATE SERJEANTSON
Elsie Brewster	Miss EVA KILLICK
Dora Miller	Miss ENID SASS
Louise Mane	Miss CICELY GRAY
AND	
Claire Forster	Miss VIOLET VANBRUGH

The Action of the Play passes in New York.

Act I.	...	*Drawing Room in Julian Rolfe's House, 5th Avenue*
Act II.	... ...	*... Visitors' Room at the Tombs Prison*
Act III.	... ...	*Margaret's Flat in West 52nd Street*
Act IV.	... ...	*Mrs. Rolfe's Bedroom in 5th Avenue*

The Play produced by Mr. ALLAN AYNESWORTH.

GARRICK
THEATRE

DAVID ALLEN & SONS, LTD., LONDON, HARROW, BELFAST, &c.

2/6/09

Orch. Stall

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1909
Waters, J.
Plays

BUSINESS MANAGER ... } for Mr. Herbert Sleath { ... Mr. ARTHUR BERTRAM
STAGE MANAGER ... } { ... Mr. MARTIN HENRY

The Box Office (Mr. A. R. BRITTEN) is open daily from 10 to 10.

Private Boxes, £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Telephone 3933 Gerrard.

BUSINESS MANAGER ... ... } { ... Mr. THOMAS STEVENS
STAGE MANAGER ... ... } For { ... Mr. ALEXANDER STUART
MUSICAL DIRECTOR ... ... } Mr. Bourchier { ... Mr. EDMOND RICKETT
ACTING MANAGER ... Mr. S. ARDEN GODFREY

Mr. Clyde Fitch is a very prolific playwright, and has written dozens of dramas which have been performed with success in the United States. In England he is best known by Mr. Beerbohm Tree's production of *The Last of the Dandies* and Mr. Cyril Maude's presentation of *Taddles*. *The Woman in the Case*, which was produced in America in 1904, is an effectively sensational domestic drama, good of its kind, simple in idea and construction, thrilling in the excitement of risk and uncertainty, and liberally supplied with affectionate sentiment. It also introduces a quaint picture of a certain side of New York life; and it has a capital part for a clever character actress.

Before the action commences a mystery has arisen concerning the death of a young man named Philip Long, who has been found in his room shot through the head. All that is known is that his friend, Julian Rolfe, made Philip promise not to ruin his life by marrying a worthless and vulgar creature named Claire Forster, of whom for a short period of folly Rolfe was himself enamoured. He is now most happily married to a charming girl, who is devotedly attached to him. While Margaret is singing to her husband at their home in Fifth-avenue, an Inspector of Police arrives with an order for Julian's arrest for the murder of Long, and Rolfe is removed after a harrowing scene of distress.

The second act takes place in the Tombs prison, New York, where Rolfe's solicitor, Thompson, tells him that he is in a very dangerous position, as Claire Forster is determined that he shall be convicted, and has offered certain evidence which is likely to injure him, though he is entirely innocent. When the prisoner has been removed Claire is announced, and Margaret hides behind the door of the room. Claire is an insolent, dissipated *catin*, and defiantly announces her intention of getting Rolfe convicted in revenge for his having prevented Long from marrying her. When the *demi-mondaine* has departed, Margaret declares that she will, at all costs, worm herself into Claire's confidence and extract from her the truth about Long's death. She does this in the third act, where the "great scene" of the play occurs. Margaret has taken a flat, under an assumed name of course, in the same block of buildings in which Claire lives, has struck up an acquaintance with her, and has become her friend. In order to do this, Margaret has been obliged to assume the manner and accent of a *demi-mondaine*, and smoke and drink with Claire and her "protector," Louis Klauffsky, a vulgar little Jew. Claire obstinately avoids the subject of Long's death, till, on the eve of the trial, Margaret, in a thrilling and tantalising scene, succeeds in inducing her to unbosom herself. Then Claire, half-drunk, describes how Long shot himself after giving his promise to Rolfe; and, as Margaret has taken care to have a couple of witnesses concealed in an adjoining room, her husband's innocence is established, greatly to her joy. The last act simply concludes the play.

Preceded at 8.15 by an Episode, called

"THE CHAUFFEUR"

Adapted from the French of MAX MAUREY by GASTON MAYER.

MR. BAXTER	Mr. HENRY KEITS
MR. CRAWLEY	Mr. PETER BLUNT
ALGERNON STUBBS	Mr. A. HOLMES-GORE
ROBINSON	Mr. JOHN HARWOOD
FRANCES	Mr. LANE CRAUFORD
MRS. BAXTER	Miss EMMA CHAMBERS

SCENE ... THE OUTSIDE OF THE BAXTERS' BARN. Bruce Smith

The following Programme of Music will be played during the evening:

MARCH	"Wien bleibt wien" - *Schrammel*	SCENES PITTORESQUES	"Air de Ballet" - *Massenet*
CAPRICCIO ITALIEN	*Tschaikowsky*		"Fete Boheme" - *Massenet*
SELECTION	"Sylvia Ballet" - *Delibes*		

Matinee of both Plays Every Wednesday at 2.15

Stage Manager - Mr. JOHN HARWOOD
Musical Director - Mr. JOHN ANSELL

Opera Glasses, by Negretti & Zambra, can be hired from the Attendants at a charge of 6d. for the performance.

The Refreshment Bars are under the direct control of the Management, and all Wines and Spirits are of the best quality. Ices by the Horton Ice Cream Co.

No charge is made for the use of the Cloak Rooms, and no Gratuities are allowed.

Cigars of the best brands can be obtained in the Vestibule after the performance.

Ladies are respectfully requested to add to the comfort of the Audience by kindly removing their Hats.

Toilet Table appointments throughout the Theatre by Hinde's, Ltd.

Box Office Open 10 to 10 under the direction of Mr. H. C. HOOPER.

Private Boxes, £1 1s. to £1 4s. Stalls, 10/6 Balcony Stalls, 7/6 Balcony, 5/- Upper Boxes, 2/6 Gallery, 1/-
All Seats, including Gallery, can be booked.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. (1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4) Smoking is not permitted in the Auditorium. (5) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

GENERAL MANAGER - Mr. ALFRED TURNER

1435
Waters, J.
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R7

To-night, Thursday, June 3rd, 1909, at 8.45

Will be presented, for the First Time, a Florentine Farce of the 16th Century, called

"A MERRY DEVIL"

By JAMES BERNARD FAGAN.

SIR PHILLIP LILLEY		Mr. C. AUBREY SMITH
COUNT SILVIO SPINI	(*A Poet*)	Mr. A. HOLMES-GORE
CAPTAIN BAMBAZONE		Mr. CYRIL MAUDE
MESSER MARCO RICCI	(*Geralda's Uncle*)	Mr. SYDNEY PAXTON
MESSER LORENZO SIRBOLLI	(*Secretary to the Eight*)	Mr. JOHN HARWOOD
AMBROGIO	(*A Steward*)	Mr. DANIEL McCARTHY
A DOCTOR		Mr. PETER BLUNT
NARDO		Mr. EDWARD SOUTTS
CARLO		Mr. LANE CRAUFORD
TONIO	*Servants*	Mr. CHAS. HAMPDEN
BALDASSARE		Mr. F. PERCIVAL
CECHINO		Mr. A. EVERETT
GUARD		Mr. M. A. WETHERELL
CHERUBINO		Master HAROLD EVERETT
SERAFINO		Master BOBBIE ANDREWS
MADONNA CASSANDRA DEI TASSINARI		Miss JESSIE BATEMAN
SEMIRAMIS	(*An Egyptian Slave*)	Miss ADELINE BOURNE
MADONNA GERALDA CAPPONI		Miss WINIFRED EMERY

HUNTSMEN, BEATERS, SOLDIERS, ETC.

ACT I.	GARDENS OF THE CAPPONI PALACE.	(Afternoon)	Joseph Harker
ACT II.	LOGGIA OF THE SAME	(Night)	" "
ACT III.	A ROOM IN THE SAME	(Next Morning)	Bruce Smith

Cherubino's Songs specially composed by ROGER QUILTER. [illegible] by JOHN ANSELL.

Costumes by L. and H. NATHAN, 17, Coventry Street, W., from designs by EXLI.
Ladies' Costumes by Messrs. NEILLESHIP & Co., 27, Wigmore Street, W.
Wigs by CLARKSON. Furniture [illegible] OETZMANN & Co.

"A MERRY DEVIL."

A Florentine Farce of the Sixteenth Century, by James Bernard Fagan, Produced at the Playhouse on Thursday, June 3.

1909
Waters, J.
Plays

Mr. Bernard Fagan, the poetical author of *The Prayer of the Sword*, has turned his attention to comedy, and has written for Mr. Cyril Maude a piece which supplies him and Miss Winifred Emery with many excellent opportunities. The story of the conquest of a spoiled and unruly beauty by a masterful lover is told once more, very pleasantly and piquantly and in choice English. The lady, Geralda Capponi, is rich, beautiful, admired, and wilful. At the beginning of the play we see her, on her return from hunting the bear, pestered by the attentions of a silly poet, a certain ridiculous Captain Bambazone, a greedy and corpulent braggart, who presses his suit on her eagerly and absurdly. Geralda is a merry coquette, and has been drawing on by her wiles a blunt Englishman, Sir Phillip Lilley, who is deeply in love with her. She sends him on a fool's errand to fight a man who has long been dead, and laughs in his face when he returns. Offended by his reprehension of the Italian practice of poisoning, she determines to make him still further ridiculous; and, by telling him that she has poisoned Bambazone, induces him to drag out into the garden, and begin to bury, the corpse of a bear which she has killed. The officers of justice arrive to search for the body, and find Lilley interring the pig, and there is much merriment at the Englishman's expense. Scorned and derided by Geralda, he runs after her into the house, and gives her a good whipping.

In the last act the lady smarts under her humiliation, and encourages Captain Bambazone to arrange a reprisal. He entices Lilley into a room in the Palace, has him overpowered and bound by servants, and hands Geralda a riding whip to revenge herself with. Lilley maintains his manly attitude, and Geralda, who realises that she has found her master, soon yields to her affection for him; and the lovers are united.

"THE CHAUFFEUR."

Mr. Baxter .....MR. HENRY KITTS
Mr. Crawley .....MR. PETER BLUNT
Algernon Stubbs .....MR. A. HOLMES-GORE
Robinson .....MR. JOHN HARWOOD
Frances .....MR. LANE CRAUFORD
Mrs. Baxter .....MISS EMMA CHAMBERS

The technicalities of motoring were exploited for humorous purposes in this farcical sketch, in which a gardener named Stubbs, who has made a mistake as to the nature of the situation which Mr. and Mrs. Baxter have advertised, pretends to be a chauffeur, though he knows nothing of motors or machinery. His blunders and excuses create much merriment, and finally he is engaged by a certain Mr. Crawley, who, having suffered from many knowing and imperious chauffeurs, jumps at the chance of getting an ignorant and submissive one.

1909
Waters, J.
Plays

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"THE CHAUFFEUR."

Mr. Baxter .....Mr. Henry Kitts
Mr. Crawley .....Mr. Peter Blunt
Algernon Stubbs .....Mr. A. Holmes-Gore
Robinson .....Mr. John Harwood
Frances .....Mr. Lane Crauford
Mrs. Baxter .....Miss Emma Chambers

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HIS MAJESTY'S THEATRE,

SOLE PROPRIETOR, HERBERT BEERBOHM TREE.

THE AFTER NOON THEATRE.

Friday - -	4th June	Thursday - -	10th June
Tuesday - -	8th June	Friday - -	11th June

at 2.30.

ADMIRAL GUINEA

A Drama in Four Acts, by

W. E. HENLEY and ROBERT LOUIS STEPHENSON.

Produced by Mr. NORMAN PAGE.

John Gaunt	*called "Admiral Guinea," once Captain of the Slaver "Arethusa"*	Mr. EDWARD SASS
Arethusa Gaunt - - - -	*(his Daughter)* - - -	Miss AMY LAMBORN
David Pew -	*(a Blind Beggar, once Boatswain of the "Arethusa")*	Mr. JAMES HEARN
Kit French - - - - -	*(a Privateersman)* - - -	Mr. GODFREY TEARLE
Mrs. Drake - - -	*(Landlady of the "Admiral Benbow" Inn)* -	Miss AGNES THOMAS

Acts 1, 3, and 4—A Room in Admiral Guinea's House.

Act 2—The Parlour of the "Admiral Benbow" Inn.

The Scene is laid in the neighbourhood of Barnstaple.

The Time is about the year 1760.

The Action occupies part of a day and night.

THE DRYAD

A Pastoral Fantasy,

Composed by DORA BRIGHT.

The Dryad - - - - - - - - - - - -	MLLE. ADELINE GENÉE
A Shepherd - - - - - - - - - - - -	Mr. GORDON CLEATHER

These will be Mlle. Genée's only London appearances this Season.

1909
Waters, J.
Plays

ROYAL COURT THEATRE,

SLOANE SQUARE, LONDON, S.W.

Proprietor—Mr. J. H. Leigh.

IRISH PLAYS



From

THE ABBEY THEATRE, DUBLIN.

(Lessee—Miss A. E. F. Horniman).

MONDAY, 7th June, at 8.30.	DERVORGILLA, by Lady Gregory. THE PLAYBOY OF THE WESTERN WORLD by J. M. Synge.
TUESDAY, 8th June, at 8.30.	KATHLEEN NI HOULIHAN, by W. B. Yeats. THE WELL OF THE SAINTS, by J. M. Synge. THE WORKHOUSE WARD, by Lady Gregory.
WEDNESDAY 9th June, at 2.30.	DERVORGILLA, by Lady Gregory. THE PLAYBOY OF THE WESTERN WORLD by J. M. Synge.
WEDNESDAY 9th June, at 8.30.	IN THE SHADOW OF THE GLEN, by J. M. Synge. AN IMAGINARY CONVERSATION, by Norreys Connell. RIDERS TO THE SEA, by J. M. Synge. HYACINTH HALVEY, by Lady Gregory.
THURSDAY, 10th June, at 8.30.	DERVORGILLA, by Lady Gregory. THE PLAYBOY OF THE WESTERN WORLD by J. M. Synge.
FRIDAY, 11th June, at 8.30.	KATHLEEN NI HOULIHAN, by W. B. Yeats. THE WELL OF THE SAINTS, by J. M. Synge. THE WORKHOUSE WARD, by Lady Gregory.
SATURDAY, 12th June, at 2.30.	AN IMAGINARY CONVERSATION, by Norreys Connell. THE PLAYBOY OF THE WESTERN WORLD by J. M. Synge.
SATURDAY, 12th June, at 8.30.	IN THE SHADOW OF THE GLEN, by J. M. Synge. AN IMAGINARY CONVERSATION, by Norreys Connell. RIDERS TO THE SEA, by J. M. Synge. HYACINTH HALVEY, by Lady Gregory.

1909
Waters, J.
Plays

GARRICK THEATRE

Lessee and Manager
MR. ARTHUR BOURCHIER

EVERY EVENING AT 9,

THE WOMAN IN THE CASE

A Play in Four Acts,

By CLYDE FITCH.

PRECEDED AT 8.30 BY

ADMIRAL PETERS

An Adaptation from W. W. JACOBS' Story of that name,
By W. W. JACOBS and HORACE MILLS.

George Burton	... (a Naval Pensioner) ...	Mr. CECIL YAPP
Joe Styles ...	(an old Messmate of Burton's)	Mr. HENRY HARE
Mrs. Dutton	... (a Widow) ...	Miss MARY WEIGALL

Scene—Exterior of Burton's Cottage at Seacombe.

"PETER'S MOTHER."

Revival of the Comedy, in Three Acts, by Mrs. Henry de la Pasture, at the Haymarket Theatre, on Tuesday, June 8.

TO-NIGHT, TUESDAY, JUNE 8TH, 1909, AND EVERY FOLLOWING EVENING AT 9,

FREDERICK HARRISON and OTHO STUART

PRESENT

PETER'S MOTHER

A Comedy in Three Acts,

By Mrs. HENRY DE LA PASTURE.

Sir Timothy Crewys	*(of Barracombe House, Devon)*		Mr. ALFRED BRYDONE
Lady Mary Crewys ...	*(his wife)*	...	Miss MARION TERRY
Peter	*(his son)*	...	Mr. A. E. MATTHEWS
Lady Belstone ...	*(his widowed sister)*	...	Miss DOLORES DRUMMOND
Miss Georgina Crewys	*(his spinster sister)*	...	Miss ALICE BEET
John Crewys, Q.C. ...	*(his cousin)*	...	Mr. FREDERICK KERR
Canon Birch ...	*(Rector of the Parish)*	...	Mr. ARTHUR WHITBY
Doctor Blundell ...	*(a country doctor)*	...	Mr. ALFRED BUCKLAW
Mrs. Hewell ...	*(a country neighbour)*	...	Miss HILDA THORPE
Sarah	*(her daughter)*	...	Miss GILLIAN SCAIFE
Ash	... ...	...	Mr. EYRE
Footman ...	... ...	...	Mr. ALFRED DRAYTON

Act I. .. The Hall at Barracombe House, Devon. (*Afternoon in February, 1900*)
Act II. .. The Same .. .. (*Two years and four months have elapsed*)
Act III. .. The Garden of Barracombe House .. (*Three months have elapsed*)

1909
Waters, J.

PRECEDED AT 8.30 BY

CHIPS

A Comedy in One Act by LECHMERE WORRALL.

George Merrick ...	...	*(a Barrister)* ...	Mr. FRANKLIN DYALL
Molly ...	...	*(his wife)* ...	Miss GWENDOLEN LOGAN
Chips ...	...	*(a waif)* ...	Miss IRIS HAWKINS

Scene—The Drawing Room at the Merrick's Seaside Bungalow.

Programme of Music

Musical Director, Mr. CLAUDE FENN-LEYLAND.

OVERTURE	"Le Caid"	*Thomas*
SELECTION	"Songs Without Words"	*Mendelssohn*
SUITE	... "L'Arlesienne"	*Bizet*
THREE BAVARIAN DANCES	... ...	*Elgar*

Grand Pianoforte by CRAMER, 126 Oxford Street.

Stage Manager	... Mr REGINALD EYRE
Acting Manager	... Mr. A. SMYTH-PIGOTT

Matinee every Wednesday and Saturday at 3.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Box Office (Mr. W. H. LEVERTON) IS open daily from 10 to 10

Private Boxes, £3 3s. & £4 4s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Balcony, 5s.; Upper Circle (reserved), 2s. 6d.; Pit, 2s. 6d.; Gallery, 1s.

Telephone 3344 Gerrard

Extract from the Rules made by the Lord Chamberlain

1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Lessee & Manager .. .. .. Mr. FREDERICK HARRISON

Business Manager .. .. Mr. HORACE WATSON

ROYAL ADELPHI THEATRE.

TUESDAY AFTERNOON, JUNE 15th, AT 2.30,

THE WORLD AND HIS WIFE

A Play in Three Acts,

By CHARLES FREDERICK NIRDLINGER.

Adapted from "El Gran Galeoto," by JOSÉ ECHEGARAY.

Don Ernesto ..	.. .. ..	Mr. MARTIN HARVEY
Don Julian ..	.. .. ..	Mr. HENRY AINLEY
Don Severo ..	(his Brother) ..	Mr. GEORGE COOKE
Capt. Beaulieu ..	(of the British Embassy) ..	Mr. BEN WEBSTER
Pepito	(Don Severo's Son) ..	Mr. PERCY FOSTER
Genaro	(an Innkeeper) ..	Mr. HERBERT DANSEY
Servants of Don Julian	.. .. ..	Mr. E. COMBERBACH Mr. R. NEVILLE
A Surgeon ..	.. .. ..	Mr. W. ABBEY
Donna Teodora ..	(Wife of Don Julian) ..	Miss N. DE SILVA
Donna Mercedes ..	(Wife of Don Severo) ..	Miss MARY RORKE

SYNOPSIS OF SCENERY.

Act I. ... **Drawing Room in Don Julian's House. Madrid** (*George J. Dodson*)
Act II. ...**Don Ernesto's Lodgings in a small Hotel. Madrid** (*George J. Dodson*)
Act III.... **Drawing Room in Don Julian's House**

Miss N. de Silva's and Miss Mary Rorke's Dresses by REDFERN, Ltd.

CHAPPELL GRAND PIANOFORTE.

Acts I. and III. designed and furnished by MAPLE & Co.

Programme of Music.

OVERTURE	First Movement of Suite	*Tschaikowsky*
SELECTION	Second and Third Movements of Suite ...	*Tschaikowsky*
SELECTION	... { Melody ... ... Valse	*Grieg* *Brahms*

Business Manager	Mr. FRANK B. O'NEILL
Stage Manager	Mr. ALFRED RIVERS
Musical Director	Mr. NORMAN O'NEILL

The Stage under the direction of Mr. H. J. LOVEDAY.

1909
Waters, J.
Plays

DALY'S THEATRE

By command of the Lord Chamberlain, the proscenium safety curtain is lowered daily in the presence of the audience, about the middle of the performance, so as to ensure the arrangements being in proper working order.

Every Evening at 8.15. Matinee, Saturdays at 2.30.

TUESDAY, JUNE 8th, 1909.

Second Anniversary Performance.

PRODUCED BY **Mr. GEORGE EDWARDES.**

THE MERRY WIDOW

"DIE LUSTIGE WITWE."

By VICTOR LEON and LEO STEIN.
Music by FRANZ LEHAR.

Lyrics by ADRIAN ROSS.

ACT I.—The Marsovian Embassy in Paris... ... ALFRED TERRAINE.
ACT II.—Grounds of Sonia's House near Paris ... JOSEPH HARKER.
ACT III.—Maxim's Restaurant, Paris

Stage Director ... ... Mr. J. A. E. MALONE.

Musical Director... ... ... Mr. HAROLD VICARS.
The Dances arranged by Mr. FRED FARREN.

The Music of the Opera published by Messrs. CHAPPELL.
50, New Bond Street.

BOX OFFICE (Mr. H. W. ANDERSON) **OPEN DAILY FROM 10 TO 10.**

Private Boxes £2 12s. 0d. to £5 5s. : Orchestra Stalls, 10s. 6d. ; Balcony Stalls, 7s. 0d. ; Upper Circle (Front Row), 5s. ; Other Rows, 4s. ; (Unreserved) Pit, 2s. 0d. ; Gallery, 1s.

Cast of the Play.

VICOMTE CAMILLE DE JOLIDON ...	...	Mr. ROBERT EVETT
MARQUIS DE CASCADA	...	Mr. LENNOX PAWLE
GENERAL NOVIKOVICH *(Military Attache)*	...	Mr. FRED KAYE
M. DE ST. BRIOCHE	...	Mr. BASIL S. FOSTER
M. KHADJA *(Counsellor of Legation)*	...	Mr V. O'CONNOR
NISCH ... *(Messenger to the Legation)*	...	Mr. W. H. BERRY
WAITER AT MAXIM'S	...	Mr. RALPH ROBERTS
GEORGIE ... *(An habitue of Maxim's)*	...	Mr. GEORGIE MAHRER

AND

PRINCE DANILO *(Secretary of Legation)* Mr. JOSEPH COYNE	BARON POPOFF *(Marsovian Ambassador in Paris)* Mr. J. F. MCARDLE

NATALIE	*(Wife of Popoff)* ...	Miss MARY GREY
FROU-FROU		Miss GABRIELLE RAY
ZO-ZO		Miss MABEL MUNRO
MARGOT		Miss M. SEYMOUR
JOU-JOU	*(Girls at Maxim's)*	Miss DORA FRASER
DO-DO		Miss WANDA LOTTERS
LO-LO		Miss PHYLLYS LE GRAND
TO-TO		Miss DOLLY DOMBEY
FI-FI		Miss MAY HOBSON
SYLVAINE ...	*(Wife of Khadja)* ...	Miss GERTRUDE GLYN
OLGA	*(Wife of Novikovich)* ...	Miss IRENE DESMOND
PRASKOVIA	...	Miss KATE WELCH

AND

SONIA ...	*(The Merry Widow)* ...	Miss LILY ELSIE

MANIA FOR A PLAY.

WORSHIPPERS OF "THE MERRY WIDOW."

"The Merry Widow" celebrates the second anniversary of its unbroken run at Daly's Theatre this evening, and in a few weeks this piece, which set a fashion in hats and created a craze for a waltz, will bid good-bye to London.

Only those employed in Daly's Theatre can realise the infatuation that this musical play exercised. Every Saturday night during the first twelve months of the run a very considerable section of both gallery and pit was occupied by the same people. These were the people who protested angrily against Mr. Edwardes making any changes in the play, who interrupted the performance when he introduced a player into it who had no part on the first night, and who waited as a deputation on Mr. Edwardes and informed him that they would cease their demonstrations if he would promise to make no further changes.

DIARY OF 100 VISITS.

One feminine patron of the gallery sent in last week to the manager her diary of over a hundred visits to "The Merry Widow." It gives the number of each visit, date, who was with her, and some brief remark, in this manner:

Visit.		Remarks.
32.	Mar. 5, 1908.	With Chris—she sees Lily for the first time.
36.	April 20, 1908.	Alone Berry's last night. House full. Admitted me.
42.	Aug. 7, 1908.	Alone. The eve of Joe's departure.
45.	Aug. 14, 1908.	I took in a recruit—Miss Morris.
52.	Oct. 3, 1908.	With Nellie, Dot, etc. Noisy crew.
62.	Dec. 5, 1908.	3rd person in. Joe's return. What a night!!!
76.	Jan. 16, 1909.	Alone. Lily new dress (grey) in' Act 1.
91.	Mar. 22, 1909.	Mrs. T. Freda, Blackwells, Thonet, 2 Blakes, Fletcher. Return of our Lily and Evett.
95.	April 3, 1909.	Alone. No Friends present.
98.	April 19, 1909.	With Alice B. More Lily. New hat, cloak, dress (red and purple) 3rd Act.

Thus it goes, five large sheets of typewritten matter about one play that she evidently knows by heart and continues to go to week after week.

"THE MERRY WIDOW."

To the Editor of *The Daily Mail*.

Sir,—When my English version of "The Merry Widow" was first produced at Daly's Theatre in June 1907 I was obliged to write to the Press to defend my work against an announcement which was made to the effect that the adaptation then presented had been written by Mr. Edward Morton, the dramatic critic of the *Referee*.

I explained at the time that I had been aware that Mr. Morton had previously prepared a version which, for reasons I was not concerned with, it was not considered possible to use; and that when Mr. George Edwardes commissioned me to do the work I suggested to him that it would be a kindly action to present the adaptation anonymously, so that Mr. Morton might be spared unnecessary pain and embarrassment; for Mr. Morton had during many months advertised the fact in the *Referee* that he had prepared the adaptation of the play.

My reward for this well-meant proposal was a claim publicly made by Mr. Morton to be accepted as the writer of the work which was mine, and he reiterated this claim in an interview accorded to him by your paper, thereby causing me very great annoyance; but you courteously allowed me to answer his statements and suggestions in a plain record of the facts, which he did not afterwards dispute.

This week, however, in the *Referee* the following words appear in a paragraph referring to the run of "The Merry Widow":—

> Its score is now six hundred and seventy-two not out; and its staying power, apparently, is not yet exhausted, though the end must come next Saturday. It is in no unfriendly spirit, I promise you, towards the gentle author—who (by the name of Mordred) is not unknown to the readers of the *Referee*—that I wish him no better luck next time.

Mr. Edward Morton is, I believe, "Mordred" of the *Referee*. And I beg you to allow me again, in justice to myself, plainly and emphatically to state the truth that the English version of "The Merry Widow" known to the public was prepared by me and not by "Mordred" of the *Referee* or anyone else.

BASIL HOOD.

94, Piccadilly, W.

D. M. July 28 1909

"THE MERRY WIDOW."

TO THE EDITOR OF "THE REFEREE."

SIR,—In last week's issue of the REFEREE the following words appeared in a paragraph referring to the run of "The Merry Widow":

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94, Piccadilly, W., July 28, 1909. BASIL HOOD.

[*.* We apologise to Captain Basil Hood for the error into which CARADOS had momentarily fallen and regret if Captain Hood has been caused any inconvenience by it. The length of time which has elapsed since "The Merry Widow" started on its successful career is CARADOS'S excuse for temporary forgetfulness of an early controversy regarding its authorship. In justice to Captain Hood we are pleased to give full publicity to his statement that he is the author of the English version of "The Merry Widow" as played at Daly's Theatre.—EDITOR.]

1909
Waters, J.
Plays

"THE WORLD AND HIS WIFE."

Play, in Three Acts, Adapted by Charles Frederick Nirdlinger from José Echegaray's *El Gran Galeoto*, Produced at the Adelphi Theatre on Tuesday afternoon, June 15.

Don Ernesto .....Mr. Martin Harvey
Don Julian .....Mr. Henry Ainley
Don Severo .....Mr. George Cooke
Captain Beaulieu .....Mr. Ben Webster
Pepito .....Mr. Percy Foster
Genaro .....Mr. Herbert Dansey
Servants { .....Mr. E. Comberbach
.....Mr. R. Neville
A Surgeon .....Mr. W. Abbey
Donna Teodora .....Miss N. de Silva
Donna Mercedes .....Miss Mary Rorke

Mr. Martin Harvey is always presenting us with some production which is at once enterprising and artistic; and Mr. Nirdlinger's adaptation of Echegaray's *El Gran Galeoto*, which was performed at the Adelphi on Tuesday afternoon, certainly answers to the description. The version differs from that by Mr. Malcolm Watson, which was produced at a matinée at the Shaftesbury Theatre in the April of 1889, with Mrs. Lancaster Wallis, Mr. Farren, and Mr. Fred Terry in the cast, in that the locale and the nationality of the characters are retained. Echegaray is one of the most interesting dramatists of our day. It is not often that a playwright is also a Minister of Finance, a Professor of Mathematics, a member of an Academy of Sciences, and a Minister of Commerce and Education; and that with all these occupations he finds time to write over fifty plays. *El Gran Galeoto* is essentially Echegarian.

The World and His Wife is a fine example of constructive ability as applied to a tragic theme. The *dénouement* appears to be evolved quite naturally from the elements at the outset, yet, on closer analysis, the impression of inevitability is seen to have been created by the consummate skill of a practised playwright. The piece is a sermon on the importance of studying appearances. The trio of husband, wife, and friend is, when the action opens, an entirely happy and innocent one. Don Julian and his wife Teodora, important personages in Madrid society, are both beloved by Don Ernesto, a young man for whom Julian is endeavouring to obtain a diplomatic appointment. Ernesto's father exposed the rogueries of a rascally army contractor called Olivares, and the latter is on the look-out for revenge. Unfortunately, in their innocence, Ernesto and Teodora have given spiteful scandal its opportunity; and the resultant situation is clearly defined by Don Julian's brother Severo. The Spanish Foreign Office has actually refused to give Ernesto the post on account of the "town talk" about the relations between him and Teodora. Ernesto wants to go away; but Julian considers this would be an acknowledgment of the truth of the slander, and insists on his remaining. Yet even into Julian's mind suspicions begin to intrude; and these are turned into beliefs by a series of unfortunate events. Ernesto is on the eve of leaving Spain when, on going to a certain café to arrange about his passage, he hears Teodora insulted by Olivares, and strikes him in the face. A duel is immediately arranged; but before Ernesto can meet Olivares, Julian, who hears of the affair, urges a prior claim, and is severely wounded in the combat which ensues. Teodora has most imprudently written to Ernesto a perfectly innocent letter, which her husband has found at Ernesto's hotel, but has refrained from opening; and she comes at a most critical moment to beg Ernesto not to fight. While they are talking, a knocking comes at the door. Severo and Julian's seconds are carrying him in—the duel took place in a large studio adjoining the hotel. Teodora runs into Ernesto's bedroom; and Julian is borne in half-dead. He demands to see his wife; and Teodora rushes out from her concealment, thus confirming Julian's suspicions.

After this there is no hope for the victims of malice and misunderstanding. Julian at first refuses to see his wife; but when she and Ernesto demand to be heard in their defence, the wretched man staggers out, and after a fierce denunciation, strikes Ernesto in the face. Julian then returns to his bed and dies. The triumph of calumny appears to be complete; but Ernesto turns upon his foes. Hitherto, he says, there has been not the smallest love between him and Teodora. Now that it has been settled that they are lovers, lovers they will be. And so he wraps the weeping woman in his cloak, and leads her out protectively.

1909
Waters, J.
Plays

Tuesday, June 15th, 1909, and Every Evening at 8.30,

THE FIRES OF FATE

A Modern Morality Play in Four Acts, by

ARTHUR CONAN DOYLE.

Colonel Cyril Egerton, D.S.O.	(53rd Bengal Lancers)	Mr. Lewis Waller
The Rev. Samuel Roden	... ...	... Mr. A. E. George
	(Minister of Clayview Congregational Church, Hackney)	
James Roden, M.D., F.R.C.S....	...	... Mr. J. Fisher White
Mr. Thomas Belmont	(of Dublin)	... Mr. Frederick Lloyd
Mr. Cecil Brown ...	(of London)	... Mr. Evelyn Beerbohm (By arrangement with Mr. George Edwardes)
Mr. Brodie	(of Edinburgh)	... Mr. Alec F. Thompson
Mons. Octave Fardet...	(of Paris).	... Mr. Michael Sherbrooke
Rudkin	(Dr. Roden's Butler)	... Mr. Herbert Vyvyan
Abdulla	(a Dragoman)	... Mr. Shiel Barry
Captain Jack Archer ...	Bimbashi, Egyptian Camel Corps	Mr. Charles Maude
Sidi Mohamed ...	(a Dervish Spy)	... Mr. W. Cronin-Wilson
Ali Wad Ibrahim ...	(an Arab Chief)	... Mr. Frank Woolfe
Abdurrahman ...	(, do.)	... Mr. Henry Stevens
Mrs. Belmont ...	... ...	... Miss Auriol Lee
Miss Adams ...	of Massachusetts, U.S.A.	Miss Agnes Thomas
Miss Sadie Adams ...		Miss Evelyn D'Alroy

Soudanese Soldiers, Negroes, Arabs, &c.

Time - - - - - The Winter of 1894.

LYRIC
THEATRE.

15/6/1909

Orchestra
Stall.

E19

TeBeL Electric Press Paddington Green, W.

1909
Waters, J.
Plays

Act I. ... ... *Dr. Roden's Consulting Room*

Act II. ... ... *A Tourist Steamer on the Nile*

Act III. ... ... *The Abousir Rock*

Act IV. ... ... *The Oasis of Abouteb*

(The Curtain will be lowered for 30 seconds during Act IV. to mark lapse of time.)

There will be Intervals of 10 minutes between the Acts.

Programme of Music.

OVERTURE ... ... "Light Cavalry" ... ... *Suppé*

After Act I.

BALLET EGYPTIEN ... ... *Luigini*

After Act II.

a. DANSE ARABE
b. VALSE DES FLEURS } from the "Casse-Noisette" Suite ... ... *Tschaikowsky*

After Act III.

a. CHŒUR DES DERVICHES ... ... *Gabriel Sebek*
b. MARCHE INDIENNE ... ... *Sclenik*

STAGE MANAGER ... ... MR. CHARLES LA TROBE

MUSICAL DIRECTOR ... ... MR. LEONARD CHALK

Scenery by R. C. McCLEERY and BRUCE SMITH.

Costumes by Messrs. L. & H. NATHAN. Ladies' Dresses by Mrs. MURRAY.

Furniture by OETZMANN. Wigs by CLARKSON.

FIRST [illegible] SATURDAY NEXT AT 2.30.

PRICES OF ADMISSION: Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 8. Commence at 8.30. Carriages at 11.

Matinee Doors open at 2 p.m.

Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m.

ACTING MANAGER ... ... MR. A. C. BELSEY.

"The Tragedy of the Korosko" is in Sir Arthur Conan Doyle's second manner. "The Adventures of Sherlock Holmes" was published in 1891; the Nile excursion story came out in 1898, after "The Exploits of Brigadier Gerard," "Rodney Stone," and "Uncle Bernac." The author has given to "The Tragedy of the Korosko," a tale of suffering and adventure, a high moral significance and a central interest, and has called his adaptation a "modern morality play." It preaches an elevated spiritual doctrine in a most telling and impressive manner, and with effective and extraordinary realism. We doubt if truth to domestic detail has ever been carried further than in the first act of *Fires of Fate*. We are shown the consulting-room of a London physician, Dr. Roden, a stern, sarcastic agnostic, who is about to take a holiday on the Upper Nile with his brother, a Congregational minister and an enthusiastic Christian. Colonel Cyril Egerton, who has spent most of his life in India, comes to consult the doctor about certain alarming symptoms. After examining his patient carefully, Dr. Roden tells him that he has, at the most, a year to live; he is suffering from a progressive disease of the nerves, which must end in paralysis and death. The complaint is incurable; at least, there is only one case on record that did not end fatally—that of a man who was cured by a shock which was sustained by him in a terrible railway accident. Egerton's first impulse is to commit suicide, but the Rev. Samuel Roden appeals so strongly to his sense of duty that he promises not to take his own life, and to accompany the brothers on their Nile trip.

The next scene is a very realistic set, representing the deck of a Nile boat, with the river and the desert in the background. On board besides the brothers Roden and the Colonel is a beautiful young girl, Miss Sadie Adams, who is chaperoned by a relative from Massachusetts. Egerton falls in love with her; but he is reminded by the Rev. Samuel that he—the Colonel—in his condition, has no right to seek the affections of any young woman. Sadie is puzzled by the changes in Egerton's manner to her, and is much distressed by them; and a mysterious Arab, who has been hanging around the ship, overhears the arrangements, announced by a sleek dragoman, as to the visit next day of the whole party of tourists to the Abousir Rock in the desert.

In the third act the party arrive at the rock, where they are captured by some marauding dervishes, after their escort has been overpowered and one of the tourists shot. Both men and women are dragged away to be sold as slaves, with the exception of the Colonel, who is stunned by a heavy blow on the head, and is left for dead. Egerton, who, foreseeing trouble, arranged with a young English officer of Camel Corps to signal if the party was in danger, manages to "flag-wag" a warning with his handkerchief before he falls fainting on the sand.

In the last act we see all the prisoners in the hands of the Arabs. Two of them, an Irish lady and gentleman, are murdered and left by the wayside; the others suffer severely, but their trials only serve to purify and elevate them. Sadie reproaches herself for her thoughtless selfishness; a greedy and self-indulgent Londoner displays heroic qualities when tempted to escape and leave his comrades to their fate; and the minister comes out stronger than ever in adversity. The Colonel rejoins the party in order to help Sadie; and there is a heated discussion as to whether the Europeans shall buy their lives by turning Mohammedans. At the critical moment the officer of Camel Corps brings his troops to the rescue; and it is found that the shock and suffering which the Colonel has endured have entirely cured him of his disease, so that he can conscientiously take Sadie to his arms.



His Majesty's Theatre

Proprietor and Manager — MR. TREE.



FIFTH

June 21st to July 3rd,

1909

Monday, June 21st, to Saturday, July 3rd (two weeks),

Programme for First Week, commencing Monday, June 21st.

Monday, Tuesday, Wednesday and Thursday Evenings,

THE MERRY WIVES OF WINDSOR.

Friday Evening and Saturday Matinee,

Saturday Evening,

JULIUS CÆSAR.

Programme for Second Week, commencing Monday, June 28th.

Monday Evening,

Tuesday and Thursday Evenings,

HAMLET.

Wednesday Matinee and Friday Evening,

Mr. and Mrs. F. R. BENSON and their Shakesperian Company,
including Mr. OTHO STUART and Miss GENEVIEVE WARD.

Wednesday Evening,

THE MERCHANT OF VENICE.

Saturday Matinee,

Mr. ARTHUR BOURCHIER, Miss VIOLET VANBRUGH and their Garrick Theatre Company.

Saturday Evening,

THE MERCHANT OF VENICE.

And Act II., Scene 2, from ANTONY AND CLEOPATRA.

The following Artists will appear :—

Mr. TREE.

Mr. BASIL GILL.
Mr. WILLIAM HAVILAND.
Mr. JAMES HEARN.
Mr. GODFREY TEARLE.
Miss CONSTANCE COLLIER.
Miss IRIS HOEY.

Mr. LYN HARDING.
Mr. CHARLES QUARTERMAINE.
Mr. NORMAN PAGE.
Mr. LEON M. LION.
Miss VIOLA TREE.
Miss MARIE LÖHR.

Mr. LIONEL BROUGH.
Mr. G. W. ANSON.
Mr. HUBERT CARTER.
Mr. DONALD CALTHORP.
Miss SUZANNE SHELDON.
Miss ETHELWYN JONES

Miss ELLEN TERRY.

Waters, J.
Plays

Monday, June 21st, to Saturday, July 3rd (two weeks),

Programme for First Week, commencing Monday, June 21st.

Monday, Tuesday, Wednesday and Thursday Evenings,

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Friday Evening and Saturday Matinee,

Saturday Evening,

JULIUS CÆSAR.

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Monday Evening,

Tuesday and Thursday Evenings,

HAMLET.

Wednesday Matinee and Friday Evening,

Mr. and Mrs. F. R. BENSON and their Shakespearian Company,
with Mr. OTHO STUART and Miss GENEVIEVE WARD.

Wednesday Evening,

THE MERCHANT OF VENICE.

Saturday Matinee,

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Mr. CHARLES QUARTERMAINE.
Mr. NORMAN PAGE.
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Miss MARIE LÖHR.

Miss ELLEN TERRY.

Mr. LIONEL BROUGH.
Mr. G. W. ANSON.
Mr. HUBERT CARTER.
Mr. DONALD CALTHORP.
Miss SUZANNE SHELDON.
Miss ETHELWYN JONES

Waters, J.
Plays

WYNDHAM'S THEATRE,

Proprietor — CHARING CROSS ROAD — Sir Charles Wyndham.

Sole Lessee and Manager — FRANK CURZON.

On Tuesday Evening, June 22nd, 1909, and Every Evening at 8.45,

EMMA HUTCHISON & PERCY HUTCHISON'S Production

BREWSTER'S MILLIONS

By WINCHELL SMYTH and BYRON ONGLEY

(Dramatised from the Story of GEORGE BARR McCUTCHEON).

By arrangement with CHARLES FROHMAN.

Montgomery Brewster	PERCY HUTCHISON
Charlie Harrison	ROBERT MINSTER
Mr. Grant	ROBERT FORSYTH
Colonel Drew	CHARLES HARLEY
Archie Golding	HENRY HAMPSON
Joseph McCloud	AUBREY MATHER
Frank Bragdon	CHARLES ESDALE
Tommy Smith	H. DOUGLAS GREET
Horace Pettinghill	GILBERT CLARK
Jack Gardiner	W. FORBES
Rawles	FRANK HILL
Thomas	GEORGE SALVER
Mons. Bargie	A. P. KAYE
Captain Perry	ARTHUR BAWTREE
First Officer	GORDON ASH
Quartermaster	V. STEEP
First Sailor	FRANK WALSH
Second Sailor	CLAYTON BROWN
Third Sailor	J. JOHNSTONE
First Office Boy	K. LYNN
Second Office Boy	GEORGE LINCOLN
Swearengen Jones	FRED WEBSTER
Mrs. Dan de Mille	LILIAS EARLE
Janice Armstrong	FRANCES DAVIE
Barbara Drew	GWLADYS MORRIS
Trixie Clayton	EDYTH GOODALL
Miss Boynton	MAY SETON
Miss Finnigan	DOROTHY WHITAKER
Miss Gardiner	BETTY FAIRFAX
Margaret Gray	CICELY STUCKEY

Act I. The Hall of Montgomery Brewster's House (*Three months elapse*).
Act II. Brewster's Offices
Act III. Top Deck of S.Y. "Flitter."
Act IV. The Hall of Montgomery Brewster's House.

The Play produced by PERCY HUTCHISON & CYRIL RAWDON.

Preceded at 8.15 by

TWO IN A TRAP

By ALBERT E. DRINKWATER.

Jim ... ROBERT MINSTER — Kit ... EDYTH GOODALL

Scene - - - A Flat in Chelsea.

Scenery by BRUCE SMITH and PHILIP HOWDEN. Furniture by WARINGS. Uniforms by H. & M. RAYNE.
Motor Clothing by Messrs. LUNHILL'S Ltd., 2 Conduit St., W. Miss Lilias Earle's Dresses by Messrs. CHARLES LEE & SONS.
Wigmore St. Miss Stuckey's Dresses by Messrs SWAN & EDGAR. The Ship Scene has been specially built by Mr. FRANK BALLARD.
The Cloud and Water Effects by JOSEPH McENCHEN, New York. Electrical Effects by THOMAS J. DIGBY, Shaftesbury Av nue.

Business Manager ..
Stage Manager ... ... } for Emma Hutchison and Percy Hutchison
Secretary ... ... } ... ... GEORGE CLARKSON
Musical Director ... ... A. P. KAYE
... ... OTHO HAZLEWOOD
... ... ERNEST BUCALOSSI

First Matinee, Saturday, 26th June, at 2.15, and every Wednesday thereafter.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1. OVERTURE - "Die schöne Galathé" - *J. Von Suppé*
2. SELECTION - "King of Cadonia" - *Sidney Jones*
3. (*a*) - "There once was an owl" - *Victor Herbert*
   (*b*) - "Danse des Apaches" - *Cuthbert Clarke*
   (*c*) - "La Fleurette" - *Arthur Wellesley*
4. AIRS FROM - "The Singing Girl" - *V. Herbert*
5. (*a*) - Czardas - *Miska*
   (*b*) - "Chinese Wedding" - *Ernest Bucalossi*
   (*c*) - "Badinage" - *Covelli Wendeut*

Business Manager ... ... (For Frank Curzon) ... ... J. HERBERT JAY

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Grand Circle, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s. BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10.
Telephone No. 4028 GERRARD. Doors open at 7.45, Matinees 1.45. Commence at 8.15, Matinees 2.15

ALDWYCH THEATRE

SEYMOUR HICKS Proprietor

EVERY EVENING AT 9 WEDNESDAY MATINEE AT 3

NERIGNE

Under the Direction of A. E. DAREWSKI in

"THE SPIRIT OF POETRY"

DEPICTING IN THREE SCENES

THE SPIRIT OF POETRY,
A DAY OF SUNSHINE, and
IT IS NOT ALWAYS MAY — by LONGFELLOW
AND
THE BANDIT'S DEATH — by TENNYSON

"ON JHELUM RIVER"

AN INDIAN MUSICAL LOVE STORY

Book by NYDIA Lyrics by FREDERICK JOHN FRASER
Music by AMY WOODFORDE-FINDEN

Soubhana	(fruit seller)	IVOR FOSTER
Lallee	(boat girl)	DOLLY CASTLES
Dallel	(incense burner)	ALFRED LUGG
Samvara	(snake charmer)	WILLIAM LUGG
Madinka	(flower seller)	OLIVE ELTON
Telago	(dancing boy)	MARIA THEA
Ranzan	(rich silversmith)	FEWLASS LLEWELLYN
	AND	
Chadni	(Nautch girl)	NERIGNE

Milksellers, Boatmen, Singing Women, Sweetmeat Sellers, Nautch Girls, &c.

Misses Violet Herbert, Eileen Castles, Lita Higgs, Madeline Lang, Violet Furnivall, Bertha Buckley, Dorothy Carlton, Gladys Carlton, Beatrice West, Ninna Gottgetrue, Kathleen Cadwell

Messrs. Dillon, Jupp, Nugent, Austin, Dini, Montrose, Francis, Alexander, Adair, Appleby

Time—Present Scene—Kashmiré

3724
1909
Waters, J.
Plays

ACT I—Scene 1

An Indian Flower Garden—Early Morning (*Helmsley*)

Scene 2

A Bazaar at Srinagar—Afternoon (*Helmsley*)

ACT II—Scene 1

The Silversmith's House on the River Bank—Evening (*Helmsley*)

Four days elapse between Scenes 1 and 2 in Act I

An Interval of 10 minutes between Acts I and II

PRECEDED AT 8.30 AND 2.30 BY

H. V. SURREY in a Farce entitled

PHYSICAL CULTURE

Maxim Stragner	(Professor)	HAROLD COTTER
Yvonne de la Mare	(pupil)	MARCELLE DELECLUZE
Lord Hector Strongbolt	(pupil)	H. V. SURREY

Scene Office of Stragner's Gymnasium

Costumes and Wigs by W. CLARKSON
Pianos furnished by J. STROHMENGER & SONS
Floral Decorations by HENRY L. BUDER
Stage Flowers by PUETZ & Co.

Orchestra under the Direction of K. ERNEST IRVING

Stage Manager FEWLASS LLEWELLYN

PRICES:

Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d., 5s., 4s. Balcony 2s. 6d.
Upper Circle, 3s., 2s. 6d. Pit, 2s. Gallery, 1s.

Manager **C. E. Hamilton**

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and stair cases must be kept free from chairs or any other obstructions, whether permanent or temporary.

ALDWYCH
THEATRE.

22/6/1909

STALL

No. 68

To be retained.
No Bonnets allowed

The combination of elocutionary excellence, dramatic energy, and the suppleness and strength of the *bayadère* is not common; and Miss Nerigne, who made her appearance at the Aldwych Theatre, under Mr. A. E. Darewski's direction, on Tuesday, poesesses all three qualities. *On Jhelum River* has hardly story enough to justify its three-act form, but it gives Miss Nerigne an opportunity of displaying her gifts to advantage. The theme of "Nydia's" libretto is simple, not to say trite. A handsome young fruit-seller, named Soubhana, loves a gentle and virtuous boat-girl, called Lallee. Their affection is envied by a rich, but elderly, silversmith, Ranzan, and by a seductive dancing girl, Chadni. The latter insinuates jealousy into the mind of Soubhana, and endeavours to intoxicate him by her voluptuous advances; but Soubhana calls her a "wanton," and casts her off. Whereupon she draws a dagger and swears to be revenged. In the end, however, when Ranzan finds the lovers together, Chadni uses the weapon against him, in order to remove an obstacle to Soubhana's happiness. The music in *On Jhelum River* was of a decidedly superior order. Mrs. Amy Woodforde-Finden had written some very sweet and winning melodies, which were very pleasantly rendered by Mr. Ivor Foster—who sang with excellent intonation and much taste, but spoke his dialogue in too low a key—and Miss Dolly Castles, who vocalised admirably as Lallee, and acted with engaging simplicity. Mr. William Lugg represented a solemn and sententious snake charmer with picturesque dignity; and Mr. Fewlass Llewellyn played Ranzan conscientiously. Miss Nerigne as Chadni wore the undress made popular by Miss Maud Allan, and did a nautch dance well in the second act. She was seen at her best, however, in the scene in which the dancing girl informs Soubhana of her love for him. Here Miss Nerigne was very expressive and dramatic, her effective poses greatly assisting her in portraying passion. The scenery, by that clever artist Mr. Helmsley, was very pretty and picturesque. There was an excellent orchestra under the direction of Mr. K. Ernest Irving; and Mr. Fewlass Llewellyn's sound stage-management was shown in the easy action of the crowds in the opera production. *On Jhelum River* was preceded by four recitations given by Miss Nerigne in appropriate costumes. Her selections were "The Spirit of Poetry," "A Day of Sunshine," and "It is not always May," this part of the entertainment concluding with "The Bandit's Death," which Miss Nerigne delivered with much dramatic power, her depiction of the bitter sorrow and vengeful grief of the murderess being very intense and energetic.

The first item on the programme was a farce in one act, played for the first time, and entitled

"PHYSICAL CULTURE."

Maxim Stragner .....MR. HAROLD COTTER
Yvonne de la Mare ..MISS MARCELLE DELECLUZE
Lord Hector Strongbolt ....MR. H. V. SURREY

The modern taste for physical training is touched upon in this sketch rather amusingly. Yvonne de la Mare, a chorus lady from the Folies-Bergère, comes to Professor Stragner's gymnasium, and mistakes for him Lord Hector Strongbolt, a pupil. He gives her a lesson in gymnastics, falls in love with her, and propitiates the real professor with gifts, the piece concluding with the probability of a marriage between the young people. Mr. Harold Cotter played the Professor ably and well; and Miss Delecluze and Mr. H. V. Surrey were bright and amusing as the playful pupils.

JUNE 22, 1909

"ON JHELUM RIVER."

INTERIM INJUNCTION AGAINST A PERFORMANCE.

In the Chancery Division, before Mr. Justice Eve, this afternoon, Mr. Patterson applied on behalf of Messrs. Boosey and Co. for an injunction to restrain Mr. Darewski from performing the dramatic piece called "On Jhelum River."

He said that negotiations had been going on between Messrs. Boosey and Co. and Mr. Darewski as to the terms upon which the former would grant a licence to the latter to produce the play, of which they held the copyright. An agreement was arrived at under which Mr. Darewski was to have the licence, but one of the conditions was that he was to pay 80gs. on account of royalties.

That sum, said counsel, had not been paid, and as the play had been advertised for production to-night, Messrs. Boosey asked for an injunction restraining the defendant pending the action.

An affidavit by Mr. Arthur Boosey as to the ownership of the copyright and the arrangements made was read, and his lordship granted an interim injunction extending over Thursday next.

ALDWYCH THEATRE.

When the audience assembled in the Aldwych Theatre last night to witness the performance by Mme. Nerigne and her company of "The Spirit of Poetry" and "On Jhelum River" they were informed by messengers who came among them that there would be no performance that evening.

Those who had paid for admission at the doors had their money returned, and shortly afterwards the auditorium was in darkness, while before nine o'clock the bills outside the theatre were pasted over with sheets of blue paper.

22/6/1909

3724
1909
Waters, J.
Plays

EMPIRE THEATRE.

PROGRAMME, JULY 5th, 1909,

AND EVERY EVENING AT 8.0.

Subject to alteration at the discretion of the Management.

The Ballet Divertissement
from Act III. of MEYERBEER'S Opera,

"ROBERTO IL DIAVOLO."

Produced by ALEXANDER GENÉE.

The Mise en-Scene and Costumes designed and supervised by C WILHELM.
The Scene painted by R. C. McCLEERY.
The Dresses executed by Miss HASTINGS.

CHARACTERS.

ROBERT Duke of Normandy ..... Mr. NOEL FLEMING
BERTRAM his Father, a Fiend ..... Signor BARBALONGA
AND
ELENA Spirit of the Abbess ..... Mlle. ADELINE GENÉE
Supported by the Corps de-Ballet.

Scene 1.—A Ruined Convent Cloister in Sicily.

ARGUMENT.

Bertram, the fiend-father of Robert, anxious to establish a complete mastery over him, dares him to pluck a magic bough from his Mother's Tomb. This is in the Cloisters of a Convent which has fallen into ruin, owing to the sinful excesses of its former occupants. Bertram, in order to overcome the scruples of his son, evokes the spectres of the dead and buried nuns, who, casting aside their conventual garb, appear as beautiful nymphs, led by the spirit of their Abbess Elena, and tempt the young Knight to the act of sacrilege by the power of their wiles and seductions.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

Lessee and Manager = = = = = CHARLES FROHMAN

Mrs. GEORGE CORNWALLIS-WEST'S MATINEES.

TUESDAY, WEDNESDAY, THURSDAY and FRIDAY AFTERNOONS,

JULY 6th, 7th, 8th and 9th,

Commencing at Three o'clock.

HIS BORROWED PLUMES

An Original Modern Comedy in Three Acts,

By Mrs. GEORGE CORNWALLIS-WEST.

Major Percival Sumner, V.C.	Mr. DAWSON MILWARD
John Waterbury, M.P.	Mr. F. DONOVAN
Basil Delaine, K.C.	.. Mr. HENRY AINLEY
Henry Martin	Mr. ALAN URQUHART
Mr. Mowser (Manager of the National Theatre)	Mr. STANLEY TURNBULL
Butler	.. Mr. CREGAN
Footman	Mr. RUSSELL
Lady Mary Trianon ..	Miss SARA ALLGOOD
Fabia Sumner ..	Mrs PATRICK CAMPBELL
Angela Cranfield ..	Miss GERTRUDE KINGSTON
Rose Wispey	Miss ANNIE HUGHES
Alma Dorset	Miss STELLA PATRICK CAMPBELL
Jane Linneth	Miss WINIFRED FRASER
Blanche (Maid to Angela Cranfield) ..	Miss RENEE DE VAUX
Attendant at National Theatre	Miss MURIEL VARNA

"Hicks Theatre was yesterday given its new name—the Globe—the glazed portico showing it in large letters and programmes bearing it for the first time. This afternoon the King and Queen will be present there to witness the performance of Mrs. George Cornwallis-West's play "His Borrowed Plumes." D.M. July 9 1909

ACT I.

Annexe to Hotel. Bray, Berks (*E. G. Banks*)

ACT II.

Library at the Sumner's House, London. Three Months Later

ACT III.

Scene 1 .. Mrs. Cranfield's Boudoir. One Month Later.

Scene 2 .. Ante-Room of Royal Box at the National Theatre. Evening of the same Day. (*E. G. Banks*)

Dresses by Madame ARQUA, "PAQUIN," Messrs. LIBERTY & Co., and JAYS, Limited.

Ladies' Hats supplied by FRANCE MARBOT, 20 Rue Royale, Paris, and 30 Ovington Street, S.W.

The Furniture in Acts I., II., and Scene 1 of Act III., supplied by Messrs. MAPLE & Co.

The Furniture in Scene 2, Act III., supplied by LENYGON & Co., Old Burlington Street.

The Court Cupboard in Scene 2, Act III., lent by Mr. LEONARD F. WYBERD, of 87 Wigmore Street, W.

Programme of Music.

OVERTURE	"Oberon" ...	... ... *Weber*
ENTR'ACTE I.	(a) Selection of Melodies	... ... *Grieg*
	(b) Humoreske	... ... *Dvorak*
ENTR'ACTE II.	... Ballet Music from "Gioconda" ...	... ... *Ponchielli*
INTERLUDE ...	... ...	... *Quentin Morvaren*

Business Manager
Musical Director ... for Mrs. George Cornwallis-West — Mr. H. LANGLEY, Mr. ALEC MACLEAN, Mr. H. W. VARNA
Stage Manager ...

BOX OFFICE (G. CLARE) open 10 to 5. Prices: Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 6s. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

General Manager ... } ... for CHARLES FROHMAN ... W. LESTOCQ
Business Manager ... } OSCAR BARRETT, Jun

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

1909
Waters, J.
Plays

Mrs. Cornwallis-West's play opened badly, owing to an accident of acoustics; but it was soon evident that she had a real gift and instinct as a dramatist, and *His Borrowed Plumes* took a firm hold on the interest of the audience, and maintained it to the close of the performance. The working out of the plot involved some amusement of a kind not, perhaps, anticipated by the author; but there was something very human in the weaknesses of the rather easily "humbugged" husband, and his naive confessions of his feelings endeared him to the audience, if they did not win respect or excite admiration. The play, in short, is a woman's play, with a woman for the real "hero." The much-injured Mrs. Sumner, who has to play a waiting game, and take her revenge by generous forgiveness in the last act, can, however, be hardly as interesting as the restless and active *intriguante* ever on the alert to gain an advantage; and it says much for Mrs. Cornwallis-West's skill that she has managed to make vice ridiculous and in the end contemptible, and to win and retain our sympathy for necessarily passive virtue. She might with advantage slightly revise her work, in the light of the matinée production, in matters of detail. For instance, the sudden change from resentment to grief in Mrs. Cranfield when Sumner leaves her in answer to her abuse is natural in itself, but is too abruptly treated in the text; and there are a few other minor matters which can be easily and quickly attended to. On the whole, however, *His Borrowed Plumes* is singularly free from the usual errors of the inexperienced dramatist.

It was a novel idea to introduce what we may call "professional jealousy" as a dramatic motive, and to make the hero and heroine rivals in fiction. The ambition of Major Percival Sumner, V.C., is to write a successful play, though he has neither invention nor dramatic gift. His wife, Fabia, on the contrary, is a clever novelist, and has sketched out the plot of a new book. She is unhappy, however, because a certain Mrs. Angela Cranfield, a lady who has been divorced, and has a mysterious "past," is freely fascinating Major Sumner by her clever tricks. One of these, which is very effective, is to get the Major to read aloud some of his verses, concealing from Fabia the fact of the authorship. Fabia criticises them severely, and the Major is hurt and irritated, Mrs. Cranfield artfully soothing his wounded vanity. She also steals from a despatch box the plot of Fabia's story, and lets it filter in conversation into the mind of the Major, who bases, on what he believes to be his own ideas, a play which is accepted by a London manager. Basil Delaine, a barrister, who knows of a blackmailing episode in Mrs. Cranfield's past, tries to get her to confess her theft by threats of exposure; but she defies him. Her admission is the result of a quarrel which she has with Sumner, when he shows that he is getting tired of her. In retaliation, she tells him that she inspired him with the ideas which were stolen from his wife's story; and Sumner, deeply humiliated, goes out to find Fabia, leaving Mrs. Cranfield sobbing in anger and grief. In the last act, which takes place in the ante-room of a London theatre during the performance of Sumner's play, husband and wife come to an understanding, and she forgives him freely.

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MR. HERBERT SLEATH'S SEASON

EVERY EVENING AT 9, WEDNESDAY MATINEE AT 3,

THE WOMAN IN THE CASE

PRECEDED AT 8.30, AND MATINEE AT 2.30, BY

THE DEPUTY SHERIFF

By H. M. VERNON.

Reggie Brooks	(a wealthy young Englishman)	Mr. HAROLD RICHARDSON
Dick Turner	(Sheriff of Belnap County)	Mr. HENRY HARE
Arthur Curtis	(a fugitive)	Mr. H. LAWRENCE LEYTON
Denver Nell	(a Dancer from Mooney's)	Miss ENID SASS

Scene: A Cornfield in a Western American State. Early Morning.

"THE DEPUTY SHERIFF."

A Play, in One Act, by H. M. Vernon, Produced at the Garrick Theatre on Wednesday Afternoon, July 21.

Reggie Brooks .....MR. HAROLD RICHARDSON
Dick Turner .....MR. HENRY HARE
Arthur Curtis .....MR. H. LAWRENCE LEYTON
Denver Nell .....MISS ENID SASS

THE scene in which this piece is set is one that would rejoice the heart of any artist. It represents a cornfield in a Western American State, and real sheaves are placed in appropriately careless fashion upon the stage. It is a spectacle of gorgeous gold, and makes one long for the country. In this scene, which is extremely well arranged, and upon the effectiveness and beauty of which we offer our cordial congratulations to the scenic artist, producer, and stage-manager, a wealthy Englishman, Reggie Brooks, sits sketching at an easel. He is disturbed by the sudden appearance of a fugitive, Arthur Curtis, who rushes breathless into the cornfield and explains that he is being pursued. Brooks suggests that he should hide in a scarecrow, and scarcely has he done this than up gallop Dick Turner, the Sheriff, and a couple of his men, armed with revolvers. It is then that Brooks is made acquainted with the fact that he is assisting to shelter a murderer, who shot a man named Kennedy in a public-house bar. Brooks tells the Sheriff and his men to go to his house for refreshment, and while they are away he is visited by a girl, Denver Nell, who is seeking to avenge the murder of Kennedy, her "man," as she describes him. She suspects, and quite rightly, that Brooks knows something of the whereabouts of the assassin, but after a few minutes she leaves. Then Brooks calls the fugitive Curtis from his hiding-place, and Curtis, who is also an Englishman, defends his crime by pleading what we suppose the Americans would term the "Unwritten Law." The man he shot had taken his (Curtis's) sister away from her home, had deceived her, brought about her dishonour, and had deserted her in Paris. Denver Nell, who has returned to the cornfield, overhears the explanation, the revolver which is brought out for purposes of vengeance is put back into its case, and she departs silently and sadly away from the scene. In the end Brooks lends Curtis a horse and a fresh suit of clothes, and shows him how to make good his escape.

LYCEUM THEATRE

Lessees .. .. **Popular Playhouses, Ltd.**
Managing Directors .. .. **HENRY R. SMITH and ERNEST CARPENTER.**
Licensed by the Lord Chamberlain to Henry R. Smith, 17, Craven Street, Charing Cross, W.C.

GREAT REVIVAL FOR A FEW WEEKS ONLY.
Saturday, July 24, 1909, and every Evening at 8
MATINEE EVERY WEDNESDAY at 2.30

TWO LITTLE VAGABONDS

By GEORGE R. SIMS and ARTHUR SHIRLEY. From "Les Deux Gosses" by M. Pierre Decourcelle.

Characters.

George Thornton		Mr. FREDERICK ROSS
Captain Darville		Mr. ERIC MAYNE
John Scarth		Mr. SIDNEY VAUTIER
Bill Mullins (alias "The Gaffer")		Mr. S. MAJOR JONES
Dido Dunce, The Cough Drop	His confederates	Mr. CHARLES L. LUDLOW, Mr. GEORGE ELLISTON
Leeson (A Soldier Servant)		Mr. RICHARD ANDEAN
Hargitt (Landlord of "The Chequers")		Mr. WILFRED EDMONDS
Dr. Lynn		Mr. HENRY ARMSTRONG
Job Gargoyle (A Sexton)		Mr. SIDNEY YOUNG
Whiffin (A Village Constable)		Mr. A. G. LEIGH
Footman		Mr. GEORGE HANNAWAY
Marion Thornton (Thornton's Wife)		Miss FRANCES DILLON
Barbara Scarth (Thornton's Sister)		Miss OLIVIA-GLYNN
Sister Randall (A Hospital Nurse)		Miss MABEL MANNERING
Maidservant		Miss AVIS SCHOLTZ
Biddy Mullins (The Gaffer's Wife)		Miss BLANCHE STANLEY
Wally, Dick	Two Little Vagabonds	Miss BERYL MERCER, Miss EVA LUMLEY

Soldiers, Policemen, Rustics.

The Play produced under the Stage Direction of ERNEST CARPENTER

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Synopsis of Scenery.

Act I. Scene 1—The Exterior of "The Chequers" near Canterbury

Scene 2—A Lane near the Barracks.

Scene 3—The Drawing Room.

(A period of seven years is supposed to elapse between Acts 1 & 2.)

Act II. Scene—The Caravan by the roadside, near the Church.

Act III. Scene—The Drawing Room.

Act IV. Scene 1—The Gaffer's Garret.

Scene 2—The Canal Lock.

Act V. Scene—The Boys' Bedroom.

The Scenery Designed and Painted by E. C. NICHOLLS, and Assistants.

The Orchestra, under the direction of Mr. H. SULLIVAN BROOKE, will play selections from well known works.

Acting Manager and Treasurer .. .. .. Mr. W. F. CROWE

Stage Manager .. .. Mr. S. MAJOR JONES

Box Office (ANDREW SPENCER) open Daily 10 to 10. Tels. 7617, 7618 & 7619 Gerrard

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Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

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"THALIA'S TEACUP";
OR, "THE DELIGHTS OF DECEIT."

A Light Comedy in Three Acts, by Norreys Connell, produced at the Court Theatre, on Saturday evening, July 24.

Mrs. Twickenham .....Miss Isabel Grey
Frank Twickenham .....Mr. Athol Stewart
Bessie Twickenham ....Miss Gwendolen Wren
Felicia .....Miss Mabel Champion
Mr. Twickenham .....Mr. Edmund Gurney
Thalia Twickenham .....Miss Thyrza Norman
Mr. Tabb .....Mr. Stanley Lathbury
Mr. Halliday .....Mr. H. R. Hignett
Mr. Boothby .....Mr. E. W. Tarver

We are afraid that it is impossible to predict a long run for *Thalia's Teacup*, and one regrets this the more when one remembers that the author has some talent in the direction of literary craftsmanship. Possibly Mr. Connell might have succeeded better had he made his ideas as set forth in the play the basis of a novel. But as a work for the stage—and apart from the fact that *Thalia's Teacup* contains passages which are in questionable taste—it is rather hopeless.

All the scenes are laid in the morning-room of Mr. Twickenham's house in Bloomsbury. Mr. Twickenham is a solicitor, and not a very bright specimen of one, if we are to judge him according to his conversation and his doings. But we are not concerned so much with him as with his daughter Thalia, a mischief-making young lady who is not remarkable for any great attachment to the truth. She has just returned home from a convent school, and on the railway journey she succeeded in getting a male companion, Mr. Tabb, a bounder who has pretensions to an affection for her, to pay her fare, although the amount had been previously sent to her by her father. On the last occasion that Thalia had travelled to the school she had been clever enough to dupe the railway officials into believing that she had paid for her ticket and had lost it, whereas what really happened was that the ingenious maiden had not purchased a ticket at all, but had spent the money in other ways upon herself, excusing herself to her family and friends with the pretext that she had devoted the cash to charitable objects. Thalia's inherent faculty for the invention of falsehoods seems—so we suppose the author would have us believe—to be accounted for by some real or fancied law of progeniture. Two days before Thalia came into the world her mother broke a much-treasured teacup, and, fearing to acknowledge the accident to her husband, put the blame upon the sinless cat. And so Thalia's mind is imbued with this one maternal indiscretion, and while still a schoolgirl, indulges in the most barefaced fabrications. She makes love to the hard-up bounder, Mr. Tabb, who allows himself to be called the Honourable, and leads her people to imagine that he receives an income of fifteen hundred a year; to a weak-minded and particularly emasculate curate, Mr. Boothby; and to a rather easily imposed upon criminal barrister, Mr. Halliday, all of whom propose to her with unmeasured fervency. She secretes the curate in a box ottoman which contains her sister's lingerie, indelicately referred to as "wild oats." In the attempt to play the same trick upon the lawyer, the presence of the curate in the box is revealed to the amusement of the family, who now rush in—a denouement arranged beforehand by the deceitful Thalia. The only person Thalia has not deceived is a distant cousin, Frank Twickenham, who understands her, and does not hesitate to tell her in unmistakable language what he thinks of her reprehensible conduct. But the end of it all is that, in spite of his stated dislike for her at the beginning of the play, the curtain falls on his agreement to marry her.

Daly's Theatre.

Last Night
of
The Merry Widow.
778th Performance.

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'MERRY WIDOW' FAREWELL

GREAT CROWDS AND EXCITING SCENES.

Daly's Theatre was a scene of beauty on Saturday. The occasion might have been a gala performance in honour of a great personage instead of a farewell to a musical play. "The Merry Widow" has set another precedent.

All day crowds of people gathered in the streets around the theatre. The façade of the house was decorated with flowers and flags and evergreens, and an endless stream of callers passed in at the doors in the vain hope of being able to buy seats. Outside the building the long queues formed for the matinée and evening performances were eloquent of the demand for places. Some enthusiasts had been waiting from half-past five in the morning.

By four o'clock the scene was an extraordinary one. It might have been a fair. So numerous were the barkers in the streets, and a large force of police was not sufficient at that hour to control the crowds. Tea and cakes carried out from the theatre by a couple of men for the queues, were seized by boys in the crowd, and eventually waitresses, under police protection, had to attempt the catering.

The inside of the theatre was beautifully decorated with crimson and pink flowers. The private boxes were bowers of roses, the occupants of the circles and stalls were locked at the stage across masses of foliage and flowers, and the proscenium was like the entrance to a great arbour.

WHIRLWIND OF CHEERS.

On this occasion Mr. George Edwardes was honouring "The Merry Widow," and it was evident that the public was with him. Everything seemed right to the audience on Saturday. They wanted every song twice over and the dances repeated again and again. Each principal, as he or she appeared, was received with a storm of cheers. Even the smallest part was cheered when the player was one of those who had gone through the two years' run.

At the end there were speeches by Mr. Edwardes, Mr. Coyne, and Miss Elsie. Mr. Edwardes thanked the public for their long continued patronage of Daly's Theatre. Then Miss Elsie, holding him by the hand, almost timidly spoke a few words. "I cannot thank you for your kindness to me; words fail me," she said, and, visibly affected, she stopped. Then Mr. Coyne said: "You have given me the happiest two years of my life here at Daly's Theatre."

On the stage the company had a little supper. They drank Mr. George Edwardes's health and sang "For he's a jolly good fellow," with the result that he told them on Monday to rehearse the song. Outside in the streets the people heard the cheers. There were thousands about the stage door and the neighbouring streets waiting to see the principals leave, taking with them in their motor-cars and cabs the great numbers of bouquets with which they had been presented.

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DALY'S THEATRE

By command of the Lord Chamberlain, the proscenium safety curtain is lowered daily in the presence of the audience, about the middle of the performance, so as to ensure the arrangements being in proper working order.

LAST NIGHT OF THE MERRY WIDOW
SATURDAY, JULY 31st, 1909.

PRODUCED BY **Mr. GEORGE EDWARDES.**

THE MERRY WIDOW

"DIE LUSTIGE WITWE."

By VICTOR LEON and LEO STEIN.

Music by FRANZ LEHAR.

Lyrics by ADRIAN ROSS.

ACT I.—The Marsovian Embassy in Paris... ... ALFRED TERRAINE.
ACT II.—Grounds of Sonia's House near Paris ... JOSEPH HARKER.
ACT III.—Maxim's Restaurant, Paris

Musical Director... ... ... Mr. HAROLD VICARS.
The Dances arranged by Mr. FRED FARREN.

The Music of the Opera published by Messrs. CHAPPELL, 50, New Bond Street.

The Floral decorations by ROBERT GREEN LTD., 28 & 29, Crawford St., W.

Cast of the Play.

VICOMTE CAMILLE DE JOLIDON	Mr. ROBERT EVETT
MARQUIS DE CASCADA	Mr. LENNOX PAWLE
GENERAL NOVIKOVICH *(Military Attache)* ...	Mr. FRED KAYE
M. DE ST. BRIOCHE	Mr. BASIL S. FOSTER
M. KHADJA *(Counsellor of Legation)* ...	Mr V. O'CONNOR
NISCH ... *(Messenger to the Legation)* ...	Mr. W. H. BERRY
WAITER AT MAXIM'S	Mr. RALPH ROBERTS
GEORGIE ... *(An habitué of Maxim's)* ...	Mr. GEORGIE MAHRER

AND

PRINCE DANILO *(Secretary of Legation)* Mr. JOSEPH COYNE	BARON POPOFF *(Marsovian Ambassador in Paris)* Mr. J. F. McARDLE

NATALIE	*(Wife of Popoff)*	Miss MARY GREY
FROU-FROU		... Miss GABRIELLE RAY
ZO-ZO	*(Girls at Maxim's)*	Miss MABEL MUNRO
MARGOT		MISS M. SEYMOUR
JOU-JOU		Miss DORA FRASER
DO-DO		Miss GWEN BROGDEN
LO-LO		Miss PHYLLYS LE GRAND
TO-TO		MISS DOLLY DOMBEY
SYLVAINE ...	*(Wife of Khadja)* ...	Miss GERTRUDE GLYN
OLGA	*(Wife of Novikovich)* ...	Miss IRENE DESMOND
PRASKOVIA		... Miss KATE WELCH

AND

SONIA ...	*(The Merry Widow)*	Miss LILY ELSIE

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WYNDHAM'S THEATRE,

Proprietor — CHARING CROSS ROAD. — Sir Charles Wyndham.

Sole Lessee and Manager ... ... FRANK CURZON.

On THURSDAY, AUGUST 5th, and Every Evening at 8.45,

FRANK CURZON'S

NEW PRODUCTION:

THE BEST PEOPLE

AN ORIGINAL COMEDY, IN THREE ACTS, BY

FREDERICK LONSDALE.

Lord Emsworth	..	Mr. FREDERICK KERR
The Hon. Gerald Bayle ..	..	Mr. KENNETH DOUGLAS
Lord Wynlea	..	Mr. CHARLES SUGDEN
Jackson	..	Mr. HOWARD STURGE
Mr. James Spofforth	..	Mr. PHILIP CUNINGHAM
Hibbet .. .. (Chauffeur)	..	Mr. ROBERT RIVERS
Griffiths .. .. (Manservant)	...	Mr. FORBES DAWSON
Lady Emsworth	..	Miss LETTICE FAIRFAX
AND		
The Hon. Mrs. Bayle	..	Miss EVA MOORE

Acts I. and II. ... ... The Bayle's Flat, Hill Street, London

Act III. ... . Wynlea Park, Hertfordshire

THE PLAY PRODUCED BY FRANK CURZON.

PRECEDED AT 8 O'CLOCK, BY

A BOY'S PROPOSAL

A LITTLE COMEDY, BY ARTHUR ECKERSLEY.

Mr. Sheringham	Mr. FORBES DAWSON
Lady Pilkington	Miss MAY CHEVALIER
Tom	Master PHILIP TONGE
Butler	Mr. BRIAN EGERTON

Scene ... ... Lady Pilkington's Flat

Scenery by BRUCE SMITH.

Miss EVA MOORE'S and Miss FAIRFAX' Dresses and Hats by Messrs. REDFERN, LTD.

Miss MAY CHEVALIER'S Dress and Hat in First Piece by Messrs. SELFRIDGE & Co., LTD.

Musical Director... ... ... ERNEST EUCALOSSI

Stage Manager ... ... W. T. LOVELL

First Matinee, WEDNESDAY, 11th AUGUST, at 3, and every Wednesday thereafter.

The Orchestra, under the direction of ERNEST EUCALOSSI, will play the following Music:—

1	MARCH	"Wee Macgregor"	....*Imers*
2	SELECTION	"Our Miss Gibbs"	*Caryll-Monckton*
3	a. INTERMEZZO	"Amina"	... *Paul Lincke*
	b. VALSE	"La voix de mon Cœur"	*E. Hartley Summers*
4	SELECTION	"The Arcadians"	*Monckton-Talbot*

Business Manager ... ... J. HERBERT JAY

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Grand Circle, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s. BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD. Doors open at 7.30. Matinees 2.30. Commence at 8. Matinees 3.

It is quite possible that the relations between the two married couples who are the principal characters in the comedy would not bear very deep analysis; but they are sufficiently logical and plausible to pass muster in a piece of this kind. A rather stupid young man, the Hon. Gerald Bayle, son of Lord Wynlea, has married a bright and clever woman, and a keen humorist, Lord Emsworth, has wedded a rather dense and silly girl for her money. Mrs. Bayle, coming to the conclusion that she and Gerald have been seeing too much of each other, has gone for a trip to Spain. Here she has been made love to by an ardent Englishman, and has hastily returned home to escape his advances. In her absence Gerald has been beguiled by Lady Emsworth, who has touched his heart by her exaggerated descriptions of the ill-treatment she has to endure from her husband. On the very evening of Mrs. Bayle's return, Gerald has arranged to have supper with Lady Emsworth at his flat. Mrs. Bayle accidentally discovers this assignation, and asks Lord Emsworth, who admires her immensely, to sup with her.

In the second act, the amusing and complicated situation thus created is developed. Each of the four guests is uncertain how much the others know; but Mrs. Bayle saves Lady Emsworth by saying that she was in the secret of her husband's invitation. Mrs. Bayle leads Gerald on to a protestation of love, then insists upon a separation; and Lady Emsworth refuses to return to her husband's roof.

In the last act we find the wives staying at Gerald's father's place in the country, Mrs. Bayle disdainfully repelling all Gerald's attempts at reconciliation. Lord Emsworth, who has previously resented his wife's attempt to treat him as a mere pensioner by tearing up a cheque which she has written for him that he may pay an urgent debt of honour, arrives with his pockets full of bank notes, the gains of a lucky speculation, and advises Gerald to sue for pardon no longer. He takes the advice, and starts for London in his car; and Mrs. Bayle, in dismay, packs up and prepares to follow him. But Bayle's car is run into by another motorist, who happens to be the very man with whom Mrs. Bayle flirted in Spain. Though her explanation of the incident is entirely to her credit, it prevents her taking quite such high ground as she has previously occupied, and the play ends with reconciliation all round, and general happiness.

a piece in one act by Arthur Eckersley, played for the first time, and entitled

"A BOY'S PROPOSAL."

Mr. Sheringham .....MR. FORBES DAWSON
Lady Pilkington .....MISS MAY CHEVALIER
Tom .....MASTER PHILIP TONGE
Butler .....MR. BRIAN EGERTON

The leading character in this sketch was a schoolboy named Tom, who, for a joke, has forged a proposal of marriage in his uncle, Mr. Sheringham's, handwriting, and has sent it to an agreeable widow, Lady Pilkington, who has replied with a refusal. Sheringham calls to explain matters, but Lady Pilkington, who has changed her mind, now accepts him, and as he really likes her, he is silent. Tom's trick is, however, subsequently exposed, and the lady's mortification is keen. She dismisses Sheringham, but Tom manages to bring the parties together, and takes credit for his successful match-making. A good deal of ingenuity was displayed by the author in the construction of the amusing trifle, which served its purpose excellently.

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Mr. HARDING COX'S SEASON.

MONDAY, AUGUST 23RD, AND EVERY EVENING AT 8.50,

THE PIN & THE PUDDING

A Play in Three Acts, by BARTON WHITE.

Robert Anthony Malkin	-	Mr. HARDING COX
Pat Carberry	-	Mr. ROBERT WHYTE, Jr.
Johnny Cripps	-	Mr. RAYMOND BUTLER
Mr. Allan	-	Mr. ATHOL STEWART
Brutus P. Streak	-	Mr. H. DE LANGE
Mr. Robbins	(Purser)	Mr. WINDHAM GUISE
Quartermaster	-	Mr. JOHN DENNYS
Mrs. Malkin	-	Mrs. SAM SOTHERN
Mrs. Brutus P. Streak	-	Miss GREVILLE MOORE
Maid	-	Miss MAY BLAYNEY
Tamsie	- (Malkin's Daughter)	Miss IRIS HOEY

Act I. ... ... **Klondyke Flats, Lower Tooting (Summer).** *W. T. Hemsley*
Act II. ... ... **A Country House (Winter).** *Walter Hann*
Act III. ... **Music Saloon, R.M.S. "Bermuda" (at anchor in Naples Harbour).** *W. T. Hemsley*
Six months elapse between each Act

Wigs by C. H. Fox. Furniture by Messrs. OETZMANN & Co., LTD.

PRECEDED AT 8.30 BY

THE FATAL DANCE

A Dramatic Episode by HARDING COX.

Bob Barry	(Theatrical Manager)	Mr. J. CLIFFORD BROOKE
Hilda Barton	-	Miss MAGGIE NEILL
Consuela Marquez	-	Miss GREVILLE MOORE

Scene ... **Green Room of the Theatre Royal, Alchester.**

The Plays produced by Mr. HUBERT DRUCE.

MATINEE EVERY WEDNESDAY AT 2.30.

The Orchestra, under the direction of Mr. PERCY E. FLETCHER, will perform the following Selection of Music—

OVERTURE	"Mammon's Pallast"	*Emil Titl*
THREE LIGHT PIECES	(*a.* "Lubly Lulu") (*b.* "Filinette") (*c.* "Folie Bergère")	*Fletcher*
SELECTION	"Merry England"	*Edward German*
FANTASIE	"La Bohème"	*Puccini*
INTERMEZZO	"Venetian Boat Song"	*Tosti*
MARCH	"Fete de Flora"	*Stecht*
Acting Manager		Mr. ELLIOT LANE
Stage Manager		Mr. DUNCAN DRUCE

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s. Other Rows 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

COMEDY 23
THEATRE
Sole Lessee,
Mr. Arthur Chudleigh
23/8/1909
STALL
E20
To be retained

Mr. Barton White's play, which was produced at the Theatre Royal, Margate, on June 7, is undoubtedly old-fashioned in idea and treatment; but in many ways the ancient fashion was a good one; and, though we are afraid the piece is a little too *naïf* for the sophisticated tastes of the patrons of a smart West End theatre, we can imagine it having a very successful career in the provinces. It is quite Dickensian in its exuberance, and in its emphasis on the sorrows of genteel poverty. Robert Anthony Malkin is a clerk in the office of Carberry and Co., patent medicine manufacturers. In a moment of weakness, and to pay his wife's railway fare on a visit to her dying mother, he has stolen ten shillings from his employers, and has gone to prison for a month; but the name placed on the charge-sheet was "Robert Anthony," and his wife and his daughter Tamsie believe him to have been given a month's holiday by the firm, the present head of which, Pat Carberry, is a blatant, boastful cad. He takes a fancy to Tamsie, and wants Malkin to let her come and work at the office; but this is prevented by Malkin's suddenly coming into a fortune of £20,000, which has been left to him by a relation in Australia. The property would have been left to a certain young man named Allan, who is supposed to have been drowned at sea; but he offended the owner of it, who bequeathed it to Malkin, with a curious codicil to the effect that if he had been in prison for over seven days the fortune was to revert to certain benevolent societies. Tamsie, who is a romantic, restless, imaginative girl, pines in the suburban atmosphere; and in order that she may have comfort and change of scene, Malkin fraudulently accepts the fortune.

In the next act, we find the family living in luxury in a house in the country, Malkin having made an old friend, an intemperate and eccentric lawyer's clerk called Johnny Cripps, his secretary. Carberry learns, from an indiscretion of Cripps's, about the codicil, and puts pressure upon Malkin to persuade Tamsie to become his—Carberry's—wife. Malkin, in desperation, begs his daughter to give her consent; and Tamsie promises to marry Carberry if she is in the same mind when she returns from Australia, where Malkin, whose conscience pricks him as regards the disinheritance of young Allan, is going, to make certain that the missing man is really dead.

Now, Allan was not drowned at all, and has become the mate of the steamer on which the Malkins return to England. He falls in love with Tamsie, who discovers his identity with the aforesaid legatee. Malkin makes full confession to him of his theft and his fraud, and when Carberry comes on board for an answer to his proposal, he finds Tamsie engaged to the mate. With a gleam of generous feeling, however, he refrains from handing Malkin over to the police.

was preceded by a dramatic episode by Harding Cox, played for the first time, and called

"THE FATAL DANCE."

Bob Barry .....MR. J. CLIFFORD BROOKE
Hilda Barton .....MISS MAGGIE NEILL
Consuela Marquez .....MISS GREVILLE MOORE

Mesmerism is the motive of this sketch, which, with a first-rate dancer in the principal part, we can imagine doing well at a variety theatre. The scene is the "green-room" of the Theatre Royal, Alchester. Hilda Barton has been loved by Bob Barry, a theatrical manager, but he has transferred his affection to a dancer named Consuela Marquez. Consuela is a good "subject," and Hilda has no difficulty in putting her into a mesmeric trance. Moved by jealousy, Hilda conceives the idea of "suggesting" to Consuela, whose health is very delicate, that she shall dance herself to death; and the unfortunate girl, under Hilda's influence, actually does so, and falls dead upon the stage.

3724
1909
Waters, J.
Plays

DUKE OF YORK'S THEATRE,

ST. MARTIN'S LANE, W.C.

Proprietors
Sole Lessee and Manager ... ... Mr. & Mrs. FRANK WYATT.
... ... CHARLES FROHMAN

Monday, August 30th, at 8, and Every Evening following at 8.30,

CHARLES FROHMAN PRESENTS

"ARSÈNE LUPIN,"

A Play, in Four Acts,

By MM. FRANCIS DE CROISSET and MAURICE LEBLANC.

The Duc de Charmerace	Mr. GERALD DU MAURIER
Guerchard	Mr. DENNIS EADIE
Gournay-Martin	Mr. ERIC LEWIS
The Examining Magistrate	Mr. HERBERT BUNSTON
Charolais	Mr. HERBERT DANSEY
Hippolyte, Anastase, Bernard — Charolais' Three Sons	Mr. LEON QUARTERMAINE, Mr. HAROLD CHAPIN, Mr. DONALD CALTHROP
The Commissary of Police	Mr. PAUL BERTON
The Concierge	Mr. P. L. JULIAN
Firmin	Mr. D. J WILLIAMS
The Agent of Police	Mr. WILLIAM LUFF
Jean	Mr. WARBURTON GAMBLE
Poursin, Dieusy, Bonavert — Guerchard's Agents	Mr. ERNEST YOUNG, Mr. GEORGE LESTOCQ, Mr. ROBERT HORTON
Alfred ... ... (a Butler) ...	Mr. HORTON COOPER
Locksmith	Mr. DRELINCOURT ODLUM
Sonia	Miss ALEXANDRA CARLISLE
Germaine Gournay-Martin	Miss MARGUERITE LESLIE
Victoire	Miss ROSINA FILIPPI
Jeanne	Miss ANN CLEAVER
Marie	Miss GWENDOLEN RAYNE
Concierge	Miss MARY BARTON
Irma	Miss DOROTHY BELL

Act I. ... ... **AT M. GOURNAY-MARTIN'S CHATEAU IN BRITTANY.**
Act II. ... ... **AT M. GOURNAY-MARTIN'S MANSION IN PARIS.**
Act III.

N.B.—There will only be a short interval between Acts II. and III

Act IV. ... ... **AT THE DUC DE CHARMERACE'S FLAT.**

The Scenery painted by Messrs. WALTER HANN & SON.
The Costumes by Madame HAYWARD, New Bond Street.
Furniture by Messrs. OETZMANN & Co., Ltd., Hampstead Road, W.

The Play Produced under the Direction of Mr. DION BOUCICAULT.

The Novel of the Play is published by Messrs. MILLS & BOON.

General Manager for CHARLES FROHMAN ... ... W. LESTOCQ.

PRICES OF ADMISSION.—Private Boxes, £4 4s., £3 3s., and £1 11s 6d; Orchestra Stalls 10s. 6d.; Balcony Stalls, 7s 6d; Dress Circle, 6s.; Upper Circle 4s.; Pit, 2s 6d; Gallery, 1s.
Box Office 10 to 10. Telephone, GERRARD 312.

Business Manager ... ... JAMES W. MATHEWS.

Stage Manager ... DUNCAN McRAE | Musical Director ... ... JOHN CROOK.

GLOBE THEATRE.—Wednesday Evening next, at 8 o'clock, CHARLES FROHMAN and HENRY W. SAVAGE present **"Madame X,"** by ALEXANDRE BISSON. The Globe Theatre Company, including Miss LENA ASHWELL.

ADELPHI THEATRE.—Wednesday, September 15th, CHARLES FROHMAN will present **"The Great Divide,"** by WILLIAM VAUGHN MOODY.

ICES TEA AND COFFEE can be had of the Attendents

G. HARMSWORTH & Co., Printers, 115 Drury Lane, W.C. Telephone No. 664 Ger...

A piece of the class to which *Arsène Lupin*—the original of which was produced at the Athenée, Paris, on Oct. 23 last year—belongs must be taken for what it "claims" to be—a creator of excitement by the aid of ingenious incidents. Judged by this standard, MM. de Croisset and Leblanc's drama performs its function, though the earlier acts are rather wanting in movement. There indeed is an excess of preparation, and we are some time in coming to the startling sensations of the third and fourth acts.

The story opens at the country-house of M. Gournay-Martin, a rich collector of art-treasures and curiosities. He has some time since been robbed by an audacious burglar, named Arsène Lupin, who has effected his purpose by impersonating a famous detective called Guerchard. One of M. Gournay-Martin's most precious possessions is a tiara of great beauty and value; and now Lupin writes to the collector telling him that he—Lupin—will "fetch" the tiara on a certain date at midnight. M. Gournay-Martin's daughter Germaine is engaged to be married to the Duc de Charmerace, who has returned from seven years of exploration at the South Pole. The real Duc, we may mention here, is dead, and it is Arsène Lupin who is impersonating him at the collector's château. He is attracted by Sonia Kritchnoff, Germaine's ill-used companion, who falls deeply in love with the supposed Duc. Sonia is a thief, or, at any rate, has committed a theft in the past, and she now steals a pearl necklace belonging to Germaine as the family are leaving the château for Paris to protect the threatened treasures at M. Gournay-Martin's mansion from the indefatigable Lupin.

When they arrive, they find that the house has been broken into, and that an examining magistrate is investigating the crime with an extreme foolishness which contrasts with the quiet observation of Guerchard. The detective suspects Sonia; and the necklace would be found in her possession but for the readiness of Lupin, who removes it from the pocket of her cloak before it is searched by Guerchard. But the detective's suspicion of the identity of the Duc with Arsène Lupin has been aroused by various details; and matters come to a climax in the third act, when the supposed Duc and the detective are left in the burgled house to guard the celebrated tiara from Lupin. The appointed hour approaches, and Guerchard taxes the thief with his impersonation. Lupin maintains his assumed identity, and dares the detective to fire on him. As the hand reaches midnight, Guerchard clutches the box which contains the tiara; but Lupin tells him that the ornament that he holds is an imitation which has been substituted for the real ornament, which the thief daringly displays, and then runs away with it, followed hotly by Guerchard's men.

In the last act we are introduced to Lupin's flat in Paris. It is fitted with various means of concealment and escape, notably with a safe which, in ordinary circumstances, is concealed by a bookcase running on castors. Here Lupin, still posing as the Duc, is waited upon and worshipped by his gang; and here he is visited by Guerchard, who gloats over Lupin's defeat. Guerchard has Sonia at his mercy, but offers not to arrest her if Lupin will surrender himself. To this Lupin consents, and allows himself to be handcuffed; but he afterwards breaks his bonds, and keeps Guerchard and his agents at bay by threatening them with a bomb. Lupin then removes the bookcase, gets into the lift, and descends. His pursuers follow; but when they are in the lift they are raised into a cell above, where they are detained while Lupin makes up as Guerchard, and, aided by the disguise, escapes with Sonia, who, reformed by love, has vowed to steal no more.

A Season under the Direction of Miss BERYL FABER and Mr. M. V. LEVEAUX

To-night (Tuesday), August 31st, 1909, at 8.45

Will be presented, for the First Time, a New and Original Comedy, in Three Acts, called

"A SENSE OF HUMOUR"

By BERYL and COSMO HAMILTON.

MAJOR ARCHIBALD HAY	Mr. GUY STANDING
SIR WILLIAM HUTTON, Bart.	Mr. LESLIE FABER
MEAKIN ... ... (*Sir William's Man*) ...	Mr. ERNEST COSHAM
VIOLA HAY	Miss AURIOL LEE (By courtesy of Mr. J. E. VEDRENNE)
STANNER (*Lady Hutton's Maid*) ...	Miss BUENA BENT
LADY HUTTON	Miss BERYL FABER

The Scene is laid in a Fishing Cottage on the Isle of Mull, which is shared by the Hays and the Huttons, and the action of the Play is all within twenty-four hours.

ACT I.	THE BREAKFAST ROOM.	(Morning.)
ACT II.	THE SAME.	(Evening.)
ACT III.	THE BOUDOIR.	(Five Minutes later.)

Preceded at 8.15 (for the First Time) by a Drama, in One Act, called

"THE MOBSWOMAN"

By LEON M. LION and W. STRANGE HALL.

MARGARET ELLERTON	Miss BUENA BENT
NETTA ELLERTON	Miss MADGE BURNAND
SIR PIERCE ROLVENDEN	Mr. CECIL KINNAIRD
GEORGE ROLVENDEN	Mr. H. WALTERS, Jun.

SCENE ... A ROOM IN MARGARET'S COTTAGE AT THELSTONE.

Ladies' Costumes by VIOLA, Ltd., 27, Albemarle Street, W. Furniture by Messrs. HAMPTON & SONS, Pall Mall.
The Special Aldin Pictures in Act I. kindly supplied by Messrs. LAWRENCE & JELLICOE, Henrietta Street, Covent Garden.

THE PLAYHOUSE
31/8/1909
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3124 1909 Waters, J. Plays

1909
Waters, J.
Plays

When Beryl and Cosmo Hamilton's play was produced at the Comedy Theatre on Jan. 7, 1906, we stated that the audience frequently applauded the smartness of the dialogue, laughed at the occasional flashes of humour in the piece, and thoroughly appreciated the clever way in which the authors sustained the interest until the final fall of the curtain. As the comedy remains practically unaltered we need not modify our opinion of its revival by Miss Beryl Faber and Mr. M. V. Leveaux in commencing their season at the Playhouse on Tuesday; but our readers will be glad to be reminded of the salient points of the amusing story. Major Archibald Hay is a "good fellow" and a good sportsman, but (or should we say "therefore"?) he takes the many good things with which the world has provided him very much for granted. These "many good things" include a charming wife—a wife, moreover, with a temperament, who is justly incensed at being treated more as an intelligent piece of valuable furniture than as a living, breathing woman, hungry for the outward proofs of an affection which she has almost begun to doubt. In order to arouse jealousy in her husband Viola Hay starts a promising flirtation with the husband of her friend, Margaret Hutton. Major Hay and Sir William Hutton have rented jointly a fishing cottage in the Isle of Mull. Billy, who is something of a gay Lothario, responds very readily to the advances of the lady, and with Viola stage-managing the scene, he is brought to the pitch of taking her in his arms and kissing her just as the Major comes along. He, exceeding wroth, rushes to Margaret Hutton with the tale, and talks of divorcing Viola. Lady Hutton is a woman of the level-headed, sunny type. She makes light of the whole thing, tells Archie that it is the flimsiest of flirtations, and suggests that, to teach the others a lesson, they, too, shall feign an undying affection for one another. This plan at first succeeds admirably, and Viola is completely nonplussed at the turn of affairs; but a little reflection enables her to imagine the true facts of the case. She imparts her suspicions to Billy, and in their turn they decide to "play up." It is now Margaret and Archie who are nonplussed, so much so that Margaret that same evening decides to play her trump card, and retires to her boudoir, followed by the obedient Archie, and the door is locked. This master-stroke gives them the rubber. Viola and Billy throw off all pretence: Billy breaks things (a pleasant little habit of his when annoyed), and Viola turns the vials of her wrath on Margaret, whom she vows to ruin socially. An interview between the two women, however, leads to a complete disclosure of the motives underlying their actions, and it is a case of "and kissed again with tears" all round.

"THE MOBSWOMAN."

Margaret Ellerton .....Miss Buena Bent
Netta Ellerton .....Miss Madge Buanand
Sir Pierce Rolvenden .....Mr. Cecil Kinnaird
George Rolvenden .....Mr. H. Walters, jun.

This was the story, well and tersely told, of a girl who had been driven to a life of crime by the force of circumstances. She had spent some years in America, where she had been known as Meg the Mobswoman, a daring and successful thief. Meg returns to England a woman with money, to find her mother and sister, who have known nothing of her life in America, on the point of starvation. The help she brings them comes too late to save the mother, but to Netta, the younger sister, it brings all that makes life worth living. Netta is loved by George Rolvenden, nephew of Sir Pierce Rolvenden, whose hobby is amateur detective work. Meg has been up to her tricks again; a house in the neighbourhood has been burgled and some valuable jewels stolen. Sir Pierce comes to see his nephew's fiancée, and tells the sisters that he has various clues to the criminal whom he is trying to detect. This he is able to do in a very short time owing to the extraordinary manner in which Meg has omitted to cover her tracks (unpardonable from a thief's point of view, we should imagine), the place fairly bristling with incriminating evidence. Being alone with Meg, he taxes her with the crime, and identifies her with the famous (but somewhat careless) mobswoman. She owns up boldly, but implores him not to wreck Netta's happiness; then, finding him obdurate, tells him the whole touching story of her sad life, and finally wins from him a promise to keep silence on condition that she will vanish for ever from Netta's life. This she agrees to do, and, taking up a bottle of prussic acid, is about to drink it when Sir Pierce dashes it from her hand, and, touched by her single-hearted devotion to her sister, he vows that in future life shall give her those compensations which it has lacked in the past.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

EVERY EVENING AT 8.30,

CHARLES FROHMAN & HENRY W. SAVAGE

PRESENT

MADAME X

A Play in a Prologue and Three Acts by Alexandre Bisson.

Louis Fleuriot		Mr. SYDNEY VALENTINE
Raymond Fleuriot		Mr. ARTHUR WONTNER
Noel		Mr. CYRIL HARCOURT
Périssard		.. Mr. G. W. ANSON
Merivel		.. Mr. O. P. HEGGIE
Laroque		Mr. C. M. HALLARD
Dr. Chesnel		Mr. HERBERT ROSS
Victor	(Servant at Hotel)	Mr. EDMUND GWENN
Presiding Judge		.. Mr. J. H. BARNES
Valmorin	(Public Prosecutor)	Mr. ALFRED BRYDONE
Clerk of the Court		.. Mr. JOHN KELT
Usher of the Court		Mr. W. L. BRANSCOMBE
Foreman of the Jury		Mr. J. P. KIRKWOOD
Fontaine	(Gendarme)	Mr. PHILIP KNOX
Jacqueline Fleuriot		Miss LENA ASHWELL
Hélène		Miss LYDIA BILBROOKE
Marie		Miss NANNIE BENNETT
Madame Varenne		Miss WINIFRED HARRIS
Rose		Miss ELSIE CHESTER

"MADAME X."

Play in a Prologue and Three Acts, Translated from the French of Alexandre Bisson, Produced at the Globe Theatre on Wednesday, Sept. 1.

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Plays

Prologue	.. Louis Fleuriot's Study in his House at Passy
	(Twenty years elapse.)
Act I.	At the Hotel of The Three Crowns, Bordeaux
Act II. ..	Raymond Fleuriot's Study, Bordeaux
Act III.	The Court of Assizes, Bordeaux

The Play produced under the Direction of Mr. DION BOUCICAULT.

The Scenery by Messrs. W. HANN & SON.
The Costumes by Madame HAYWARD, New Bond Street.
The Hats by THE MAISON LEWIS, Regent Street.

Programme of Music.

OVERTURE	"Ruy Blas"	...	*Mendelssohn*
SPANISH DANCES	...		*Moszkowski*
SELECTION	"La Tosca"		*Puccini*
HUNGARIAN DANCE	...	...	*Brahms*

FIRST MATINEE WEDNESDAY NEXT, SEPTEMBER 8th, AT 2.30.

Stage Manager ...	GEORGE A. HIGHLAND
Musical Director	C. PENN-LEYLAND
General Manager .. for Charles Frohman) ..	W. LESTOCQ

BOX OFFICE (Mr. CLARE) open 10 to 10. Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. and 6s. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone: 8722 GERRARD.

Business Manager .. ... OSCAR BARRETT, Junr.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

La Femme X, the work of M. Alexandre Bisson, the well-known French farce writer, was produced at the Porte-Saint-Martin, Paris, on Dec. 15 last year, with Mme. Jane Hading as Jacqueline and M. Jean Coquelin as Noel. It proved thoroughly successful, as the work of one so well acquainted with the requirements of the stage and of Mme. Hading was likely to be; and the success of the original will certainly be repeated by the translation which Mr. Charles Frohman presented at the Globe Theatre on Wednesday evening. And here we may congratulate ourselves on the prevalent practice of giving to the French author the honour which is his due when offering the public a translation of his play. In the last generation *Madame X.* would have been handed to some able playwright to translate, and his name would have appeared on the programmes instead of the real author's. The method adopted by Mr. Frohman has all the advantages of honesty.

The moral of *Madame X.* is that, though a man's wife may leave him and elope with a lover, he should not, when she comes back and pleads for forgiveness, thrust her into the street. This is what is done by Louis Fleuriot, a stern and passionate lawyer, when his wife, Jacqueline, returns home to see her child, who is ill. Fleuriot is inexorable, and shows her the door without making any provision for her future, thereby practically condemning her to a life of shame. This conduct is the more unworthy, as she brought him a very handsome *dot*, which he retains. The expulsion takes place in a prologue, and the action commences twenty years after, when Jacqueline has sunk very low in the social scale, and has returned to Bordeaux from Buenos Ayres in the company of a man with a shady past named Laroque. He is visited by an old acquaintance, Périssard, who has established a blackmailing business in Paris, and wants Laroque to take charge of a branch of it. From certain remarks made by Jacqueline, who is addicted to ether-drinking, Laroque has learned something of her history; and Périssard suggests that Fleuriot, who has now risen high in his profession, shall be blackmailed by a demand for Jacqueline's dowry. When she is told of this, she says she would rather die than consent to such an infamy; and on Laroque insisting on departing for the purpose, she shoots him dead with a revolver, and is arrested for the murder.

She is tried for the crime at the Bordeaux assizes, and her own son, Raymond Fleuriot, who is now a young barrister, undertakes the defence of "Madame X."; for Jacqueline, who is so much altered as to be unrecognisable, refuses to state her identity or explain the motive of her act. The scene of the trial is effectively elaborated; and Noel makes an impassioned speech in the prisoner's defence, urging that her motive for preventing Laroque from doing what would cause misery to her friends was an "extenuating circumstance" which ought to earn for her an acquittal. This is also the opinion of the jury; and Jacqueline is allowed to die naturally on a chair in the emptied court, after recognising her son, and being forgiven—too late—by her repentant husband.

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PRINCE OF WALES'S THEATRE.

Sole Proprietors .. The Executors of the late Mr. EDGAR BRUCE.

Lessee and Manager .... FRANK CURZON.

Every Evening at 8 o'clock,

FRANK CURZON'S
NEW PRODUCTION

"Dear Little Denmark"

A Danish Musical Incident in Two Acts.

Chatter, Jingles and Tunes by PAUL A. RUBENS.

The Duke Ernst von Rasmussen	... ...	Mr. JAMES BLAKELEY
Karl	(his Nephew and Heir, Hon. Col. of Body-guard)	Mr. C. MORTON HORNE
Conrad Petersen	... (A Bell Founder)	Mr. BERTRAM WALLIS
Simon Jorgensen	(Burgomaster of Falsternore)	Mr. JOHN CLULOW
Louis Jensen ...	Apprenticed to Hansen and in addition Professional Letter Writer)	Mr. A. W. BASKCOMB
Sergeant Ohls ...	... (Of the Duke's Body-guard)	Mr. FRED W. RING
Chamberlain ...	... ... (To the Duke)	Mr. WARWICK WELLINGTON
Robles	... (An English Butler)	Mr. J. DORNAN
Town Crier ...	... ...	Mr. IAGO LEWYS
Neils	... ... (A Clockmaker)	Mr. J. B. FRASER
	AND	
Hans Hansen ...	...(Official Clock Winder to the Town of Falsternore)	Mr. HUNTLEY WRIGHT
Orletha	A Native of Jutland – Servant to the Burgomaster)	Miss GRACIE LEIGH
Nardia	... ... (The Duke's Daughter) ...	... Miss HAZEL DAWN
Adeline	... (Principal Genée Girl)	Miss PEGGY BETHEL
Members of the Duke's Ballet Troupe	... ...	... Miss DAISY FISHER
	... ...	Miss CLAIRE LYNCH
	... ...	... Miss GLADYS BEECH
	... ...	Miss WINNIE ERSKINE
	... ...	... Miss NANCY RICH
	... ...	Miss KITTY SPARROW
Elsa	.. (Principal Dancer) ...	Miss PHYLLIS MONKMAN
	AND	
Christine	(Daughter of the Burgomaster) ...	Miss ISABEL JAY

[illegible] Dukes of Courtiers, Villagers, Councillors, Guards, Men at Arms, Retainers, Clockmakers, Choir-Girls, etc., etc.

Act I. Scene ... **Outside the Public Park at Falsternore, a Small Town on the Coast of Denmark** *(Bruce-Smith)*.

Act II. Scene **The Duke's Castle at Copenhagen. 14 days later** *(Bruce-Smith)*.

Dresses designed by C. KARL and executed by L. & H. NATHAN and E. LANDOLFF & Co. Ladies' and Art Dresses and Hats by SLEFFRIDGE & Co. Miss Isabel Jay's Dresses by LIBERTY. Wigs by CLARKSON.

The Play Produced by FRANK CURZON.

Dances arranged by FRED FARREN.

Musical Conductor ... ... J. A. de ORELLANA.
Stage Manager ... ... EDWARD SHALE.

MATINEE EVERY WEDNESDAY at 2.

[illegible] Orchestra Stalls 6d. Balcony Stalls 1s. Upper Circle 1st Two Rows, 2s.; Other Rows, 1s.
Pit, 2s. 6d. Gallery, 1s.

General Manager .. .. T. B. VAUGHAN.

Environment and "atmosphere" are necessary even in a musical play, but it can hardly be said that Mr. Paul Rubens is as much at home in the Kattegat as he was in the Zuyder Zee, or that his latest "incident" with chatter and jingle, entitled *Dear Little Denmark*, produced before a packed house on Wednesday at the Prince of Wales's, sustains his reputation as a contriver of light entertainments of the stage. Fascination and charm mark the more sentimental melodies in the score, and the finale of the first act is quite musicianly. Of amusing dialogue, however, there is little; but the company, numbering as it does some of the chief experts in Rubens methods, works admirably together, and when the funny men become boldly familiar with the text, they may sound greater depths of drollery, and the whimsicality of the whole may then be cast in exactly the right mould to draw the thousands of lovers of musical comedy to be found in London and the suburbs–*le monde qui s'amuse*. For his story the author, as far as we are aware, has not been searching among any family archives. It is entirely his own invention, and is quite simple. The Duke Ernst Von Rasmuesen, drest in the brief authority common to musical comedy magnates, has a musical ear, and also the gout. The first is a cause of much distress arising from the clangour of the bells, for which the hero, Conrad Petersen, a bell-founder, is responsible. He is disgraced by the irate Duke, who finds a factotum in a comic clock-winder, Hans Hansen, who professes to be able to tune the chimes and cure the gout. Conrad is thrust into prison, and his sweetheart Christine, given over to Hans by the Duke, who is the girl's godfather.

Hans, however, gets into grievous trouble himself, because he is quite unable to cure the irritable Duke. We need not dwell at any great length on the simple means by which the lovers are brought together and made happy. Christine, unlike other sweethearts, does not laugh at locksmiths but steals the key of Conrad's dungeon. Conrad becomes one of the great Danes, and assists in a love duet, in a beautiful uniform, and all is well.

St. James's Theatre

KING STREET,
ST. JAMES'S, S.W.

Under the Management of Mr. GEORGE ALEXANDER

EVERY EVENING at 8

WILL BE ACTED

MID-CHANNEL

A PLAY, IN FOUR ACTS, BY

ARTHUR PINERO

Theodore Blundell	Mr. LYN HARDING
The Hon. Peter Mottram	Mr. C. M. LOWNE
Leonard Ferris	Mr. ERIC MATURIN
Warren (*Servant at Lancaster Gate*)	Mr. A. E. DRINKWATER
Cole (*Servant at the Flat in Cavendish Square*) ...	Mr. STUART DENNISON
Rideout (*Mr. Ferris's Servant*)	Mr. SYDNEY HAMILTON
Upholsterers	Mr. OWEN NARES Mr. T. WEGUELIN
Zoe Blundell	Miss IRENE VANBRUGH (By Arrangement with CHARLES FROHMAN)
Mrs. Pierpoint	Miss KATE SERJEANTSON
Ethel Pierpoint	Miss ROSALIE TOLLER
Mrs. Annerly	Miss NINA SEVENING
Lena	Miss RUTH MAITLAND
A Maidservant	Miss FAITH CELLI

The Scene is laid in London. The Events of the First Act take place on an Afternoon in January. The rest of the Action occurs on a day in the following June.

THE SCENERY PAINTED BY MR. W. RAPHAEL.

A signal will be given from the stage by the sounding of a bell one minute before the curtain rises upon each Act.

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Plays

Sir Arthur Pinero is indeed amazing. The older he grows the better he writes; and, if he goes on at this rate, we may expect more masterly outputs still from his alert and penetrative intellect. Strong in its simplicity, deep in its dealings with the elemental instincts of humanity, supremely workmanlike in its technique, and with certain mannerisms of style entirely abandoned, *Mid-Channel* is a masterpiece. There is no straining for effect, no hyper-ingenious invention in this admirable drama. The plant develops quite naturally from its seed; and, such is the sense of inevitableness which the author creates, that we almost overlook the consummate excellence of his conception and contrivance. And Sir Arthur does not shrink from the stern reproof which is the sermon of his story. Quite unexpectedly—for the situation of Mr. and Mrs. Blundell is so common that it escapes attention in the heat of the play's action—comes this blow from the shoulder, delivered with unerring aim at one of the most pernicious tendencies of modern society; and the hopeless climax, when the wretched woman realises the shipwreck she has made of her life, is handled with a discretion which entirely robs it of staginess. In *Mid-Channel* Sir Arthur Pinero has excelled himself; and his latest play is a serious and valuable contribution to the dramatic literature of the epoch

Mr. and Mrs. Theodore Blundell have started married life with the intention of "having a good time," and the agreement that there shall be no "troublesome brats of children" to interfere with their advancement and their amusements. They have prospered financially and socially, and have been happy, until the "mid-channel" of life is reached. Then they have begun to quarrel, and as they have no family to keep them together and to supply the want felt by married people on the wane, they have gone their own ways. Blundell has taken a mistress, a divorced woman, Mrs. Annerly; and Mrs. Blundell has yielded to a lover, a young man called Leonard Ferris, with whom she has cohabited while on an Italian trip. Mrs. Blundell is a woman of impulses, most of them good ones. Ferris loved her secretly for years before she separated from her husband; and, realising then the hopelessness of his suit, courted a young girl called Ethel Pierpoint, a warm friend of Mrs. Blundell's. When the latter realises that the *liaison* is spoiling two people's lives, she breaks it off and sends Ferris away passionately furious at her decision. Blundell simultaneously becomes weary of the companionship of Mrs. Annerly, and buys her off with a cheque for £2,500; and his friend, the Hon. Peter Mottram, sees a chance of bringing the husband and wife together. Mrs. Blundell comes to her husband's flat for a reconciliation, and he tells her what he has done since they separated, and asks her to come back to him. Like Tess in Mr. Thomas Hardy's story, Mrs. Blundell eventually owns to her adultery with Ferris, and asks Blundell to forgive her. But the masculine feeling of injury is too strong; he becomes violently jealous, and casts her off, agreeing, however, to let her divorce him if she likes. But before she goes she tells Blundell that their marriage was doomed from the moment they decided that it should be childless; and this speech is the moral of the play.

The unhappy woman, who has meant well throughout, now returns to Ferris, and tells him that her husband will facilitate a divorce if Ferris will promise to marry her afterwards. But, in the interval, Ferris has pushed on matters with Ethel Pierpoint, and has proposed to her. He offers, indeed, to break the engagement and marry Mrs. Blundell, but she refuses to consent to such a sacrifice. There is but one way out of the difficulty, and she takes it. She throws herself from the balcony of Ferris's flat into the street; and her suicide ends the play.



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Plays

LYCEUM THEATRE

Lessees .. .. **Popular Playhouses, Ltd.**
Managing Directors .. .. **HENRY R. SMITH and ERNEST CARPENTER.**

Licensed by the Lord Chamberlain to Henry R. Smith, 17, Craven Street, Charing Cross, W.C.

Saturday, Sept. 4th, 1909, and every Evening at 8

MATINEE WEDNESDAYS & SATURDAYS at 2.30

THE ROMANTIC PLAY:

THE

PROUD PRINCE

By JUSTIN HUNTLY McCARTHY,

With Music specially composed by H. SULLIVAN-BROOKE.

Characters.

King Robert of Sicily	... ...	Mr. MATHESON LANG
Count Hildebrand	... ...	... Mr. ERIC MAYNE
Diogenes ...	(The Court Fool)	... Mr. ERNEST GRIFFIN
Theron ...	(The Executioner)	... Mr. FREDERICK ROSS
The Archangel ...	... ...	... Mr. HARVEY BRABAN
Hieronymus ...	(A Priest)	... Mr. SIDNEY VAUTIER
Sigurd ...	(Captain of the Guard)	... Mr. A. G. LEIGH
The Archbishop of Syracuse	... ...	Mr. COWLEY WRIGHT
Zal, Rustum	(Lysabetta's Slaves)	... Mr. ERNEST CRESFAN, Mr. J. R. GILLESPIE
An Old Exile ...	... ...	... Mr. RICHARD ANDEAN
A Young Man ...	... ...	... Mr. TERENCE O'BRIEN
A Soldier ...	... ...	... Mr. C. A. CHANDLER
An Old Citizen ...	... ...	... HARRY LESTER
A Townsman ...	... ...	... W. COATS BUSH
Perpetua ...	(The daughter of Theron)	... Miss DOROTHY THOMAS
Lysabetta ...	(A Courtesan) ...	... Miss FRANCES DILLON
Helena, Corinna, Theodora	(Her favourites)	... Miss OLIVIA GLYNN, Miss MABEL MANNERING, Miss ALICE COX
Messalinda, Faustina, Yolande	(Ladies of the Court)	Miss LILIAN KEVILL DAVIES, Miss G. CONWAY TEARLE, Miss MAUDE LESLIE
A Young Exile ...	... ...	... Miss AVICE SCHOLTZ
A Townswoman	... ...	... ... Miss EDWARDS

Courtiers, Soldiers, Priests, Courtesans, Exiles, &c.

The whole produced under the Stage Direction of

ERNEST CARPENTER.

Synopsis of Scenery.

ACT I.
THE ARCHANGEL.
Scene—The Mountain-top.

ACT II.
THE STRANGE WOMAN.
Scene—The House of Lysabetta.

ACT III.
THE SACRISTAN.
Scene—The Cathedral at Syracuse.

ACT IV.
THE MARTYR.
Scene—The Arena.

The Scenery Designed and Painted by E. C. NICHOLLS, and Assistants.

The Costumes designed by Mr. KARL and executed by Messrs. L. & H. NATHAN.

The Floral Decorations by Messrs. J. BAUMLER & CO.
The Wigs by C. H. FOX, Ltd.

The Orchestra, under the direction of Mr. H. SULLIVAN BROOKE, will play selections in the intervals, as per list overleaf.

Acting Manager and Treasurer .. .. .. Mr. W. F. CROWE
Stage Manager .. .. Mr. S. MAJOR JONES

Box Office (ANDREW SPENCER) open Daily 10 to 10. Tels. 7617, 7618 & 7619 Gerrard

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

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The legend of Robert the Bad, King of Sicily, is the framework upon which Mr. Justin Huntly McCarthy—whose work for the stage is well known on both sides of the Atlantic—has woven a romantic play that we think will fill the Lyceum for many nights to come. The theme has inspired the author to write with poetic fervour; and the supernatural element is treated with considerable reverence—a quality that is also to be noted in what may be called the religious scenes. The climaxes are arrived at naturally; the effects which are dramatic are reached without any striving for them; and there is running through the piece the fervent repentance of the stricken hero, who turneth away from his wickedness, to find only too surely that the vicious courses of a ruler steeped in sin impose upon the ruled much misery. The ennobling purity of the heroine, too, strikes a note of sympathy that is insistent, continuous; and the main issue is never obscured or involved. The enormous house that gave such an enthusiastic reception on Saturday night to the work acclaimed once more the success of a popular play based on a story easily "understanded of the people," finely acted, and beautifully mounted, and Messrs. Ernest Carpenter, who has produced, and Henry R. Smith have again done the trick.

The play opens on the mountain-top; and we are revealed much of the wickedness of Robert of Sicily. A slave to the baser passions, he laughs at the maiden Perpetua, who with virginal innocence suggests marriage as the outcome of the love that he avows for her. But the libertine is in no mood for romance, and the maiden is dragged away to the house of Lysabetta, the chief of his mistresses. He then piles the Pelion of blasphemy upon the Ossa of arrogance by reviling the words of the "Magnificat" that are being chanted by the monks. As the impressive sentence rings out in majestic emphasis, "He hath put down the mighty from their seat; He hath exalted them of low degree," his ribald laughter is heard above the cadences of the solemn chant. But the avenger is at hand, and the reverberating thunder proclaims the wrath of an offended Deity. The heavenly messenger pronounces the doom of the insolent King. He takes the form of a misshapen jester, and a jeering and mocking crowd treat his assertion of kingship as a huge joke.

The second act takes us to the house of Lysabetta, the strange woman, who is surrounded by her disciples. The unsullied Perpetua excites the hatred of the syrens who belong to the oldest profession in the world, and they wed her in mockery to Robert, who, in his new rôle of Diogenes, the Court fool, is treated with contumely. At first he behaves like a satyr; but when the maiden, crossing herself, and calling upon the Virgin, prepares to stab herself rather than submit, the man's nature is wholly changed, and his chief concern is to take her from the unhallowed place and set her free. He thinks out a plan whereby as a second Orpheus she shall follow him wherever he pipes; but the villain, Hildebrand, foils him in this. Then the penitent takes her under his cloak, which, he says, has been worn by a man infected with the plague. The ruse succeeds, and the now devoted pair take sanctuary in the cathedral at Syracuse. Here we learn from a crowd of exiles of the wretchedness of the people of Sicily; and the story is advanced a stage when Robert, gathering divine strength, gives Hildebrand—who, with Lysabetta, follows the fugitives—his death-blow with a large iron cross.

In the last act Perpetua, who has been condemned as a sorceress, is brought into the arena to be burnt at the stake if the ordeal by battle goes against her. Her defender is her father, Theron, and her challenger Robert, who hopes to be defeated, thereby saving her and sacrificing his own life. He gains his desire, but the Archangel intervenes and saves him. He again wears his kingly robes, and Perpetua will share the honour and dignity of a new and nobler reign.

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TO-NIGHT, WEDNESDAY, SEPTEMBER 8TH, 1909, AT 8 O'CLOCK,

HERBERT TRENCH

PRESENTS

SHAKESPEARE'S TRAGEDY

KING LEAR

Lear ...	(*King of Britain*)	... Mr. NORMAN MCKINNEL
King of France		... Mr. FRANKLIN DYALL
Duke of Burgundy...		... Mr. E. A. WARBURTON
Duke of Cornwall		... Mr. J. FISHER WHITE
Duke of Albany		... Mr. KENYON MUSGRAVE
Earl of Kent		... Mr. CHARLES V. FRANCE
Earl of Gloucester...		... Mr. JAMES HEARN
Edgar ...	(*Son to Gloucester*)	... Mr. CHARLES QUARTERMAINE
Edmund ...	(*Bastard Son to Gloucester*)	... Mr. DAWSON MILWARD
Doctor		... Mr. EDWARD RIGBY
Fool		... Mr. H. R. HIGNETT
Oswald ...	(*Steward to Goneril*)	... Mr. TREVOR LOWE
Curan		... Mr. J. SHERARD
Gentleman		... Mr. GORDON BAILEY
Herald		... Mr. CASSELS COBB
Servant to Cornwall		... Mr. F. RIDLEY
Captain to Goneril		... Mr. R. W. HUTTON
Attendant to Lear		... Mr. W. R. HAINES
Messenger		... Mr. R. MCLEOD
Cordelia		... Miss ELLEN O'MALLEY
Goneril		... Miss ADA FERRAR
Regan		... Miss MARIE POLINI

Act I. ...	Scene 1	...	Lear's Palace
	Scene 2	...	Gloucester's Castle
	Scene 3	...	Albany's Palace
Act II. ...	Scene 1	...	Before Gloucester's Castle
	Scene 2	...	A Wood
	Scene 3	...	Before Gloucester's Castle
Act III. ...	Scene 1	...	A Heath
	Scene 2	...	A Hovel
	Scene 3	...	Within Gloucester's Castle
Act IV. ...	Scene 1	...	Cliffs near Dover
	Scene 2	...	A Tent
Act V. ...	Scene 1	...	British Camp near Dover
	Scene 2	...	A Wood

General Stage Director ... ... NORMAN MCKINNEL

The Play produced for HERBERT TRENCH by FRANK VERNON.
Music specially composed by NORMAN O'NEILL.
The Scenery, Costumes and Properties designed by CHARLES RICKETTS.
Scenery painted by JOSEPH HARKER. Costumes by SIMMONDS & Co. and Madame FRECKNALL.
Metal Work by Mrs BISHOP

MATINEE EVERY WEDNESDAY AT 2.30.

General Manager ... ... CARL F. LEYEL
MUSICAL DIRECTOR ... NORMAN O'NEILL | STAGE MANAGER ... CHARLES LA TROBE

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request is made for the benefit of the audience and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out

The Box Office (Mr. W. H. LEVERTON) is open daily from 10 to 10
Private Boxes, £3 3s. & £4 4s.; Orchestra Stalls, 10s 6d.; Balcony Stalls, 7s. 6d.; Balcony, 5s.; Upper Circle (reserved), 2s. 6d.; Pit, 2s. 6d.; Gallery, 1s.
Telephone 3344 Gerrard

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN

1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Lessee & Manager ... ... FREDERICK HARRISON
Director - HERBERT TRENCH
Business Manager ... ... HORACE WATSON

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1909
Waters, J.
Plays

HAYMARKET
Manager
HARRISON

FRENCH

Wednesday
Evening

Sept. **8**

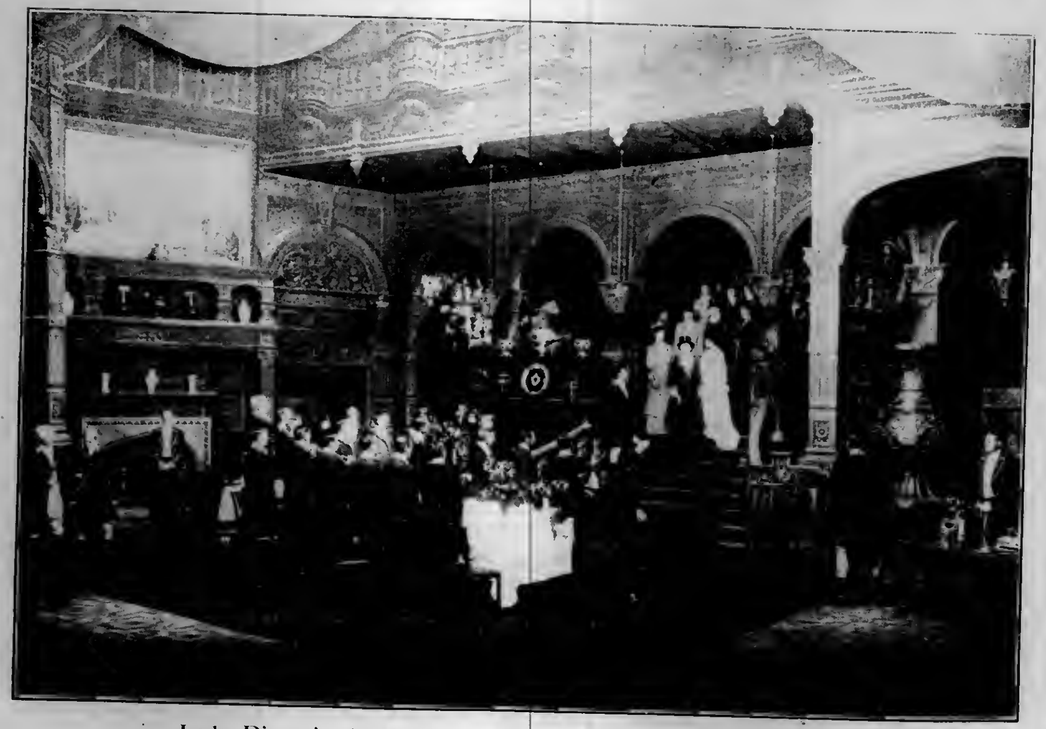
Orchestra Stl 10/6

No. [illegible]

This ticket is not transferable

The Orchestra is not disposed to the right of the Manager to make an alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.





Lady Diana is chosen Deputy Mistress of the Beverley Hounds

T.R.D.L.

9/9/1909

Retain this portion, which is the Voucher for One Seat only, and does not admit to the Theatre.

Row	No.
B	**3**

Orches. Stall

THE WHIP

BY

CECIL RALEIGH and HENRY HAMILTON

Produced by ARTHUR COLLINS

Incidental Music Composed by J. M. GLOVER

Mr. BASIL GILL	as	Rev. VERNER HASLAM
Mr. GEORGE BARRETT	,,	TOM LAMBERT
Mr. CYRIL KEIGHTLEY	,,	Captain GREVILLE SARTORIS
Mr. VINCENT CLIVE	,,	HUBERT, EARL OF BRANCASTER
Mr. CHARLES ROCK	,,	JOE KELLY
Mr. ALFRED BUCKLAW	,,	The MARQUIS OF BEVERLEY
Mr. CECIL CAMERON	,,	HARRY ANSON
Mr. FRED GROVE	,,	TOM FOSTER
Mr. CHARLES BLACKALL	,,	Captain RAYNER
Miss FANNY BROUGH	as	The Hon. Mrs. BEAMISH
Miss JESSIE BATEMAN	,,	LADY DIANA SARTORIS
Miss NANCY PRICE	,,	Mrs. D'AQUILA
Miss MADGE FABIAN	,,	MYRTLE ANSON
Miss MAY WARLEY	,,	LADY ANTROBUS
Mrs. EDWIN PALMER	,,	Mrs. Purley
Miss ELLA CLARKSON	,,	Mrs. Tomlin
Miss JOAN BURTON	,,	Mrs. Pelham
Miss WINIFRED BATEMAN	,,	Lady Gore
Miss OLIVE PALMER	,,	Lady Middleton
Miss MARJORIE DAY	,,	Miss Fordyce
Miss GERTIE BRITTON	,,	Miss Carlyon
Mr. TOM RONALDS	,,	Emmett
Mr. BERT MONKS	,,	Carpenter at Tussaud's
Mr. FRED PENLEY	,,	Tomlin
Mr. JACK FROST	,,	Golder
Mr. E. MORGAN	,,	Bunting
Mr. CHARLES GRAHAME	,,	Lord Clanmore
Mr. A. C. HARDIE	,,	Sir Andrew Beck
Mr. HAROLD BELCHER	,,	Lord Langham
Mr. SYDNEY BOWER	,,	Mr. Quilter

Mesdames: LEWIS, YARRE, LEONARD, MAUDE, OST, PHILLIPS, MURRAY, FULTON, NICHOLLS.

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SYNOPSIS OF SCENERY

ACT I.

THE KENNELS, FALCONHURST [Henry Emden

ACT II.

FALCONHURST

Scene 1. TERRACE OF THE ITALIAN GARDENS [Henry Emden

Scene 2. THE LOGGIA [Henry Emden

Scene 3. THE GREAT HALL [R. McCleery

ACT III.

Scene 1. STABLES AT THE HORSE SHOW [Bruce Smith

Scene 2. GREVILLE SARTORIS' CHAMBERS [Bruce Smith

Scene 3. MADAME TUSSAUD'S [Bruce Smith

Scene 4. MORNING ROOM AT FALCONHURST [Bruce Smith

Scene 5. FALCONHURST STATION [Bruce Smith

Scene 6. MANFIELD JUNCTION [Bruce Smith

ACT IV.

NEWMARKET

Scene 1. THE RUTLAND ARMS Henry Emden

Scene 2. THE BIRDCAGE [R. McCleery

Scene 3. THE 2,000 GUINEAS [R. McCleery

Stage Manager ... ... ERNEST D'AUBAN

Acting Manager ... C. F. TAYLOR Secretary ... R. H. LINDO

Business Manager ... ... SIDNEY SMITH

Once again the saddling bell is heard at old Drury, and the smell of the turf is brought across the footlights. The story of *The Whip* opens at Falconhurst, the Yorkshire seat of the Marquis of Beverley, a fine, old-fashioned owner of race-horses. Living with him are his granddaughter, Lady Diana Sartoris, and Captain Greville Sartoris, the Marquis's cousin, who, although heir to the title, has no claim on the estates, which have been settled on Lady Diana. Captain Sartoris is a fortune-hunter, and wants to marry Lady Diana for her money. Lambert, the Marquis's trainer, tells her that someone in the stable has been giving away its secrets and declares his determination to find out the traitor, and a stranger artist whom Diana has met in the neighbourhood is suspected. A motor-car with the artist and a lady dashes past. The lady is thrown out, unhurt, but the artist is picked up insensible, and is, by orders of the Marquis, carried to the Castle. The stranger it appears is Lord Brancaster. The lady is a certain Mrs. D'Aquila.

In the next act, at Falconhurst, where Lord Brancaster has been carried and is slowly recovering from his accident, he falls in love with Lady Diana. Mrs. D'Aquila, who has been mixed up in several unsavoury divorce cases, tells Sartoris that Brancaster at one time proposed to marry her, and had even gone so far as to obtain a special licence; and Sartoris persuades her to go through a form of marriage with him, he personating the Earl. The local curate is one Haslam, over whom Sartoris has a hold owing to his participation in some gambling scandal. Haslam is easily coerced, and the ceremony takes place.

Brancaster recovers and proposes for the hand of Lady Diana. At a Hunt breakfast in the Great Hall at Falconhurst, her grandfather announces her engagement to Brancaster; but Mrs. D'Aquila appears and announces herself to be the latter's wife, and calls upon Haslam to confirm the marriage certificate she presents to the Marquis. The curate admits that he officiated, and Lord Beverley turns Brancaster and Mrs. D'Aquila out of his house.

The Marquis's horse, The Whip, is entered for the Two Thousand Guineas. Lady Diana, Sartoris, and Brancaster renew their vows, and Kelly, a big bookmaker, lays Brancaster the odds in thousands against The Whip. Lambert, who gets locked up by accident in Tussand's after closing time, overhears Sartoris and Mrs. D'Aquila planning the destruction of the horse while the animal is being conveyed by rail from Falconhurst to Newmarket. The Whip is got ready for his journey, when everyone is surprised at the absence of his trainer, who was to have accompanied the horse to the racecourse. Lambert is released, however, in time to inform Beverley of the plot against The Whip, and stop the horse going by the train, in which Captain Greville Sartoris travels ready to uncouple the horse-box and leave the poor animal to be killed in the accident which occurs. At the last moment before the race Greville Sartoris, having sworn an information against the jockey, Anson, for having threatened to murder him, the "jock" is arrested on Newmarket Heath, and as all the jockeys have weighed out, there is no possibility of obtaining a substitute. Lord Brancaster, at the head of an angry crowd, rescues Anson from the detectives, who are held prisoners while the jockey mounts and starts. The Whip wins, and the confession of Haslam leaves the Earl of Brancaster and Lady Diana Sartoris free to marry.



DETECTIVE (*to Harris*): "I must arrest you on a charge of threatening the life of Captain Sartoris."

BAN ON 'POTTED PLAY TITLE.'

On behalf of Messrs. Hamilton and Raleigh, authors of "The Whip" at Drury Lane Theatre, Messrs. Lumley and Lumley have written to Mr. Pelissier, of the Follies, at the Apollo Theatre, objecting to his use of the title "The Whip" for one of his "potted plays," and asking him to give an undertaking to discontinue its use. D.M. Oct-16

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MISS JESSIE BATEMAN
as
Lady Diana Sarrons
and
"TAD" WALP

SATURDAY EVENING, SEPTEMBER 11TH, 1909, AT 8 O'CLOCK,

MAKING A GENTLEMAN

A Play in Four Acts,

By ALFRED SUTRO.

Sam Carey	Mr. BOURCHIER
Archibald Carey	Mr. KENNETH DOUGLAS
Lord Parkhurst	Mr. EDMUND MAURICE
Hon. Lionel Trenning	Mr. A. E. BENEDICT
Geoffrey Carleon	Mr. BERTRAM FORSYTH
Edmunds	Mr. WILLIAM BURCHILL
Franklin	Mr. CHARLES VERNON
Wilson	Mr. DALLAS CAIRNS
Baroness von Ritzen	Miss ETHEL IRVING (By arrangement with Mr. J. E. VEDRENNE)
Hon. Mrs. Trenning	Miss MURIEL BEAUMONT
Mrs. Revell	Miss AGNES THOMAS
Milly Chambers	Miss ATHENE SEYLER
Mrs. Irwin	Miss MARY WEIGALL

The Action passes in London, and in One Day.

ACT I.	Archibald Carey's Flat in South Audley Street
ACT II. ...	The Drawing Room of the Trenning's House in Norfolk Street
ACT III.	The Baroness's Drawing Room
ACT IV.	Sam Carey's Rooms

BUSINESS MANAGER	Mr. THOMAS STEVENS
STAGE MANAGER	Mr. ALEXANDER STUART
MUSICAL DIRECTOR	Mr. EDMOND RICKETT
TREASURER	Mr. STANLEY LE SAGE
ACTING MANAGER	Mr. S. ARDEN GODFREY

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GARRICK
THEATRE.

11/9/09

Orch. Stall

Row N

No 24

DAVIS ALLEN & SONS, LTD., LONDON, HARROW. BPL.450, 46

Mr. Sutro has written a curiously unequal and unsatisfactory play, the general effect of which is disappointing. On the other hand, it contains, in parts, as good or better work than this able dramatist has ever done. Its great defect is a division of sympathy. The merits and demerits of the principal personages are constantly on the balance, in our estimation, and the result is a wavering of allegiance and a weakening of dramatic interest which may seriously affect the prospects of the play. At first we are inclined to take the part of the old pickle manufacturer against his callous and ungrateful children; but when he is so foolish as to expect his son, whom he has encouraged, or at any rate allowed, to grow up in laziness and idleness to come out with him and travel in pickles, he loses our regard. The son, who starts by appearing to us a heartless "bounder," becomes curiously noble and sincere in his dealings with the rich widow; and the widow's past is insufficiently explained, though it is evident that she cares enough for society to want to creep into it on sufferance. The consistent characters are repellent. The affectionate husband is ridiculous; the wise grandmother is stony, and the daughter is consistently cruel and shallow. And yet some of the scenes are cleverly conceived and admirably written; and Mr. Bourchier has an important and effective part.

The hero is old Sam Carey, a retired pickle manufacturer who has made a fortune, and has desired that his descendants shall inhabit an upper sphere. He has married his daughter to the Hon. Lionel Trenning, a foolish young man with a passion for golf, whose father, Lord Parkhurst, is a "guinea-peg," whose name appears on the prospectuses of certain shady companies. Carey's son, Archibald, is a gay, exuberant, idle youth, who, like his sister, rarely visits Carey, who lives by himself, only consoled by the affection of the daughter of a deceased employee, an impulsive girl called Milly Chambers. Such is the state of things when Carey, having lost a large amount by the failure of one of Lord Parkhurst's companies, tries to retrieve himself by speculation, and loses almost his all. He breaks the news to Archibald, and asks the young man to come out with him to Canada and go into partnership with him in a pickle factory there. Archibald, whose heart is in the right place, consents, and the first act ends with Carey's exultation.

When the Hon. Mrs. Trenning and Lord Parkhurst hear of the plan they oppose it, and scheme a marriage between Archibald and a certain Baroness von Ritzen, who, having made a false step in her youth, has been married by an old man who has left her a large fortune, and is working her way into society. Archibald, horrified at the prospect of having to "travel" in pickles, is persuaded to call on the Baroness and propose. She sees through him easily, and is hurt that he has joined the army of fortune-hunters who seek her for her money. She extracts from him the truth about his instigators; Archibald finds that he is really in love with the Baroness, and she believes him when he says so; but when she learns that he has promised his father to go to Canada, she makes it a condition of their engagement that Archibald shall obtain his father's consent.

Carey, who has old-fashioned ideas of respectability, cannot endure that his son shall marry a lady with a "past," and in a scene with the Baroness he explains to her, with as much gentleness as possible, his objections. The Baroness is grieved, but bows to Carey's decision. But the son finds that he cannot give up the Baroness and fulfil his promise to his father. Carey, out-argued and baffled, feels that he is out of place in a world of strange ideas, and goes off to Canada with Milly Chambers.

His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE.

FALSE GODS

AN EGYPTIAN PLAY, IN FOUR ACTS.

Translated by J. B. FAGAN, from "LA FOI," by BRIEUX.

Music Specially Composed by SAINT-SAËNS.

EVERY EVENING AT 8.

1909
Waters, J.
Plays

EVERY EVENING AT 8 O'CLOCK.

FALSE GODS

The Pharaoh		HUBERT CARTER
The High Priest		HERBERT BEERBOHM TREE
Rheou	*(Husband to Mieris)*	EDWARD SASS
Pakh	*(The Potter)*	WILLIAM HAVILAND
Satni	*(The Potter's Son)*	HENRY AINLEY
Bitiou	*(Slaves to Rheou)*	JULES SHAW
Sokiti		LEON M. LION
Nourm		FRANK ESMOND
The Steward		A. SCOTT CRAVEN
The Exorcist		HENRY MORRELL
Mieris	*(A Blind Woman)*	Mrs. PATRICK CAMPBELL
Yaouma	*(Her Handmaiden)*	Miss EVELYN D'ALROY
Kirjipa		Miss BATEMAN (Mrs. Crowe).
Hanou		Miss LAURA COWIE
Taya	*(Servants to Rheou)*	Miss ADELINE BOURNE
Sitsinit		Miss JEAN HARKNESS
Nagaou		Miss HILDA MOORE
Delethi		Miss ELINOR FOSTER
Nahasi		Miss MARIE HEMINGWAY
Monene		Miss CLARE HARRIS

ACTS I. AND II.
Rheou's House.

ACT III.
Outside Pakh's Hut.

(An interval of two months takes place between Acts 1 and 2.)

ACT IV.

SCENE 1.—In the Temple.

SCENE 2.—The Same.

The Scenery has been painted by JOSEPH HARKER.

The Dresses and Properties have been designed, and the Scenery supervised by PERCY MACQUOID, R.I.

The Costumes have been executed by Messrs. B. J. SIMMONS & Co., 7 & 8, King Street, W.C.
and by Miss ROSE LEVERICK.
Wigs by W. CLARKSON.

FIRST MATINEE:

SATURDAY, SEPTEMBER 18th, and every following Wednesday and Saturday.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread and Butter and Cake, Price 6d. per person inclusive.

The Safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

STAGE MANAGER—CECIL KING.

ASSOCIATE STAGE MANAGER—STANLEY BELL.

MUSICAL DIRECTOR—ADOLF SCHMID.

GENERAL MANAGER - - - - - HENRY DANA.

M. Brieux, who demolished popular education in *Blanchette*, modern art in *Ménages d'Artistes*, modern science in *L'Evasion*, universal suffrage in *L'Engrenage*, charity in *Les Bienfaiteurs*, and female fate generally in *Les Trois Filles de M. Dupont*—what could he do in the galley whose flag flies so bravely at the bottom of the Haymarket? For *La Foi* amounts to this: that the most merciless analyst of modern times has let himself loose on Religion. The late Mr. John Davidson in "The Theatrocrat" described an agnostic play being hooted off the stage by a furious mob lead by a bishop. We should not have been surprised if there had been a "row" on the first night of *False Gods*. For the play is simply an indictment of contemporary belief and contemporary worship. It is Robert Elsmere resigning his living and wounding his wife, it is Shelley being expelled from college, it is Bradlaugh before he was recognised to be a reactionary and received as respectable. There is not a custom or an absurdity in connection with modern religion that is not attacked in *False Gods*. The "special providence" that saves one man from shipwreck and drowns another equally meritorious; the expediency which allows an intellectual man to accept the Thirty-Nine Articles and read the Athanasian Creed; the humane weakness that tolerates superstition as a palliative; the desperate clinging to dear illusions and long-cherished hopes; nervous disease taking the form of pious hallucination; and an educated priesthood shrugging its shoulders and managing the masses for their own good—all, all are here, the old familiar faces; and all are keenly, but not mercilessly, scarified. For M. Brieux has no contempt for the weaker vessels; he has only infinite understanding and pure pity.

And how is it that this drama—a direct defiance and challenge to any average theatrical audience—was received at His Majesty's on Tuesday, not with angry outcries, but with enthusiastic cheers? There are only two ways of accounting for it. Either the audience was composed of agnostics, or they did not see the point of the play. We are inclined to think that the latter is the correct explanation. If M. Brieux had put a prayer for rain instead of the Nile-raising service, a perverted curate in place of Satni, a litany in a church instead of a chorus in a temple, and a young agnostic's engagement with a charming *croyante* broken off on account of his beliefs instead of the loves of Satni and Yaouma, there would certainly have been "booing." But what can there be in common between us and these ancient Egyptians?

M. Brieux, however, is a dramatist first and an iconoclast afterwards; and, in the earlier part of the play, at any rate, it is drama that predominates. It is quite possible here to regard the play from a purely theatrical point of view. The story of the young priest Satni, who comes home with his faith destroyed, and denounces the national religion with unflinching obstinacy, is very interesting. His sweetheart, Yaouma, is a firm believer in the Egyptian gods; and, when she is chosen as the living sacrifice which is to cause the Nile to rise, she is in raptures. In vain does Satni declare that the gods are false, and overturn the idols from their pedestals. A thunderstorm which comes on opportunely is attributed to his influence with his new deities; and he is called upon to make the lame walk and the blind see. The masses, released from superstitious influence, break out into riot, and cannot comprehend the great moral truths. Satni is tried as in a furnace—by his great love for Yaouma, by fear, the remains of his early belief, and, hardest test of all, by his sympathy with the credulous people who crave a sign. This last ordeal is too severe, and Satni touches the lever that works the mechanism which reveals the glories of the goddess to the imploring worshippers.

M. Brieux's pessimism represents the Agnostic as false to his faith, and reaping the punishment of his weakness. In vain he confesses his share in the pious fraud; the people will not believe him; Yaouma goes cheerfully to the sacrifice; and Satni is stabbed to death by an apostate. Apart from the risk of offence in the theme of the play, the courage which replaces physical movement by intellectual combat, as M. Brieux does in parts of *La Foi*, is colossal; and the production of *False Gods* is an experiment the result of which we shall observe with intense interest.

His Majesty's Theatre
HAYMARKET.

Tues. Evening
Sept. 14, 1909.

STALL

Ten Shillings and Sixpence

No. M 7

This to be retained.



3724
1909
Waters, J.
Plays

ROYAL ADELPHI THEATRE.

WEDNESDAY, SEPTEMBER 15th, and EVERY EVENING at 8.30.

CHARLES FROHMAN

PRESENTS

THE GREAT DIVIDE

A Play in Three Acts,

By WILLIAM VAUGHN MOODY.

Ruth Jordan	.. .. ..	EDITH WYNNE MATTHISON
Polly Jordan	.. .. ..	LAURA HOPE CREWS
Mrs. Jordan	.. ..	ISABEL WALDRON
Phillip Jordan	.. .. ..	FREDERIC BURT
Doctor Newberry	.. .. ..	WILLIAM J. BUTLER
Winthrop Newberry	.. .. ..	CHARLES F. GOTTHOLD
Architect	.. .. ..	FRANK BROWNLEE.
Contractor	.. .. ..	ROBERT HERBERT
Dutch	.. .. ..	FRANK WELDON
Pedro	.. .. ..	ARTHUR BENTON
Lon	.. .. ..	J. HARRY BENRIMO
Burt Williams	.. .. ..	HENRY B. WALTHAM
Boy	.. .. ..	JAMES HAGAN
	AND	
Stephen Ghent	.. .. ..	HENRY MILLER

Act I. ... ... **Interior of Phillip Jordan's Cabin in Southern Arizona**

Act II. **In Front of Stephen Ghent's House on a Plateau in the Cordillera Mountains**

Act III. ... ... **Sitting Room of Mrs. Jordan's Home at Milford Corners, Mass**

Stage Manager ... ... } for Charles Frohman { ... FRANK BROWNLEE
Business Manager ... .. } { ... JAMES W. MATHEWS

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Business Manager ... (for Mr. Geo. Edwardes) ... MR. T. B. YOUNG

The play is undeniably moving and powerful, and its first act would stamp any writer as a dramatist of the first class. It is distingnished by primitivo passion and elemental chivalry. We are in Southern Arizona at the opening of the play, on the ranche of Philip Jordan, who has invested a small fortune in his venture. He has as his right hand his sister Ruth, who, notwithstanding the dour religious training of her childhood, is radiantly happy in the spacious life of the sierra, and realises to the full the poetry of the vast solitude in which she dwells. Young Winthrop Newberry, who is evidently in love with her, does not appeal to her. He is too "finished." She wants somebody less complete.

Left alone in the rude dwelling, Ruth has to face in the dead of night a couple of ruffians, who laugh at her puny efforts at defence and defiance, and then gamble for her. A third man enters. It is Stephen Ghent, a claim owner, somewhat less brutal, but callous and desperate under the influence of liquor. To him Ruth appeals. "Save me," she says, "and I will be yours." "It's a dead square deal?" he inquires. "Give me your hand on it." He then bargains with the baser scoundrels, who consider his first offer to them merely the price of an Indian squaw. One of them is content to be bought off with a necklace of nuggets, but the other will fight, and gets his quietus from the revolver bullet of Stephen, who returns from the chapparal wounded in the arm. He places the weapon in front of Ruth, who is writing to her people preparatory to departure with her captor. The girl puts the gleaming barrel to her temple, but her courage fails her. The man, unconcernedly smoking, breaks an ominous silence by the question "Why don't you shoot?" The degradation to which she has pledged herself is too terrible to bear; but she can neither immolate herself nor kill him. Entreaties and upbraidings do not soften him. There is no dallying with innocence; and the two pass out into the night to be married by civil contract before a justice of the peace. Unlike the peasant husband of Electra in the Euripides play, Stephen does not hold it shame to abase the woman who is his by compulsion.

On an isolated plateau in the Cordillera Mountains—a really beautiful stage picture with lovely lighting effects—in the second act we reach a higher plane of civilisation, and Stephen Ghent is cast in a more heroic mould. No longer the desperado, he becomes the chivalrous wooer of the woman he has taken for his own—the suppliant for the love for which his heart yearns. The thought of her ignominy is ever with Ruth. It chills and depresses her. His repentance, his humility, his rough tenderness, his plans for her greater happiness in a larger dwelling leave her cold, unsympathetic. She will not use his money, but works at mat weaving and basket making to maintain herself. It is while disposing of her wares at the hotel in the valley that she sees some of her people, who follow her. Neither her brother nor her former lover learn the reason of her strange departure from the ranche or her marriage, and from the former Stephen hears for the first time of Ruth's work and earnings. When alone, he questions her. The pent-up agony of her life wells forth in a torrent of reproaches. She has bought the necklace of nuggets—her price—which she throws at his feet. He offers her freedom, and even though she has told him in a very beautiful passage of the play that she is about to become the mother of his child, she leaves him to make her home with her people.

In the third act, the home of the Jordans in Massachusetts, Ruth is there with her baby, and her condition of health is alarming. Unknown to her, Stephen has been keeping the home going, for the Jordan family have been overwhelmed with misfortune. The cloud that has lowered so long over them is dispelled by Stephen's gift of property, formerly theirs, that has been bought by him and has become valuable. Ruth eventually falls into Stephen's arms when she learns that love—always the determining factor in a happy union—was after all the impulse that moved him to purchase her. As the play is closing Ruth winds the necklace round Stephen's neck, and the "wages of sin," as she has called it, becomes the talisman of a chastened affection, the pledge of a newer life, with love at its meridian.



HENRY MILLER
in
THE GREAT DIVIDE.

Waters, J.
Plays



Waters, J.
Plays

VAUDEVILLE THEATRE.

Sole Lessees and Managers ... ... A. & S. GATTI.

Under the Management of
Messrs. A. & S. GATTI.

On Thursday, September 16th, 1909, at 8 p.m.

And Every Following Evening, at 8.15 p.m.

Mr. GASTON MAYER presents

THE BRASS BOTTLE

A Farcical Play, in Four Acts,

BY

F. ANSTEY.

Characters.

Horace Ventimore	Mr. Lawrence Grossmith
Professor Anthony Futvoye	Mr. Alfred Bishop
Fakrash-El-Aamash	Mr. E. Holman Clark
Spencer Pringle	Mr. Rudge Harding
Samuel Wackerbath	Mr. Luigi Lablache
Rapkin	Mr. J. H. Brewer
Chief of Caravan	Mr. A. Spencer
Head Efreet	Mr. John Carey
A Waiter	Mr. Walter Ringham
Mrs. Futvoye	Miss Lena Halliday
Sylvia Futvoye	Miss Viva Birkett
Mrs. Rapkin	Miss Mary Brough
Mrs. Wackerbath	Miss Armine Grace
Jessie	Miss Gladys Storey
Zobeida	Miss Mabel Duncan

Synopsis of Scenery.

ACTS I. and II. - - - - *Horace Ventimore's Rooms*

There will be an Interval of Two Minutes after Act 1 and Eight Minutes after Act 2.

ACT III. *Scene 1* - - - - - - *Ventimore's Office*

Scene 2 - - - - - - *Futvoye's House*

There will be One Minute Interval between Scenes 1 and 2, during which the audience are requested to keep their seats. After Act 3, Eight Minutes.

ACT IV. *Scene 1* - - - - *Ventimore's Rooms*

Scene 2 - - - *"Pinafore" Room, Savoy Hotel*

There will be an Interval of One Minute between Scenes 1 and 2, during which the audience are requested to keep their seats.

The Play has been Produced (for Mr. Gaston Mayer) by Mr. FREDERICK KERR

Stage Manager ... } For Mr. GASTON MAYER { Mr. LOUIS MERCANTON
Assistant Stage Manager } { ... Mr. CLAUD VERNON

PROGRAMME OF MUSIC.

Overture ...	... "Haydée"	... *Auber*
Polish Dance ...	... ...	*Scharenka*
Selection ...	"Miss Gibbs" ...	*Caryll Monckton*
Ballet Music ...	... "Egyptien"	... *Luigini*

The Orchestra under the Direction of Mr Edward Jones.

Eastern Costumes designed by Comelli, made by B. & J. Simmons.
Ladies' Dresses by Jays. Furniture supplied by Oetzmann.

Ices, Tea, and Coffee can be had of the Attendants.

Refreshments supplied by Messrs. A. & S. Gatti, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.

Matinees every Wednesday & Saturday at 2.15

Prices of Admission.—Private Boxes, £1 1s. and £3 3s. Stalls, 10s. 6d.
Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s.
Pit, 2s. 6d. Gallery, 1s.
Doors open at 1.45 and 7.30. Commence at 2.15 and 8.
Telephone No. 3815 Gerrard.
Box Office (Mr. Arthur Frye) open from 10 to 10.

Business Manager { (for Messrs. A. & S. Gatti) Mr. HERBERT CLARK
(for Mr. Gaston Mayer) Mr. ALFRED COURTENAY

1909
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Plays

Nearly ten years have elapsed since Mr. F. Anstey published his amusing tale "The Brass Bottle"; and certainly it needed some courage to put the story on the stage. The incidents are so extravagant that it was to be feared that the fun might be considered childish. But this is where the logical art of Mr. Anstey comes in. Wildly as his imagination runs riot, it is always governed by dramatic consistency. Given his premises, and all that follows is quite natural. The story of *The Brass Bottle* has the advantage of dealing with fiction with which we are all familiar. Who has not revelled in the delights of Mr. John Lane's version of "The Arabian Nights" and followed the adventures of the Caliph Haroun al Raschid and the futures of Prince Ahmed and the Fairy Pari-Banou? As in so many other of his tales, Mr. Anstey has made his effect by the introduction of the supernatural into modern reality. A young architect, named Horace Ventimore, buys a brass bottle at a sale. It contains a rebellious Djinn, who has been so imprisoned as a punishment by the great Suleiman. The Djinn is immensely grateful, and showers on his releaser benefits which prove most embarrassing. A caravan of camels stops at the door of the London house, and slaves bring in dozens of bales containing jewels of fabulous size and value. At Horace's request these are removed, but the Djinn, not to be baulked, sends the young architect a rich client, Samuel Wackerbath, who gives him an order for a magnificent country mansion. But this is a mere nothing to the misguided generosity which follows. Horace's simple apartment is changed into a dazzling Moorish hall; and, when his sweetheart, Sylvia Futvoye, and his future father and mother-in-law come to dinner, they are served by slaves with an Oriental repast, including kibobs, which have to be eaten with the fingers. But the climax of Horace's dismay comes with the dance of Houris which follows the sweetmeats. When the most beautiful of these throws herself at his feet, clasps his knees, and hails him as her lord and master, Mr. Futvoye, who is a professor and understands Arabic, "puts the worst construction" on the incident; and even Sylvia can hardly believe that Horace is entirely true to her. The Djinn's well-meant generosity results in endangering his *protegé's* engagement and in giving an opportunity to another of Sylvia's admirers, a priggish young man named Pringle. But the Djinn still further embarrasses the architect. He brings Wackerbath to Horace's office, and on slight offence turns him into a dog and makes him run about on all fours; and when the Professor refuses to restore the seal of Suleiman which was on the bottle, the Djinn transforms him into a mule. Screamingly funny is the situation when the scientist, in the actual shape of the animal, speaks with the voice of the Professor and is heard kicking the furniture of his study to pieces in his anger. Appealed to by Pringle, the Djinn releases Mr. Futvoye from his quadrupedal form, and flies away through the air bearing Horace to his home. Here the Djinn, terrified by the signs of progress which he sees in London, resolves to return to his bottle, but before he does so he erases from the minds of the *dramatis personæ*, excepting Ventimore and Pringle, all recollection of the supernatural incidents which have occurred. This gives material for a very amusing last scene in the "Pinafore Room" at the Savoy Hotel. When Pringle tries to make merry at the expense of the Professor he is regarded by everyone as insane and advised to consult a doctor.

QUEEN'S THEATRE,

SHAFTESBURY AVENUE, W.

PROGRAMME

Under the Management of
Mr H.B. IRVING

WEDNESDAY, SEPTEMBER 22nd, 1909
and Every Evening, and SATURDAY AFTERNOON,
OCTOBER 2nd, and every SATURDAY AFTERNOON

Mr. H. B. IRVING

A New Play in One Act, by EDWARD DENBY,
founded on an incident in the late G. J. WHYTE-MELVILLE'S
Novel, "Holmby House," entitled:

"A Maid of Honour"

Oliver Cromwell		Mr. FRANK TYARS
General Harrison		Mr. B. A. PITTAR
Major Humphrey Bosville	(of Lord Bernard's Horse)	Mr. E. HARCOURT WILLIAMS
Captain George Effingham	of Cromwell's	Mr. STANLEY HOWLETT
Captain Hugh Trentham	Ironsides	Mr. H. C. HEWITT
Charles Stanford	(Orderly Officer)	Mr. J. PATRIC CURWEN
Mary Cave	(Maid of Honour to Queen Henrietta)	Miss DOROTHEA BAIRD

SCENE—A Room in "The Pied Bull" Inn on the Road between Oxford and Gloucester.

Scenery by G. SACKMANN.

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"The Bells"

So-and-so's Play
Adapted by Leopold Lewis, from "Le Juif Polonais"
or The Polish Jew

Mathias	Mr. H. B. IRVING
Christian	Mr. E. HARCOURT WILLIAMS
Father Walter	Mr. CHARLES DODSWORTH
Hans	Mr. TOM REYNOLDS
Dr. Zimmer	Mr. B. A. PITTAR
Notary	Mr. J. CASS
Fritz	Mr. ARTHUR CURTIS
President of the Court	Mr. FRANK TYARS
Clerk of the Court	Mr. J. PATRIC CURWEN
Mesmerist	Mr. FRANK COCHRANE
Catharine	Miss SUZANNE SHELDON
Sozel	Miss MAY HOLLAND
Annette	Miss PHYLLIS EMBURY

Act I. The Burgomaster's Inn
Act II. The Burgomaster's Parlour
Act III. The Burgomaster's Bedroom (The Dream)

Overture
Overture
Selection
Tableau

Mus. Dir. Mr. HAMILTON HAGUE

FIRST MATINÉE Saturday, October 2nd;
and Every Saturday at 2.30.

PRICE OF ADMISSION: Stalls [illegible] Balcony Stalls 3s each, Dress Circle 5s, Upper Circle [illegible] Pit [illegible] Gallery 1s
Private Boxes, One to Three Guineas.

200 DRESS CIRCLE SEATS at 5s. each.

Box Office Mr J. W. SHEPPARD Now Open. Telephone Gerrard 9137 Two lines

N.B. The bars are under the sole control of the management, and refreshments of the highest quality only are supplied, at moderate prices.

Acting Manager & Treasurer Mr W. J. CUNNINGHAM Stage Manager Mr. HAMILTON REYNOLDS
Assistant Acting Manager Mr. J. B. GLOVER Assistant Stage Manager Mr. HORACE COOK

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Plays

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DALY'S THEATRE

Every Evening and Matinee Every Saturday.

To-night, Saturday, September 25th, at 8 o'clock (1st Night)
(On this occasion the Opera will be conducted by the Composer).

MR. GEORGE EDWARDES'

NEW PRODUCTION

— THE —

DOLLAR PRINCESS

A Musical Play in Three Acts by
A. M. WILLNER and F. GRÜNBAUM.
Adapted for the English Stage by BASIL HOOD.
Lyrics by ADRIAN ROSS.
Music by LEO FALL.

Musical Director - - - - - - Mr. HAROLD VICARS

Stage Production by Mr. EDWARD ROYCE

BOX OFFICE (Mr. H. W. ANDERSON) **OPEN DAILY from 10 to 10.**

Private Boxes, £2 12s. 6d. to £3 3s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Upper Circle (Bonnets allowed) Front, 5s.; Other Rows, 4s.; Pit, 2s. 6d.; Gallery, 1s.

The "Dollar Princess" Novel, published by Messrs. Mills & Boon at 1/- net

. . Cast of the Play . .

Freddy Fairfax		Mr. ROBERT MICHAELIS
Mr. Bulger	(Confidential Clerk to Conder)	Mr. W. H. BERRY
Dick	(Cousin to Conder)	Mr. EVELYN BEERBOHM
John, Earl of Quorn ...	(Groom to Conder)	... Mr. BASIL S. FOSTER
Sir James McGregor ...	(Footman to Conder)	... Mr. WILLIE WARDE
Duke of Stonehenge ...	(Butler to Conder)	... Mr. F. J. BLACKMAN
Vicomte de Brésac ...	(Chef to Conder)	..Mr. GARNET WILSON
Lieut. Grant	(U.S.A.) ...	Mr. HAROLD DEACON
	AND	
Harry Q. Conder ...	(a multi-Millionaire)	... Mr. JOSEPH COYNE

Olga	... (a Lion Queen) ...	... Miss EMMY WEHLEN
Daisy	... (Dick's Sister) ...	Miss GABRIELLE RAY
Dulcie du Cros	(a Californian Girl)	... Miss MAY KINDER
Sadie Von Tromp ...	... (her Friend) ...	...Miss GLADYS COOPER
Lady Augusta		Miss PHYLLIS LE GRAND
Lady Dorothy		... Miss MAY HOBSON
Lady Gwendoline		Miss GERTRUDE GLYN
Lady Margaret		Miss MARION LINDSAY
Hon. Editha Dalrymple		...Miss DOLLY DOMBEY
	AND	
Alice	(Conder's Sister)	... ... Miss LILY ELSIE

ACT I.—Conder's House, New York - - - ALFRED TERRAINE
ACT II.—Garden Court, Conder's House - - JOSEPH HARKER
ACT III.—Freddy's Bungalow, California - - ALFRED TERRAINE

ACT I. Dresses by Madame ARQUA.
ACT II. Dresses at the Garden Party by MARGAINE LACROIX, Paris.
Dresses at the Reception designed and made by LUCILE, Ltd., Hanover Square, London.
ACT III. Dresses by MARGAINE LACROIX, Paris.
The Dresses of Miss LILY ELSIE and Miss GABRIELLE RAY by LUCILE, Ltd., and of Miss EMMY WEHLEN by PAQUIN, Ltd.
Gentlemen's Costumes by Messrs. JOHNS & BONHAM, BURKINSHAW & KNIGHT, MORRIS ANGEL and B. J. SIMMONS & Co.
Hats by ZYROT et CIE. and MAISON LEWIS.
Dresses from designs and suggestions by COMELLI.

By command of the Lord Chamberlain, the proscenium safety curtain is lowered daily in the presence of the audience, during the interval, so as to ensure the arrangements being in proper working order.

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1909
Waters, J.
Plays

The Dollar Princess has undergone a good deal of improvement since it was performed for the first time in England, at the Prince's Theatre, Manchester, on Thursday, Dec. 24, and, at present, its only fault is that it plays rather too long. This embarrassment of riches can, however, be easily altered; and Mr. Edwardes has certainly presented to his patrons an exquisitely delightful and attractive entertainment. *The Dollar Princess* is not a mere jumbio of songs and incidents; it has a humorous story, and bright and piquant dialogue; and the finale of the second act is spiritedly dramatic. The satire of the piece is none the less keen for being humorous. What can be more extravagantly ironical than the situation with which the action opens—the quick, vulgar, commonplace multi-millionaire, surrounded by art which he can neither understand nor appreciate, with a baronet for his footman, an earl for his groom, and a *soi-disant* Russian countess for his housekeeper? His sister Alice is prouder and less practical than himself, and has less sense of fun. So, when a young, well-groomed Englishman, Freddy Fairfax, comes to apply to Conder for a situation, she engages him as her private secretary for the pleasure of humiliating and mortifying him. But Fairfax is not to be put down; and Alice secretly admires his spirit. As she can neither make up her mind to dismiss him nor suppress him by her scorn, she allows him to remain in her service, and gradually falls in love with him. Matters between them are precipitated by Conder's cousin, Dick, bringing with him from Europe a lady who calls herself a Russian countess, but is really a female lion-tamer. Conder is delighted with her, and engages her as his housekeeper. Daisy, Dick's younger sister, has taken a fancy to the Earl of Quorn, her brother's head groom. So here we have three couples who are in Cupid's net. Matters are brought to a climax in the second act, when Conder proclaims his intention of marrying the Countess. This leads to Daisy proposing to Quorn, and marrying him off hand, but with the proviso that their union shall be one only in name. But Quorn, as soon as the ceremony is over, refuses to accompany Daisy on her "honeymoon" as a mere attendant; and when Alice, under the impression that she can buy, Fairfax as her husband, "like a painter or a clerk," proposes the match to him, he rejects her offer with scorn, and throws up his situation. She flies into a passion, and, after an hysterical outburst, faints, thus supplying an effective finale to the second act. The last takes place in Freddy's bungalow in California. He is now making money, and Alice comes to humble herself, and, by pretending that she has lost her fortune and asking him to engage her as his secretary, prepares an understanding which is reached the more rapidly because Fairfax makes her believe that he is attracted by another woman. Daisy repents of her solitary honeymoon, Olga confesses her imposture and is forgiven, and so the Conder family are happy at last.

A CENSORSHIP OF CRITICISM.

THE PRESS AND NEW PLAYS.

"WESTMINSTER GAZETTE" AND "THE DOLLAR PRINCESS."

Oct 14 1909

When, some years ago, owing to a postal miscarriage, the *Westminster* notice of a new piece at a certain theatre failed to appear in our first edition, the manager sent post-haste a message to our commercial department intimating that as a consequence he proposed to withdraw all his advertisements from our columns forthwith. We recall the episode to-day as an appropriate introduction to the remarkable correspondence which follows, and from which it will be seen that Mr. George Edwardes has thought fit to resort to the same procedure under circumstances which raise a question of more general and public interest. With such elucidatory comments as accompany it, the correspondence speaks for itself. Enough, therefore, by way of further preliminary, to say that we have adopted the course of publishing it as a means of calling attention to a matter in which the public at large as well as the Press has a vital concern.

The correspondence begins with the following letter, written from Daly's Theatre Offices, 31, Lisle-street, under date of September 30, by Mr. Edwardes. The letter, we may add, is marked "Private and not for publication," but we informed Mr. Edwardes at once that in a case of this kind we could not consent to be bound by any such reservation. Mr. Edwardes writes:

Sir,—I make it an invariable rule never to question any criticism of my plays in the newspapers; but, having read the notice of your critic—"H. A. S."—of "The Dollar Princess" (September 27) and of "The Mountaineers" (September 30) in the "Westminster Gazette," I am compelled to break my rule and to ask your attention to what I consider is a most unfair, gratuitous, and unjustifiable attack upon my play and upon Captain Basil Hood, its adapter. Your critic, of course, is quite entitled to his opinion that "The Dollar Princess" is "a most tiresome book," although I may remark that his view was not generally shared by others; but that he should think it necessary to revert to this play again in order to attack it in his notice of "The Mountaineers" in your issue of to-day shows that he can be actuated only by malice and spite, and by no other motive.

As I am entitled to consider that within reasonable limits a newspaper may be of assistance to a theatrical manager through its advertisement columns, and as it appears to me to be an anomaly to advertise in one column and to be attacked in another, and as your contributor appears to have gone out of his way to try and injure me in my business by a perfectly unnecessary and dragged-in attack in a second notice, I have instructed the managers of my various theatres to withdraw my advertisements and to cease my connexion with your journal—as it has now become a menace to me.

I must apologise for the length of this letter, and I hope under the circumstances you will not consider the course I am taking an unreasonable one.—I am, Sir, yours obediently,

GEO. EDWARDES.

Almost simultaneously we received the following letter from Messrs. Stanley, Woodhouse, and Hedderwick, solicitors:

We have been consulted by our client, Captain Basil Hood, the author of the English version of "The Dollar Princess," now being performed at Daly's Theatre, in reference to the notice of its first performance appearing in your issue of the 27th ult., which he thinks, in so far as it refers to his work, exceeds the limits of fair criticism and is calculated to convey an unjust and damaging impression of his work. We observe your critic says: "Half a dozen performers of this class, backed by a gorgeous setting and taking music, can carry off the most tiresome book, and it is really wonderful how they do it. Read in cold print the lines allotted to them, and it is impossible to believe that the thing could be accomplished." Captain Hood complains that to describe his work in these terms is in no way justified and fair, and goes beyond the limits of fair criticism. We feel sure that you will appreciate that such a reference to Captain Hood's work must be calculated to do him serious injury in his profession, and entitles him to ask for amends to be made.

Eulogy With Slight Reservations.

Now, dealing with Mr. Edwardes first, what was the actual character of the notice of which he complains? From his letter the uninstructed reader would gather that it was severely condemnatory. Few certainly would suspect that, in point of fact, it was in the main highly favourable and even enthusiastic. Thus our critic wrote, among other things:

In the result the whole thing was a roaring success, because its music is so charming, because it is mounted so sumptuously, and played by such popular performers. . . . As to Dr. Leo Fall's music, it is decidedly superior to that usually encountered in works of this class. . . . As to the mounting of the work, nothing more beautiful in the way of scenery, dresses, and the rest has ever been witnessed even in latter-day musical comedy. . . . The reception of the work was enthusiastic in the extreme.

And so on and so on.

But there was a fly in the ointment. Our critic did not think much of the book of the piece, and dared to say so, and on this account Mr. Edwardes sends us the extraordinary letter which we have quoted. On the strength, that is to say, of a single passage in a long and mainly eulogistic notice, taken in conjunction with a passage which does not please him in another notice of a rival production, Mr. Edwardes does not scruple to launch one of the gravest charges which it is possible to make against a critic in his professional capacity by means of a "private" letter to the editor and at the same time intimates to the journal which he represents that he proposes to withdraw the advertisements for his three theatres. We do not know what Mr. Edwardes's views on the subject may be, but we fancy that the plain man will be disposed to characterise this proceeding in rather blunt terms. Certainly it is a kind of action which it seems to us highly necessary to resist as a public duty, in the interests of criticism and of the liberty of the Press.

The Reply of the "Westminster Gazette."

We sent Mr. Edwardes, accordingly, the following reply:

Sir,—Your letter greatly puzzles me, for until I received it I was honestly under the impression that our critic's notice of "The Dollar Princess" was about the handsomest eulogy of a musical comedy that we had ever published in the "Westminster Gazette." I have read it again, as well as the cross-reference to it in the other notice, and I cannot imagine how malice could be imputed to a critic who speaks in these terms of the performance. He does, indeed, express his opinion that the book is not the equal of the music and setting, but if a critic may not say that without being charged with malice, there remains nothing that he can say.

You will, I am sure, not expect me to discuss this matter with you as if it were a question of advertisement. But when you write to an editor that a critic is actuated by "malice and spite, and no other motive," you do him a great injury, for, if the editor believes you, it must ruin him in his calling. I do not wish to say anything hastily about this incident, for I hope, on reconsideration, you will not persist in this charge; but I have the writer's interests to consider as well as the interests of the "Westminster Gazette," and I think you will see on reflection that a letter of the kind you have addressed to me cannot be a private matter between you and me.—Yours faithfully,

EDITOR.

Mr. George Edwardes' Position.

This brought a further letter from Mr. Edwardes, dated October 2, in the course of which he explained:

I would have left your critic's remarks unanswered had he not seen fit to make a further attack under cover of a notice of another play. If he had given as his opinion merely that the "book is not the equal of the music and the setting," as you say in your letter, I should not have written to you; but in his notice of "The Mountaineers" he writes: "Not here are dashing show ladies in costumes by Paquin and Lucile; not here are irresponsible comedians who rarely deviate into the text set down for them; not here those miscellaneous songs and turns whose only common element is their irrelevance to the story. Such things may be well enough in their way, but at the Savoy they have no use for them. Here they believe in a 'straight' book, a 'straight' score, and the rigour of the game." Taken with the context in which this theatre is particularly mentioned, I believe you must agree that this passage was either meant to bring the methods of my theatre into contempt, or, if your critic claims that this was not so, then his phrases were most unfortunately expressed, and I should not have attributed the motives which I did, and of which you complain, had it not been for the unusual and totally unnecessary references to this theatre implied in the contemptuous remarks contained in his notice of "The Mountaineers."

In reply to this our critic writes:

I think Mr. George Edwardes does less than justice both to himself and to his play in assuming that the words from my notice of "The Mountaineers" which he quotes were intended to apply to "The Dollar Princess." So far as I am aware—and Mr. Edwardes will correct me if I am wrong—it would not be true to suggest of "The Dollar Princess" that it contains either "irresponsible comedians" or "miscellaneous songs and turns" of the sort referred to. Certainly it was not my intention to make any such suggestion when penning the remarks in question, which were designed to have a general, not a special, application. In a word, Mr. Edwardes seems to have made the mistake of putting on a cap not intended for him, and then to have cried out because it does not fit.

We wrote accordingly to Mr. Edwardes in this sense, adding:

The passage is in any case perfectly genial and good-natured, and I cannot imagine how any charge of malice against the critic could be founded on it. You will, I am sure, agree with me that this correspondence raises a point of great importance to our critic personally and to theatrical critics in general—a point which I think can hardly be disposed of in correspondence between you and me.

To this letter we have received a reply from Mr. Edwardes, dated October 6, in which he says:

Dear Sir,—At the risk of being considered pertinacious I must reply to your letter of the 5th. I am bound, of course, to accept your critic's assurance that the passage I quoted "had no reference to any production of 'mine'; but will you allow me to point out to you that there was no play produced in London between "The Dollar Princess," September 25, and "The Mountaineers," on September 29: that the announcement was inserted in my programmes at Daly's that the dresses of the ladies were by "Paquin and Lucile," amongst others; that your critic uses the names of these very firms; and that they do not, I believe, appear in this conjunction in the programmes of any other theatres; so that the conclusion was forced upon me that his strictures could refer to no other theatre but Daly's?

I note what you say about the "straight" book, but there were also the phrases "miscellaneous songs and turns whose only common element is their irrelevance to the story," and "the vigour of the game"—surely, if my premisses were correct, implying that we do not play it here!

The letter goes on to proffer an invitation to the editor to visit the theatre, although any opinion that he might form would obviously have no bearing on the question whether the critic was entitled to say what he did.

The Limits of Criticism.

Captain Hood's case may be dismissed more briefly. Indeed, we hardly gather that he expects us to take it very seriously. His suggestion that the limits of fair criticism were exceeded by such sentences as he quotes is, in truth, absurd. If a critic cannot say that a musical comedy libretto is not a miracle of wit and humour, or even go further and venture the opinion that it is tiresome, what may he say? At the same time, while he is quite prepared to justify every word of his article, our critic points out that the particular passage alluded to was intended, as the context shows, in a general sense, and not as a specific reference to "The Dollar Princess," and if, therefore, it is any solace to Captain Hood's wounded feelings to know this, we have pleasure in making the explanation.

Otherwise we have nothing to withdraw or explain, and having set forth the facts we are content to leave the matter to the judgment of the public, with the single observation that, for our own part, we cannot but regard the whole episode as an unwarrantable attempt to curb the free expression of honest opinion in the Press, and as such deserving of all the publicity which can possibly be accorded.

Mr. George Edwardes's Letter.

We have received the following letter to-day:

Sir,—From the comments in your own and other journals, it is plain that you have successfully fostered the misunderstanding that I made a complaint in consequence of your original criticism of "The Dollar Princess," and withdrew my advertisements in consequence of your critic's remarks in that notice. I challenge you to produce a particle of evidence for such statements from my letters, either as written by me or as edited by you, with material omissions, for unauthorised publication. What I complained of, and still complain of, is the insertion, in a notice of another play at another theatre, of a succession of sneers, which obviously referred to "The Dollar Princess," and which your critic had not embodied in his notice of that piece. Honest criticism, however unfavourable, is privileged; but to make the criticism of one play the vehicle for attacking another is surely outside the limits of fair comment.

I must repeat emphatically that, as you are well aware, I took no action and made no complaint in consequence of your original notice of "The Dollar Princess," though you seem to have misled your correspondents into this false view of the case. It was not till the allusions to "The Dollar Princess," under cover of the criticism on "The Mountaineers," that I first wrote to complain. May I say, in conclusion, that as you have published the correspondence without my permission, it would have been as well to publish it in a complete form?—I am, Sir, your truly,

October 16. Geo. Edwardes.

[Mr. George Edwardes here insinuates something that is contrary to fact. We published three letters of his—the first in full, the second with two or three lines of opening omitted which made absolutely no change in the sense or the argument, and the third without the terms of an invitation to ourselves to visit the theatre. There was no material omission. Nor have we fostered any misunderstanding. We have left the letters to speak for themselves, and our correspondents and contemporaries have formed their own judgment upon them.—Ed. *W.G.*]

Captain Basil Hood and His Position.

Sir,—I thank you for having given prominence yesterday to my letter, in which I was enabled not only to acknowledge your courteous assurance that your critic did not intend the words I had complained of to apply to my work, but also to put right a probable misunderstanding with regard to my attitude. To that letter you appended a comment which impels me to ask that your courtesy to me may be for a little while continued.

You say, "At the same time we must add that had our critic desired to apply the words he used specifically to 'The Dollar Princess,' or any other particular play, he would have been entirely within his rights."

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1909
Waters, J.
Plays

Will you allow me to ask you, as politely as may be, whether that statement is more than an expression of opinion, and, if not, whether it may not possibly be erroneous?

For it appears to me that no dramatic critic of experience could or would venture to pronounce judgment on the inherent value in the "cold print" of a stage play, in order to contrast it with the patent result obtained by its performance, without having ever seen the material he was criticising.

Yet your critic, "H. A. S.," wrote: "Read the lines allotted to them in cold print, and it is impossible to believe that the thing could be accomplished."

And you, Sir, deliberately say that "if he had desired to apply the words to my work" (the manuscript of which he has not seen) "he would have been entirely within his rights." I beg your leave respectfully to differ from you, and to say that he would have done what no dramatic critic who respects himself would do.

And in connexion with this argument, which concerns a question of some importance to dramatic authors, will you now state whether it is true, as announced in an important journal of to-day, that your critic "H. A. S." is not the dramatic critic, but the musical critic, of your paper? I feel that I can rely upon your sense of fairness and pertinency to grant me the space for this letter in its entirety, even if it exclude some irresponsible impertinences of pseudonymous correspondents.—I have the honour to be, Sir, your obedient servant, Basil Hood.

October 17.

[Certainly "H. A. S." is also the musical critic of the "Westminster Gazette," but that does not prevent him from being able to form an intelligent judgment either of the libretto of an opera or of the "book" of a musical comedy. A critic clearly does not need a manuscript before him to enable him to say that the lines without the music and the acting would make a flat performance.—Ed. "W.G."]

Mr. George Edwardes Again Replies.

We print to-day a further letter from Mr. George Edwardes, whose notepaper has the printed information that "business letters should not be marked private":

Sir,—As to the importance of the omitted lines of my second letter to you, I fear I must differ from you. These lines made it perfectly clear that I was *not* writing "in complaint of the reference to the libretto of 'The Dollar Princess' in the 'Westminster Gazette.'" I wrote to complain of disparaging references to "The Dollar Princess" in your critic's notice of "The Mountaineers." These allusions could not be called "a fair, impartial, and carefully weighed criticism" of anything—if it was criticism at all. The "misunderstanding" that you have "fostered" is, simply, that my action was taken in consequence of your critic's original notice of "The Dollar Princess." You did not leave "the letters to speak for themselves," but commented on them in a manner calculated to mislead your readers, and the judgment that some of your contemporaries have formed in consequence is evidently founded on the comments and not on the text.—I am, Sir, yours truly,

Geo. Edwardes.

Daly's Theatre Offices, 31, Lisle-street, London, W., October 18.

[We can leave our readers to judge for themselves regarding the importance of the omitted lines, which we give below in italics. Mr. Edwardes knows that there was no disparaging reference to "The Dollar Princess" in our notice of "The Mountaineers," and that he simply chose to construe a perfectly general reference to musical comedy of a kind as applying to the kind of musical comedy offered by himself. The construction put upon the sentence by Mr. Edwardes was an impossible construction, as we explained to him at the time, and it does not become more possible by repetition.

Mr. Edwardes's letter of October 2 read:

I am obliged for your polite reply to my letter, but I fear you must have misunderstood it or that I did not make my point very clear.

I did not at the time write to you in complaint of the references to the libretto of "The Dollar Princess" in the "Westminster Gazette," and I would have left your critic's remarks unanswered had he not seen fit to make a further attack under cover of a notice of another play.

It will be seen that the omitted portion is practically repeated in the words that immediately follow, and that were printed by us.—Ed., "W.G."]

Ourselves and Mr. Edwardes.

The following letter appears in the "Times" this morning:

Sir,—Mr. George Edwardes's letter published in your issue of yesterday would leave the reader to infer that the "Westminster Gazette" had suppressed a material part of his complaint. To prove that this is not the case will you kindly let me continue the extract which he sends you from his letter of October 2 one sentence beyond the point at which he breaks off:

I am obliged for your polite reply to my letter, but I fear you must have misunderstood it or that I did not make my point very clear.

I did not at the time write to you in complaint of the references to the libretto of "The Dollar Princess" in the "Westminster Gazette," and I would have left your critic's remarks unanswered had he not seen fit to make a further attack under cover of a notice of another play.

The portion in italics was omitted, but the remainder of the letter was quoted verbatim. No attempt whatever was made on our part to conceal the fact that Mr. Edwardes regarded the second notice as being a material part of his grievance. In that notice our critic incidentally analysed the various types of musical comedy now in vogue, without censuring any of them, and, except for the inclusion of the Daly's type in his enumeration of the types, without any reference to Mr. Edwardes or his productions. Mr. Edwardes has chosen to apply a portion of this to "The Dollar Princess," and if he thinks the cap fits, I cannot, of course, gainsay him. But in effect it makes little difference whether the original sin, for which the critic and the newspaper are to be penalised, resided in the original notice or in the constructive treason of the supposed cross-reference. I am, yours faithfully,

The Editor, "Westminster Gazette."

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THE DOLLAR PRINCESS

SUPPER,

TO

THE AUTHORS AND COMPOSER,

BY

GEORGE EDWARDES.

CARLTON HOTEL AND RESTAURANT.

SATURDAY SEPTEMBER 25.h. 1909

"THE MOUNTAINEERS."

Romantic Comic Opera, in Three Acts, Book by Guy Eden and Reginald Somerville, Lyrics by Guy Eden, Music by Reginald Somerville, Produced at the Savoy Theatre on Wednesday, Sept. 29.

SAVOY THEATRE.

Manager - - - - - - - - - - Mr. C. H. WORKMAN.

TO-NIGHT AT 8.15,

A new Romantic Comic Opera

In Three Acts, entitled

THE MOUNTAINEERS

The Book by GUY EDEN and REGINALD SOMERVILLE.
Lyrics by GUY EDEN.
Music by REGINALD SOMERVILLE.

Pierre ...	*(Chief Custom House Official)* ...	Mr. C. H. WORKMAN
Fritz ...	*Rival Lovers of Clarice*	Mr. CLAUDE FLEMMING
Conrad ...		Mr. LAURENCE LEGGE
Gustave ...	*(a Custom House Officer)* ...	Mr. REGINALD LAWRENCE
Sergeant Frederico		Mr. FRANK PERFITT
Louis ...	*Custom House Men*	Mr. A. WELLTON FORDHAM
François		Mr. SYDNEY ASHCROFT
A Priest	*Passengers by the Diligence*	Mr. A. EVERETTE
Citizen		Mr. D. FERGUSSON
Clarice	*(Pierre's Daughter)* ...	Miss ELSIE SPAIN
Annette ...	*(a Village Coquette)* ...	Miss JESSIE ROSE
Miss Spinifex	*(a Travelling English Spinster)*	Miss KATE FORSTER
Yvonne ...	*Village Maidens*	Miss RUBY GRAY
Armandine		Miss MABEL BURNEGE
Celestine		Miss GLADYS LANCASTER
Noelie ...		Miss HILDA VINING
Yvette ...		Miss JOSSET LEGH
Prudence ...	*(Maid to Miss Spinifex)* ...	Miss MARJORIE DAWES
Bridesmaids		Miss FAY TEMPLE
		Miss GIOVANNO BOTTO

Chorus of Villagers, Market Women, Custom House Officers, and Soldiers.

Acts I. and III. .. **A Frontier Alpine Village** *(W. Raphael)*
Act II. .. .. **Interior of Pierre's Chalet** *(W. Raphael)*
A few weeks elapse between Acts II. and III.

MATINEE EVERY SATURDAY AT 2.15.

Business Manager .. .. .. **Mr. Harry P. Towers.**

The enthusiastic applause which was evoked by the new opera at the Savoy Theatre on Wednesday evening was an eloquent testimony to the pleasant inventions of its author and composer, and if a first-night reception be any guide as to the future fate of a piece, *The Mountaineers* ought to have a good run. It belongs to the class called in France *opéra comique*, which is something between grand opera and comic opera, having a romantic and serious story, embellished with incidental drolleries. The story is of Fritz and Conrad, lovers of Clarice, the belle of a Swiss village, the daughter of a Custom House official named Pierre. Fritz is big and burly; Conrad is refined and well-bred. It is the custom in that locality for suitors for a lady's hand to ascend the highest peak of the neighbouring mountain, and bring to her a sprig of edelweiss; and Clarice sends her two swains on the dangerous errand, though a storm is threatened and there is great risk in an ascent. Conrad goes up, but faints and falls by the way. Fritz calls at Pierre's chalet, and is asked by the father of Clarice to follow and bring back Conrad, who, Pierre says, must be half-buried in the snow that is falling. Clarice falls asleep by the fire, and dreams that she sees Fritz rescue Conrad on a mountain path. Fritz returns, having saved his rival, but he scorns Clarice's love, and with this emotional situation the second act ends.

In the third, Pierre woos and wins Miss Spinifex, a rich English spinster, who has come to the village *per* diligence, and Fritz and Clarice, who have been reconciled, are also to be wed. But as they come from the church after the ceremony they see a smart sergeant called Frederico, who has arrived to fetch Fritz—who is a reservist—for active service. Clarice is in despair; but Conrad repays Fritz for saving his life on the mountain by offering himself as a substitute, his sacrifice ensuring the happiness of the wedded pair.

The libretto of *The Mountaineers* is written in a spirit of bright pleasantry, and a cheerful current of verbal wit flows through its pages. Especially praiseworthy is the manner in which Mr. Guy Eden has supplied the lyrics. The rhymes ripple agreeably; and the verses are penned with brisk facility and happy expertness. Their excellence has, doubtless, much to do with the musicianly merit of Mr. Reginald Somerville's score. The music is most enjoyable, and frequently rises to the level of excellence which evokes encores. While no number is especially and exceptionally memorable, all creats an impression of a worker who is master of his craft.

TO-NIGHT AT 8 O'CLOCK,

CHARLES FROHMAN

PRESENTS

SMITH

A Comedy in Four Acts by

W. SOMERSET MAUGHAM.

Thomas Freeman	Mr. ROBERT LORAINE
Herbert Dallas-Baker, K.C.	Mr. FREDERICK VOLPE
Algernon Peppercorn	Mr. A. E. MATTHEWS
Fletcher	Mr. PERCY GOODYER
Mrs. Dallas-Baker	Miss KATE CUTLER
Emily Chapman	Miss EDYTH LATIMER
Mrs. Otto Rosenberg	Miss LYDIA BILBROOKE
Smith	Miss MARIE LOHR

Acts I., III. and IV. ... Mrs. Dallas-Baker's Flat, Crediton Court, Kensington—The Drawing Room

Act II. ... ... The Dining Room

The Play produced under the direction of Mr. DION BOUCICAULT.

The Scenery painted by Messrs. W. HANN & SON.

The Dresses and Hats by Madam HAYWARD, New Bond Street, except Miss Cutler's Hats furnished by the MAISON LEWIS, Regent Street.

Furniture by Messrs. OETZMANN & CO., LTD., Hampstead Road.

PROGRAMME OF MUSIC.

Musical Director—Mr. HERBERT F. HAINES.

OVERTURE	"Comedy"	*Oskar Borsdorf*
SELECTION	"The Arcadians"	*Monckton-Talbot*
a. INTERLUDE	"Chinese Festival"	*W. Pickard*
b. MORCEAU CHARACTERISTIQUE	"The Busy Bee"	*Bendix*
c. HUMORESQUE		
SELECTION	"Our Miss Gibbs"	*Frederick Rosse*
MARCH	"Dandy Dan"	*Carvill*
		Glover

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Acting Manager - - - - (For Charles Frohman) - - JAMES W. MATTHEWS

Stage Manager - - - - - - - - CLIFFORD BROOKE

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

Business Manager - - (For Comedy Theatre) -- LEONARD LILLIES

"SMITH."

Four Acts, by W. Somerset Maugham, at the Comedy Theatre on Thursday,

...n dramatists are certainly determined ...thing in their power to increase the ...*Mid-Channel* is a sermon on sterility; ...erset Maugham, in his comedy entitled ... was produced at the Comedy Theatre ..., emphasises the fact that an indiffer... joys is one of the strongest signs of ... society. His apostle is Thomas Free... after failing on the Stock Exchange, ...led to Rhodesia, whence he returns ... absence. He is greatly surprised at ... which he finds have taken place in ...and customs of his relations and their ...is sister, Mrs. Dallas-Baker, is the wife ...ly barrister with a good practice, and ... be "smart." She has declined to have ..., as that would interfere with her en... and she has the usual platonic cicisbeo ...n Peppercorn, a contemptible creature, ...n the generosity of the married women ...ty he flatters by his attentions. Mrs. ...er is devoted to bridge; and amongst ... playmates at this seductive game are ...pman, now a spinster of thirty, who ...man when he lost his money on the ...hange, and Mrs. Otto Rosenberg, the ... wealthy German Jew. Mrs. Rosenberg ...—the Jews are notoriously philoprogeni... he does not nurse her baby. Freeman ...sed at the view of life taken by these ...d endeavours to convert them to a ...ne. He is not at first successful. He ... attempt to induce Mrs. Dallas-Baker to ...r Algernon; and, when he appeals to ...er for support he is met with lazy in...

The only person in the household ...eman can admire is a very pretty and ... maidservant named Smith. Mrs. Rosen... ...y falls dangerously ill, but Mrs. Dallas... ...presses the telegram that would have ... Mrs. Roseaberg from being a fourth at ...-table. When the baby dies the mother ... shocked, and resolves to renounce ... be more maternal. Emily Chapman, a ... mysterious and subtle character, has ...to get Freeman to renew his offer of ...but her better nature triumphs, and she ...hat, instead of, as she had pretended, ... to him in his absence, she has been ...ged. She gives him his liberty, and ...ustralia to do useful work. Algernon ..., having found an American girl with ...ear who is willing to marry him, leaves ...s-Baker for "metal" more attractive. ...le circle is broken up; and Freeman, re... ... his Rhodesian farm, takes with him ...o has refused to wed him for some time ...t of the difference in their respective

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"THE MUSICAL MARTIANS."

OR, THEN THE BAND PLAYED."

Piece, in One Act, Produced at the Aldwych Theatre on Monday, Oct. 4.

Myrene .....Miss Vera Dorian
Naxia .....Miss Dulcie Garland
Oubietas .....Mr. Niels H. Gade
Harry Rivers .....Mr. Henry Gurney
Chippers .....Mr. Arthur Leslie

Mr. Philip Yorke commenced his season at the Aldwych Theatre on Monday with the Band of the American National Guard, consisting of fifty performers. During most of the evening the band played from a position on the stage, where, at intervals, a short play was proceeded with. The "Martians"—Myrene, a young Princess, Naxia, her mother, and Oubietas, an inventor, arrive on an airship, which descends in the gardens of the International Exhibition. Harry Rivers, a bandsman, falls in love with Myrene, and wooes her, chiefly in song. Chippers, a chauffeur, chats pleasantly with the Martians, and gives them imitations of Mark Sheridan and Wilkie Bard. In this sketch Miss Vera Dorian looked pretty as Myrene, and acted with grace and archness. Miss Dulcie Garland was efficient as Naxia, and Mr. Niels H. Gade was careful and competent as Oubietas. Mr. Henry Gurney as Harry Rivers gained an encore for his fine and earnest singing of "For you alone," by Henry Gethel, and Mr. Arthur Leslie enacted Chippers with smartness and vivacity. The programme of music performed by the band included Suppé's overture "Morning, Noon, and Night in Vienna"; "Plantation Melodies," introducing "My Old Kentucky Home," "The Old Folks at Home," "Old Zip Coon," "Poor Old Joe," "Old Virginny Essence," "Dixie" (with variations), and "Massa's in de cold, cold ground"; a march, "The Tiger's Tale"; a Serenade, "When Malindy Sings"; a scena, "The Water-Melon Fête," all by Thurban; and a Suite by Sousa called "Three Quotations," including "The King of France with twenty thousand men marched up the hill and marched them down again," "I, too, was born in Arcadia," and "In darkest Africa." Mr. A. Wadsworth gave a xylophone solo, "Souvenir de bad Konigsborn," by Morgelt, which was encored, and an American sketch, by Douglas, *Uncle Pete's Birthday*, had the following synopsis:—Dawn, Four o'clock, Preparing for the Festivities; At the Party; A Dance; Song, "If the man in the moon were a coon"; Uncle Pete obliges with a Shuffle; song and chorus, "Shine, shine, moon"; Uncle Pete sings "Yankee Doodle"; Big-boot dance, Break-up of the party, finale. Most of these selections were of a "popular" character, and involved much sand-paper rubbing, and interjectional assistance from the members of the orchestra. The loudest applause evoked was won by the performance of Tschaikowsky's "1812," which was given with great spirit. The National Guard Band is energetic and able, and its "attack" is excellent. It performed the more pathetic selections with intense feeling and expression. It was admirably conducted by Mr. John Coughlin, and encores were numerous. A dramatic item of the entertainment was the play by Robert Hilton and Granville Bantock, entitled *Salome*. In this Mr. Robert Hilton enacted Herod with earnestness, dignity, and power; and Miss Mabilia Dariel displayed much dramatic and mimetic ability as the seductive Salome, especially in the scene in which she strokes with her palms the sword that has executed John the Baptist, and dances around literally "red-handed." Mr. Heath Haviland as the Astrologer pleaded the cause of decency to the infatuated monarch with much earnestness and expression.

Ended Oct 9

THE EMPIRE.

On Saturday, October 9, was produced here a dramatic ballet, in six scenes, by Lieut.-Col. Newnham-Davis and C. Wilhelm, music by Cuthbert Clarke, produced, and the dances arranged, by Fred Farren, the entire production designed and supervised by C. Wilhelm, entitled:—

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"ROUND THE WORLD"

(IN A MONTH)

THE STORY OF A WAGER.

A New and Original Dramatic Ballet, in Six Scenes, by Lt.-Col. NEWNHAM DAVIS and C. WILHELM.
Music by CUTHBERT CLARKE. Produced and the Dances arranged by FRED FARREN.
The entire Production, designed and supervised by C. WILHELM.

Dresses executed by Miss HASTINGS and MORRIS ANGEL & Co. Machinist, W. SHILLDON
Properties by P. GRIEVESON. Electrician, C. WINTER. Wigs by CLARKSON.
Automobile by THE VINOT Co.

Stage Director - - SPENCER BARRY.

CHARACTERS.

READY (Chauffeur to Capt. Beresford) ... **Mr. FRED FARREN**
CAPTAIN JACK BERESFORD ... ... Mr. NOEL FLEMING
COUNT WARASDIN ... ... Mr. TOM WALLS
DON MIGUEL (of the Argentine Republic) ... ... Mr. JAMESON
DOÑA DOLORES (his Ward) ... ... Miss UNITY MORE
THE GRAND DUKE BASIL ... ... Miss F. MARTELL
TZABOR (Proprietor of a Troupe of Gipsy Dancers) Mr. L. HUNTER
DMITRI (Natalia's young Brother) ... ... Miss PHYLLIS BEDELLS
STATION MASTER ... ... Mr. GIRARD
KOMAZO (Keeper of a Tea House, Tokio) ... ... Mr. PERKINS
SATSUKI (Principal Geisha) ... ... Miss E. COLLIER
ONE-EYED JACK (a 'Frisco Desperado) ... ... Mr. B. FORD

AND

NATALIA (a Russian Gipsy Girl) ... ... **Mlle. LYDIA KYASHT**

Flower-Girls, Newsboys, Riviera Visitors, Russian Bridal Party, Cossacks, Gipsies, Moujiks, Moscow Populace, Mongols, Mousmées, Geisha, Rickshaw Runners, Cowboys, Coolies, &c., &c., by Misses H. EDWARDES, MACFARLANE, COURTLAND, PAVER, OSMOND, BANKS & HILL. CUNNINGHAME, G. TREE, THORPE, DAWSON, ROLLERICHT, KAYGILL, PASTON, and the Ladies and Gentlemen of the CORPS DE BALLET

Scene 1. MONACO. The Grounds of the Automobile Club, overlooking the Bay of Monte Carlo. (*K. McCleery.*)
Scene 2. MOSCOW. The Place Krasnaia, on the occasion of a National Fete.—(*J. Harker.*)
Scene 3. On the Siberian Railway. (*J. Harker.*)
Scene 4. TOKIO. The Garden of Ten Thousand Joys.
The Miyako-odori Cherry Blossom Festival.—(*K. McCleery.*)
Scene 5. 'FRISCO. "One-Eyed Jack's" Saloon.—(*Julian Hicks.*)
Scene 6. LONDON. Foyer of the Empire Theatre.—(*A. Toovatt.*)

DANCES.

Scene 1. Dance of Flower Girls and Newsboys
Scene 2. Russian Bridal Dance
Ensemble—Cossacks and Country Girls ... THE CORPS DE BALLET
Pas Seul ... Solos by Misses COURTLAND and PAVER
Gipsy Dance ... **Miss PHYLLIS BEDELLS**
Eccentric Dance ... Misses OSMOND, HILL, BANKS and CUNNINGHAME
Danse Tzigane (*Music by Brahms*) ... **Mr. FRED FARREN**
National Dance ... **Mlle. LYDIA KYASHT**
Scene 4.—Ensemble ... M. PESHKOFF
Valse Anglaise ... MOUSMÉES and RICKSHA BOYS
Pas Comique ... **Mlle. LYDIA KYASHT**
Festival Dance ... **Mr. FRED FARREN**
Fantaise Japonaise ... THE CORPS DE BALLET
Scene 5.—Duo Mexicain ... **Miss PHYLLIS BEDELLS**
... **Miss UNITY MORE and Mr. FRED FARREN**

TO-NIGHT, TUESDAY, OCTOBER 12TH, 1909, AT 9 O'CLOCK,
AND EVERY FOLLOWING EVENING,

HERBERT TRENCH
PRESENTS

DON

A Comedy in Three Acts, by RUDOLF BESIER.

Canon Bonington, *Rector of Oldwick*	JAMES HEARN
Stephen Bonington, *his Son*	CHARLES QUARTERMAINE
General Sinclair	DAWSON MILWARD
Albert Thompsett	NORMAN MCKINNEL
Mrs. Bonington	FRANCES IVOR
Mrs. Sinclair	CHARLOTTE GRANVILLE
Ann Sinclair, *her Daughter*	ELLEN O'MALLEY
Elizabeth Thompsett	CHRISTINE SILVER
Fanny	AMY LAMBORN

Acts I. and II. ...	The Drawing Room, Oldwick Rectory
Act III.	The Rector's Study

The action of the Play is continuous throughout. *Time—Late Afternoon.*

The Play produced for HERBERT TRENCH by NORMAN MCKINNEL.
Scenery by F. L. SCHMITZ. Dresses by LUCILLE and Messrs. DEBENHAM & FREEBODY.
Furniture by SPILLMAN.

PRECEDED AT 8.30 BY

GENTLEMEN OF THE ROAD

A Play in One Act, by CHARLES McEVOY.

Bill Blizzard, *Lord Bashville of Bashville* ...	TREVOR LOWE
Caroline Blizzard, *Lady Bashville of Bashville* ...	SYDNEY FAIRBROTHER
"Sparrow," *The Hon. Cheyne Walker* ...	J. FISHER WHITE
Mr. Roger Cunningham	EDWARD RIGBY
Chauffeur	ERNEST GRAHAM
Mrs. Cunningham	ADA FERRAR
Miss Cunningham	MIRIAM LEWES
A Policeman	E. A. WARBURTON

Scene—The Roadside. Time—Late Afternoon.

The Play produced for HERBERT TRENCH by E. LYALL SWETE.
Scenery by JOSEPH HARKER. Dresses by Messrs. DEBENHAM & FREEBODY.
The 25/35 h.p. Motor Car supplied by Messrs. A. DARRACQ & CO. (1905), Ltd.,
27 Walnut Tree Walk, S.E. Electric Head-lamps by BLERIOT, Ltd., 53 Long Acre.

Lessee & Manager ... ... FREDERICK HARRISON

Director HERBERT TRENCH

Business Manager ... ... HORACE WATSON

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Mr. Rudolf Besier has written one of the cleverest, most original, and most amusing comedies that have been produced for a long time. There is a fantastic boldness about it which takes an audience by storm; and the characters are so well contrasted and so distinctly drawn that the play never ceases to interest and amuse after the preliminary dialogue has been got through, which is rather a protracted business. It was, perhaps, necessary that the audience should fully understand that Stephen Bonington, a distinguished poet, son of Canon Bonington of Oldwick, is a quite unconventional and purely philanthropic personage, who only considers the humane quality of his actions, without reference to their effect on the everyday folk with whom he is connected. Stephen is engaged to Ann Sinclair, the daughter of General and Mrs. Sinclair; and the play opens with the Canon and his wife expecting the visits of the self-important soldier and his family. They are to be met by Stephen, who has been called away to Sheffield. Into this peaceful family circle a bomb falls, in the shape of a letter from a certain Albert Thompsett, accusing Stephen of having run away with his—Thompsett's—wife. Everyone is inclined to credit the charge except Ann, who refuses to believe that Stephen has done anything dishonourable. Suddenly, he arrives with Mrs. Thompsett, a frail, sensitive, young woman, whom Stephen has charitably befriended, and who worships him, though he is absolutely indifferent to her. He insists on her being made comfortable in his own bedroom; and then tells his story. It appears that Elizabeth, who married a stern religionist because he implored her to do so, is very unhappy with him. She refuses to worship after his fashion, and lets him see that he is repulsive to her. Stephen, after hearing her story, was determined that she should leave her husband, and he took her away to Kettering, where they were detained for a night, which she and Stephen passed in her bedroom, he bathing her head. General Sinclair is highly indignant, and wants to leave the Canon's house at once; but Ann insists on having a private interview with Stephen, in which he explains that his love for her gave him an increased sympathy with women as a sex. Ann calls him an "incorrigible darling," and takes him to her arms. Then the noise of an arrival is heard. It is the terrible Thompsett, coming to demand his wife. Stephen starts to encounter him; but all the women cling to him and prevent his departure.

In the last act the plebeian Thompsett gives the poor Canon a very bad ten minutes in his study. Thompsett's idea is that Stephen was Elizabeth's lover before her marriage; and the miserable husband meditates the murder of the absolutely innocent poet. When Stephen faces him, Thompsett draws a revolver, and tells Stephen that he will shoot him unless he orders Elizabeth to return home. Stephen thinks this would be a bad course; and, in order to compel Thompsett to divorce his wife, tells him of the night passed at Kettering. But Elizabeth makes a clean breast of it, confesses that she offered herself body and soul to Stephen, and that he refused her, and says she will go home with her husband. Thompsett, softened by all he has heard, shakes hands with the poet, and departs, and Ann embraces her *fiancé* rapturously.

HAYMARKET
Manager
HARRISON

TRENCH

Tuesday
Evening

Oct. 12

Orchestra Stl 10/6

No.

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

"GENTLEMEN OF THE ROAD."

Bill Blizzard	MR. TREVOR LOWE
Caroline Blizzard	MISS SYDNEY FAIRBROTHER
Sparrow	MR. J. FISHER WHITE
Mr. Roger Cunningham	MR. EDWARD RIGBY
Chauffeur	MR. ERNEST GRAHAM
Mrs. Cunningham	MISS ADA FERRAR
Miss Cunningham	MISS MIRIAM LEWES
Policeman	MR. E. A. WARBURTON

This was a droll episode of country life. Three poachers, one of whom has been an actor in his time, are detected by a *parvenu*, Mr. Roger Cunningham, and his wife and daughter, who are motoring. The poachers pretend that they are people of title living the "simple life," and succeed in persuading Cunningham to lend them his motor-car to escape in. Then a policeman arrives on a bicycle in pursuit of the poachers, and the constable is put off the scent by the deluded Cunninghams.

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LYRIC THEATRE.

Lessee and Manager—Mr. WILLIAM GREET.

ON WEDNESDAY, OCTOBER 13TH, 1909, AND EVERY EVENING AT 8,

SIR WALTER RALEGH

A ROMANTIC PLAY IN FOUR ACTS, BY

WILLIAM DEVEREUX.

Queen Elizabeth		Miss WINIFRED EMERY
Frances (*Lady Sidney*)		Miss GWENDOLINE FLOYD
Anne Charnock		Miss RUTH BOWER
Elizabeth Throgmorton		Miss LILIAN BRAITHWAITE
Don Bernardino de Mendoza	(*Spanish Ambassador*)	Mr. C. W. SOMERSET
William Cecil (*Lord Burghley*)		Mr. TOM HESLEWOOD
Robert Dudley (*Earl of Leicester*)		Mr. J. NAPPER
Robert Devereux (*Earl of Essex*) ...		Mr. REGINALD DANE
Sir Francis Walsingham		Mr. ARTHUR AYERS
Sir Amyas Porter ...	(*Governor of the Tower*)	Mr. S. B. BRERETON
Anthony Babington ...	*Members of the Babington Conspiracy*	Mr. CRONIN WILSON
John Ballard ...		Mr. A. E. GEORGE
John Savage ...		Mr. FRANK WOOLFE
Francis Throgmorton		Mr. SHIEL BARRY
Robert Barnwell ...		Mr. S. J. WARMINGTON
Henry Titchbourne ...		Mr. TOM NESBITT
Edward Windsor ...		Mr. HENRY STEVENS
Diego Alvarez		Mr. CATON WOODVILLE
The Queen's Usher		Mr. OSWALD S. BAILEY
Jeremiah Lightfoot ...	(*a Puritan Minister*)	Mr. HUGH B. TABBERER
Barnabas Grubb ...	... (*an Inn Keeper*) ...	Mr. ALEC F. THOMPSON
Ralegh's Indian Servant		Mr. E. VANDERLIP
James Longbowe ...	(*Long Jim, Ralegh's Servant*)	Mr. HERBERT JARMAN
Sir Walter Ralegh		Mr. LEWIS WALLER

Act I.		"The Heron's Nest" Inn
Act II.		The Palace, Greenwich
Act III. ...	Scene 1	...The Tower
	Scene 2 ...	A disused house of Leicester's in Moorfields
Act IV.		The Palace, Greenwich

There will be Intervals of 10 minutes between the Acts.

Mr. Waller has been assisted in the production by Mr. HERBERT JARMAN.

The Costumes designed by TOM HESLEWOOD.
The Fights arranged by Monsieur FELIX BERTRAND.
The Music composed by FREDERICK ROSSE.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress. This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

MUSICAL DIRECTOR	MR. LEONARD CHALK
STAGE MANAGER	MR. B. CAMPLIN SMITH

Costumes by L. & H. NATHAN. Ladies' dresses by Mrs. FRECKNALL.
Scenery by R. C. MCCLEERY. Furniture by OETZMANN. Wigs by CLARKSON.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.

PRICES OF ADMISSION: Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 7.30. Commence at 8. Carriages at 11.
Matinee Doors open at 1.30.

Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER ... ... Mr. TOM PITT

Extract from the Rules made by the London County Council.—1. The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 4. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 5. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance, to ensure its being in proper working order. 6. Smoking is not permitted in the Auditorium. 8. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

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The Babington conspiracy aforesaid is skilfully employed by the author to bring Ralegh and the Queen together. In the first act she is staying at the Heron's Nest Inn, where the Spanish Ambassador, Don Bernardino de Mendoza, is conspiring against her life. The conspirators make a confidant of Ralegh, who is a poor soldier of fortune; but when he understands the object of the plot he indignantly refuses to be a party to it; and, being attacked by the leader of the gang, defeats him. Scarcely has Ralegh put up his sword when Elizabeth appears, and is charmed by Ralegh's chivalrous coat-spreading. She invites him to Court, and takes one of her many fancies to him. He, however, falls in love with Elizabeth Throgmorton, a maid of honour to the Queen; and when Don Bernardino denounces Ralegh to Elizabeth as a pirate, and the Queen at the same time discovers his love for the other "Bess," she sends him to the Tower.

Here he is visited by the Machiavellian Ambassador, who plans with the Earl of Essex to lead Ralegh on to marry Bess, and thus for ever ruin him in the Queen's favour. Mendoza also suggests to him that he shall leap from the window of his room into the Thames at high tide, a boat being ready to take him away if he escapes being drowned or suffocated in the mud. Ralegh consents to the marriage, but refuses to escape. However, Mendoza has gained one of his points, and he departs satisfied. Bess Throgmorton, who is allowed to visit Ralegh in the Tower, tells him of a letter she has seen, apparently written by the Earl of Leicester, inviting the Queen to a meeting at an old house in Moorfields. Ralegh's suspicions are aroused, and he comes to the conclusion that the letter is a forgery, and that the Queen is to be decoyed to Moorfields that she may be assassinated by Anthony Babington and his fellow-conspirators. After trying in vain to get the Governor of the Tower to warn Elizabeth, Ralegh jumps from the window into the Thames, and the act drop falls.

In the next act we see the conspirators, amongst whom a certain stalwart John Savage, is prominent, waiting in the Moorfields house for the arrival of Elizabeth in order to kill her. Ralegh enters, still wet from his swim, and pretends to sympathise with the treacherous object of the plot. Savage, however, is incredulous, and insists that Ralegh shall be left with him to await Elizabeth's arrival. Sir Walter takes a sword from a rack, forces Savage to a tremendous duel, and slays him, dragging the corpse behind some curtains. The Queen appears, expecting to see Leicester, but her danger is quickly explained to her by Ralegh. The conspirators become impatient and break in the door of the room, which Ralegh has locked; but he has prepared a trick for them. By barricading a staircase which is a *cul de sac* he leads them to dash up it in search of the Queen, while she and Ralegh, who have been hiding behind the curtains, escape from the apartment.

In the last act, Elizabeth, torn in different directions by national policy and natural affection, offers to marry Ralegh; but he confesses his love for Bess Throgmorton, and restores Elizabeth to a more regal frame of mind by pointing out the dangerous position of England and the need for haughty resistance to Spain. The Queen, herself again, dismisses the Spanish Ambassador, bids defiance to Philip, and joins the hands of Ralegh and his lady love.



MR LEWIS WALLER
AS
SIR WALTER RALEGH.

THE performance at the Theatre Royal, Dublin, on Monday, of Mr. William Devereux's play *Walter Ralegh*, was turned into dumb show by the persistent interruptions of the Roman Catholic audience, who objected, apparently, to the Protestant spirit of the piece. In the third act a gentleman in the audience rose and made a protest, and some people in the pit and gallery sang "Faith of Our Fathers." Era. Oct 15 1910

MR. WEEDON Grossmith's Season (By arrangement with Sir CHARLES WYNDHAM.)

Mr. PREEDY AND THE COUNTESS,

By R. C. CARTON.

Preceded at 8.20 by
Mr. HENRI DE VRIES in

"A DUMB MAN'S CURSE."

A Protean Play by J. BERNARD DICKSON. Music by Stephen Philpot.

Father Antoine	(Parish Priest)	Played by Mr. HENRI DE VRIES
Philtipe Doré	(Stone Carver, a Mute)	
Madame Babillier	(Gossip)	
Louis Renard	(Sergt.-Major in French Army)	
Isaac Livi	(Travelling Hawker)	
Jean Renouf	(Father of Marie)	
Marie Doré	(Wife of Philtipe Doré)	Miss DOROTHY DRAKE

Scene—A Village in France. Time—The Present.

Programme of Music.

I.	Selection	"Our Miss Gibbs" — *Monckton & Caryll*
II.	Fantasia	"La Gran Via" — *Chueca & Valverde*
III.		"Two Light Pieces" — *Percy Fletcher*
IV.	Waltz	"The Dollar Princess" — *Leo Fall*
	Musical Director	(For SIR CHARLES WYNDHAM) — Mr. Alick Maclean

Box Office open from 10 to 10. Telephone: 3,844 Gerrard.

PRICES OF ADMISSION.—Boxes, £1 11s. 6d. to £3 3s.; Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Family Circle, 5s. and 4s.; Pit, 2s. 6d.

Business Manager	For MR. WEEDON Grossmith	Mr. RICHARD T. MAYNARD
Stage Manager		Mr. Frank Leach

MATINEE (OF BOTH PLAYS) EVERY SATURDAY AT 2.20.

"A DUMB MAN'S CURSE."

Protean Play, in One Act, by J. Bernard Dickson. Put on at the Criterion on Monday, Oct. 18.

The step from a suburban music hall to a first-class London theatre is a wide one, and though we were able to record the entire success of *A Dumb Man's Curse* on its initial production at the Peckham Hippodrome on Sept. 27, its suitability to the stage of the Criterion was a matter of speculation. The play is frankly melodramatic, and tells a story that has oft been told with many variations, but a distinct thrill is provided towards the end when a dumb man, with a knife at his wife's throat, suddenly recovers his speech. The man is a French sculptor named Philippe, who had been struck dumb when a boy while saving the life of a young girl in a carriage accident. Philippe and Marie are now man and wife, devoted to each other, and when Louis Renard, an old admirer, makes love to her, the young wife indignantly repulses him. Marie is suddenly called to the bedside of a dying brother, and Renard, seizing the opportunity for revenge, substitutes for the explanatory note which she leaves for her husband a passionately worded epistle from himself. Philippe reads the note, and without seeking explanations, seizes a table-knife, and is about to kill his wife, when the faculty of speech, which left him as the result of a shock, returns in the same remarkable manner. Explanation and reconciliation follow, even to the forgiveness of the scoundrel who had so ruthlessly endeavoured to precipitate a tragedy.

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WYNDHAM'S THEATRE,

Proprietor — CHARING CROSS ROAD. — Sir Charles Wyndham.

Sole Lessee and Manager .. . . FRANK CURZON.

On THURSDAY Evening, OCTOBER 21st, at 8.45,

FRANK CURZON'S

NEW PRODUCTION

MR. CHARLES HAWTREY

And Company in a Play, in Three Acts, entitled

THE LITTLE DAMOZEL

BY MONCKTON HOFFE.

Recklaw Poole	Mr. CHARLES HAWTREY
The Hon. Fitzroy Lock	Mr. A. VANE-TEMPEST
Captain Neil Partington	Mr. LYLE
Walter Angel	Mr. ARTHUR PLAYFAIR
Papa Bartholdy	Mr. HUBERT DRUCE
Franz Pepo	Mr. ERNEST THESIGER
Abraham	Mr. CECIL ROSE
A Servant	Mr. LIONEL WILLIAMS
Sybil Craven	Miss GLADYS MASON
Julie Alardy	Miss MAY BLAYNEY

Acts I. and III. ... ... **The Band Room of the Cafe Angelique, near Shaftesbury Avenue**
Act II. ... ... **Recklaw Poole's Flat, In Wimpole Street**
Time ... **The Present**

THE PLAY PRODUCED BY Mr. CHARLES HAWTREY.

PRECEDED AT 8 BY

TILDA'S NEW HAT

BY GEORGE PASTON

Mrs. Fishwick	Miss CLARE GREET
Tilda (her daughter, employed in a jam factory)	.. Miss MONA HARRISON
Daisy Meadows	Miss LORNA LAWRENCE
Walter Emerson (a bill printer)	.. Mr. ERNEST COSHAM

Scene ... **Room in Tenement House, Clerkenwell** **Time** ... **The Present**

Scenery by WALTER HANN.
Dresses by REVILLE & ROSSITER. Uniforms by L. & H. NATHAN. Pianos by CHAPPELL & Co.

Musical Director... .. .. ERNEST BUCALOSSI
Stage Manager ... ... " W. T. LOVELL

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.15.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1	MARCH	"One of the Best"	*Cuthbert Clarke*
2	SELECTION	"Madlle. Modiste"	*Victor Herbert*
3	*a.* INTERMEZZO	"Spangles"	*J. W. Bratton*
	b. VALSE	"Beauty's Shrine"	*Hartley Manners*
4	SELECTION	"Dear Little Denmark"	...*Paul Rubens*

Business Manager ... ... **J. HERBERT JAY**

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Grand Circle, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s. BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10.
Telephone No. 4028 GERRARD. Doors open at 7 45. Matinees 1.45. Commence at 8.15. Matinees 2.15

Extracts from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The practice, not uncommon in France, of getting a poor man to marry a rich one's cast-off mistress for a consideration, forms, with certain modifications, the leading motive of Mr. Monckton Hoffe's new play, *The Little Damozel*, which Mr. Frank Curzon produced with so much success at Wyndham's Theatre on Thursday. Recklaw Poole is a ruined gambler who has been warned off the Turf, and is extremely "hard up." In the band-room of the Café Angélique he makes the acquaintance of Captain Neil Partington, who wants to release himself from an entanglement with a certain Julie Alardy, the Little Damozel of the piece. The Captain offers Poole £10,000 if he will marry Julie; and Recklaw agrees to do so if the Captain will "make it" £15,000. Partington is enamoured of a "real lady," Miss Sybil Craven, who was in love with Recklaw Poole before his degeneration. The Captain is careful not to let Poole know of this, and when Sybil meets Poole there are revelations and explosions. Disgusted and indignant, Sybil expresses her feelings freely; Partington is abashed, and Poole is brought to a sense of his misdoing. Of course, it all comes right in the end. It is discovered that Recklaw has insured his life in five different offices; and, as he has hooked a passage to Marseilles, on the pretence of going to China, it is evident that he intends to commit suicide, and so rid his wife of an encumbrance. The "Little Damozel's" heart is softened, and she and Recklaw are reconciled and reunited.

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1909
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STRAND THEATRE

Managing Director — **Mr. J. A. HARRISON.**

By command of the Lord Chamberlain, the proscenium safety curtain is lowered daily in the presence of the audience, about the middle of the performance, so as to ensure the arrangements being in proper working order

Every Evening at 8.0 — **Matinee Wednesdays at 2.0**

A RUSTIC ROMANCE WITH MUSIC
IN THREE ACTS

THE MERRY PEASANT

("DER FIDELE BAUER")

By VICTOR LEON. — **Music by LEO FALL.**

ACT I.—Lindoberer's Farm ... ... OBERWANG, UPPER AUSTRIA
ACT II.—The Village Fête ... ... OBERWANG
ACT III.—Reception at General Count Von Grumow's House in Vienna.

Ten years elapse between the 1st and 2nd Acts, and two years between the 2nd and 3rd Acts.

Produced by HERBERT COTTESMORE.
Dances arranged by FRED FARREN.

The Dresses in Acts 1 and 2 designed by COMELLI.

The Costumes and Uniforms executed by J. A. HARRISON COY., LTD.

Wigs by CLARKSON.

General Manager... ... ... Mr. G. E. MINOR
Musical Director ... ... Mr. THEODORE STIER
Stage Manager ... ... Mr. SIDNEY WATSON

BOX OFFICE (S. ANDERSON) 10 TILL 10.
Private Boxes, 3 to 5 Guineas. Stalls, 10s. 6d.
Dress Circle, 3 Front Rows, 7s. 6d. Other Rows, 6s.
Upper Circle, Front Row, 5s. Other Rows, 4s.

Cast of the Play.

Mattheus Roiter	Mr. COURTICE POUNDS	
Stefan	Mr. JULIUS WALTHER	
Lindoberer	Mr. GEORGE GIDDENS	
Vincent	Mr. LESLIE STILES	
General Count Von Grumow...	Mr. FORBES DAWSON	
Lieut. Kurt Von Grumow ...	Mr. HARRY TAYLOR	
Randaschl	Mr. WYNDHAM GUISE	
Endelshofer	Mr. FOSTER COURTENAY	
Heinrich	Mr. MAXWELL STEWART	
Paul	Mr. PENDERED PRICE	
Gustave...	Mr. B. WHITE	
Frederich	Mr. CECIL KINGSLEY	
Theodore	Mr. H. A. WORTH	
Master of Ceremonies	Mr. ALEC WILSON	
Zopf	Mr. ARTHUR WILLIAMS	
Annamirl	Miss SYBIL ARUNDALE	
The Countess Von Grumow ...	Miss ROBERTSON GRIMSTON	
Freda	Miss MARIE WEST	
Rosalie	Miss DOROTHY MONKMAN	
Eila	Miss LILY MILLS	
Estha	Miss GLADYS GAY	
Amela	Mies ETHEL NEGRETTI	
Victoria	Miss VIOLET HOLLAM	
Louie	Miss GLORIA DENE	
Estelle	Miss ENID ESSEX	
Lizi	Miss FLORENCE ST. JOHN	
Little Annamirl, Little Rosalie, Little Vincent }	In Act I.	{ Miss WINIFRED BERYL, Miss MARY GLYNN, Master FRANK VARNA

The National Dance in Act II. by Julius Gebhardt's Tegernseer Troupe.

Guests—Misses GLORY PEARCE, IDA BARNARD, LILIAN WILLARD, MARIE CLEMENTS, MOLLY ELLESMERE, EDITH HAMILTON, PEGGY DWYER, DELIA DREW, CLAIRE SEFTON, DOROTHY PLOWDEN, FLORA MACDONALD, ALMA EYRE, KATHLEEN HAYES.

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"THE MERRY PEASANT."

Rustic Romance with Music, in Three Acts, Book by Victor Leon, Music by Leo Fall, Produced at the Strand Theatre on Saturday, Oct. 23.

The influence of a well-constructed, interesting, and amusing book on the success of a musical play has been emphasised of late by the improvement in this direction, which has been shown in many recent productions. We are returning to the old idea of comic opera, and the old-fashioned musical play in which the story disappeared in the second act in the giddy mazes of a fancy-dress ball is a thing of the past. We must either have action and interest or a constant succession of effective items—either a comedy set to music or a variety entertainment in disguise. These facts scarcely seem to have been realised by those responsible for the production of *The Merry Peasant*. Up to the third act the movement is tame and sluggish; and there are not, at present, sufficient items to atone for this imperfection. Did these two acts contain more details as good as the dances of Miss Mary Glynn and of the Tergernseer Troupe, the tenuity of the story might not be observed.

The book of "Der Fiedele Bauer," which has been adapted into English by an anonymous hand, is as follows:—The action opens in a picturesque village in Upper Austria. A kindly and genial old peasant named Mattheus Roiter has a clever son called Stefan. Mattheus starves and pinches and saves money to make Stefan a lawyer; and the young man justifies the sacrifice by rising in his profession and becoming popular in legal and fashionable circles in Vienna, for which city we see him start in the first act. Ten years later Stefan returns, having passed his barrister's examination and having won the heart of Freda, the daughter of General Count Von Grumow, a Viennese magnate. Mattheus is a rough diamond, and, though his son is delighted to have him at Vienna, Stefan is uncomfortable at the prospect of his parent's presence at the betrothal ceremony which is shortly coming off.

In the last act we are at Count Von Grumow's house at Vienna. Mattheus, with his daughter, Annamirl, a friend of his, Lindoberer, a timber merchant, and an elderly peasantess named Lizi, arrive to witness the betrothal ceremony, much to the annoyance of a certain Zopf, who, formerly a police official at the village, has obtained the post of butler in the Count's household. Annamirl's sweetheart, Vincent, is orderly to the Count, and there are some lively love-passages between them. When the guests are all assembled, Stefan introduces his father to the Count, who, disgusted at the idea of his daughter marrying a common peasant, declares that the ceremony shall not take place. Now, in time past, Mattheus has taken charge of a fatherless and motherless girl, Rosalie, and Lizi has been trying for a long time to find out Rosalie's parentage. The comparison of a ring which was left on the child's finger with one worn by the Count leads to the discovery that Rosalie is his son's daughter. The Count has a revulsion of feeling on learning this, and declares himself quite willing to make Stefan his son-in-law. Mr. Leo Fall's music is decidedly above the average of music play scores in quality, and is sometimes charmingly fanciful and melodious.

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THE
PLAYHOUSE

1/11/1909

Orch. Stall

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This to be retained

FOR A LIMITED NUMBER OF PERFORMANCES ONLY

Every Evening at 8.30

will be presented the Naval Comedy, in Four Acts, called

THE FLAG LIEUTENANT

By Major W. P. DRURY and LEO TREVOR.

VICE-ADMIRAL THE HON. SIR BERKELEY WYNNE, K.C.B.	...	Mr. ARTHUR HOLMES-GORE
JOHN PENROSE	*(Flag Captain)* ...	Mr. PETER BLUNT
RICHARD LASCELLES	*(Flag Lieutenant)* ...	Mr. CYRIL MAUDE
CHRISTOPHER NEATE	*(Admiral's Secretary)* ...	Mr. C. B. KESTON
WILLIAM THESIGER	*(Major, Royal Marines)*	Mr. H. NYE CHART
WALTER CRUTCHLEY	*(Surgeon, R.N.)* ...	Mr. ERNEST MAINWARING
HORATIO HOOD }	*Midshipmen* ...	Mr. ROBERT BOTTOMLEY
EDWARD DORMER-LEE }		Mr. EDWARD COUTTS
CHARLES PENNY	*(Quartermaster)* ...	Mr. WILLIAM LARCOMBE
GEORGE BLOCKLEY	*(Yeoman of Signals)* ...	Mr. LESLIE PALMER
THOMAS STEELE	*(Sergeant of Marines)* ...	Mr. CHARLES HAMPDEN
JOSHUA BORLAISE	*(Private of Marines)* ..	Mr. CHARLES FRANCIS
JAMES SLOGGETT	*(Ordinary Seaman)* ...	Mr. JOHN HARWOOD
GENERAL GOUGH-BOGLE	... ...	Mr. SYDNEY PAXTON
COLONEL McLEOD }	*of the Campbell Highlanders*	Mr. M. WETHERELL
CAPTAIN MUNRO } ...		Mr. LANE CRAUFORD
MICHAEL PALLISER	*(of the Eastern Telegraph Co.)*	Mr. DANIEL McCARTHY
MEMETI SALOS	*(a Bashi-Bazouk)* ...	Mr. W. PERCIVAL
MRS CAMERON	... ...	Miss MAUDE MILLETT
LADY HERMIONE WYNNE	... ...	Miss EVA KILLICK
VIOLA HOOD	... ...	Miss DOROTHY FANE
MRS. GOUGH-BOGLE	... ...	Miss EMMA CHAMBERS
LADY DUGDALE	... ...	Miss AMY RAVENSCROFT

ACT I. ... MALTA. The Admiral's after Cabin, H.M.S. "Royal Edward." Three Days Elapse. [Bruce Smith
ACT II. ... CRETE. The British Camp at Kandia ... ... Six Weeks Elapse. ,, ,,
ACT III. ... MALTA. Mrs. Cameron's Drawing-room in the San Giovanni Hotel. ,, ,,
ACT IV. ... MALTA. Fore part of the Quarter-deck, H.M.S. "Royal Edward." (The King's Birthday.) ,, ,,

Uniforms by I. & H. NATHAN, 17, Coventry Street, W. Dresses by Madame LOUISE, 19, Maddox Street.
Wigs by CLARKSON. Furniture by Messrs. OETZMANN & Co.
The Rifles supplied by CHARLES LANCASTER & Co. Ltd. (Gunmakers to H.M. The King), Panton Street, Haymarket.
Pianoforte by Messrs. CHAPPELL'S, 50, New Bond Street, W.

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ROYAL ADELPHI THEATRE.

EVERY EVENING AT 8.30,

CHARLES FROHMAN

PRESENTS

. . THE . .

SERVANT IN THE HOUSE

A Play in Five Acts.

By CHARLES RANN KENNEDY.

"He that saith he is in the light, and hateth his brother, is in darkness even until now. He that loveth his brother abideth in the light, and there is none occasion of stumbling in him. But he that hateth his brother is in darkness, and walketh in darkness and knoweth not whither he goeth, because that darkness hath blinded his eyes . . . . . If a man say, I love God, and hateth his brother, he is a liar: for he that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?"—I. JOHN, ii. 9-11; iv. 20.

"The hunger for brotherhood is at the bottom of the unrest of the modern civilized world."—GEORGE FREDERICK WATTS.

James Ponsonby Makeshyfte, D.D.	J. H. BARNES
(The Right Reverend The Lord Bishop of Lancashire)	
The Reverend William Smythe, *the Vicar*	GUY STANDING
Auntie, *the Vicar's Wife*	EDITH WYNNE MATTHISON
Mary, *their Niece*	GWLADYS WYNNE
Manson, *a Butler*	SYDNEY VALENTINE
Rogers, *a Page-boy*	BEN FIELD
Mr. Robert Smith, *a gentleman of necessary occupation*	HENRY MILLER

Time Now. **Place** Here.

IMPORTANT NOTICE: INTERVALS.

After Act I.	Three minules only.
After Act II.	No interval.
After Act III.	Ten minutes interval.
After Act IV.	No interval.

The Play has been published in book form by HARPER & BROTHERS, New York and London.

"THE SERVANT IN THE HOUSE."

Play in Five Acts, by Charles Rann Kennedy, Played for the First Time In England at the Adelphi Theatre, on Monday, Oct: 25.

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There are two parts in Mr. Charles Rann Kennedy's play, *The Servant in the House*—which had its first London production at the Adelphi Theatre last Monday after achieving great success in America—the dramatic story and the allegorical meaning. The story is simple. A certain William Smythe, one of a family of workmen, has educated himself, entered the church, and become a Vicar. His brother, Robert, who has remained a labourer, has been neglected by William, who, when Robert took to drink after the death of his wife, sheltered his little daughter Mary and brought her up as a young lady. It is not quite clear in what way William has contributed to the degradation of Robert; and as the latter is "a scoffer, an atheist, and a miserable drunkard," intimate communion between the brethren seems to be inconvenient. After fifteen years Robert writes to say that he wants to visit the Vicar and see his child. William, however, puts him off with the excuse that the drains are out of order. Now drains are Robert's speciality.

The Vicar, whose brother Joshua is the Bishop of Benares, keeps a butler named Manson, who wears Indian attire, and has a grand air and an apostolic manner. When Robert arrives Manson takes off the labourer's wet jacket, puts on him the Vicar's black frock-coat, and makes him sit down to breakfast. The Bishop of Lancashire, a mercenary worldling, calls; and, as he is half blind, sits down to table with the rough labourer. Some capital broad comedy comes of the error, the Church of England being severely satirised. The Vicar himself calls it "a church whose every stone is reeking with the bloody sweat and anguish of the human creatures, whom the wealth of men like That"—meaning the Bishop—"has driven to despair." Robert meets his daughter, who is quite unaware of their relationship; and there is a very touching conversation between them, in which they gradually draw together, and she offers him her hand.

In the fourth act the Vicar, whose conscience keeps on gnawing at him, resolves to be honest about his relationship with Robert, and to tell Mary that the workman is her father; but the Vicar's wife puts a stop to anything of the kind, and wants to pack Robert off to Australia. Then Manson intervenes, and, assuming authority, counsels William to receive his brother "as an honoured guest." Manson then takes command of affairs, and turns the Bishop of Lancashire out of the house with scorn.

In the last act the allegorical part of the play occurs. Robert, who has the gift of detecting anything wrong with drains, comes to say that he has found out what is the matter with those of the vicarage. He has traced the drain to a spot beneath the church, and has found that the injurious gases come from a grave there, full of "rotten dead men's bones." It is dangerous to "deal with the job"; but the Vicar, roused by the news, casts off his parson's coat, rolls up his sleeves, and prepares to join Robert in further investigations. Manson then reveals his identity. He is the Bishop of Benares, Robert's long-absent brother. Mary learns of her relationship to Robert, and all ends well.

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THE GLOBE THEATRE

Shaftesbury Avenue, W.

To-Night, Monday, November 8th, 1909, at 8.15,

CHARLES FROHMAN

PRESENTS

The Great Mrs. Alloway

A Play in Three Acts, by DOUGLAS MURRAY.

Sir Charles Hewitt-Gore, G.C.I.E., K.C.M.G. ..	Mr. FRED KERR
Lord Glaverhouse	Mr. DAWSON MILWARD (By arrangement with Mr. Herbert Trench)
George Hartland	Mr. ARTHUR WONTNER
The Rev. Herbert Prynne	Mr. HERBERT BUNSTON
Patrick Moore	.. Mr. REGINALD OWEN
Fletcher	.. Mr. PHILIP KNOX
Mrs. Hartland	.. Miss LENA ASHWELL
Lady Glaverhouse	Miss KATE SERGEANTSON
Mrs. Scott-Gamble	Miss MADGE McINTOSH
Mrs. Cuthbert-Jones	.. Miss JOY CHATWYN
Neska, an Ayah (Mrs. Hartland's personal Attendant)	Miss ADELINE BOURNE
Ethel Prynne	.. Miss NINA SEVENING

1909
Waters, J.
Plays

The action of the Play takes place at Canon Elms, Mrs. Hartland's Residence in Sussex.

ACT I.	.. .. ..	THE TERRACE
ACT II.	.. .. ..	THE MORNING ROOM
ACT III.	Scene 1	THE LIBRARY
	Scene 2	THE BOUDOIR

N.B.—There will be an interval of a few moments between Scenes 1 and 2, Act III.

The Play produced under the Direction of Mr. DION BOUCICAULT.

The Scenery painted by W. HANN & SON.

The Dresses worn by Miss Lena Ashwell, Miss Madge McIntosh, Miss Kate Sergeantson, and Miss Nina Sevening by the MAISON LUCILE, Hanover Square, W.

Programme of Music.

OVERTURE	"Die Felsenmuhle"	*Reissiger*
SELECTION	"Pagliacci"	*Leoncavallo*
FANTASIE	"Carmen"	*Bizet*
NOCTURNE	Op. 37, No. 1	*Chopin*

MATINEE EVERY SATURDAY AT 2.30.

Stage Manager ... . GEORGE A. HIGHLAND
Musical Director ... ... C. FENN-LEYLAND

General Manager .. (for Charles Frohman) .. W. LESTOCQ

BOX OFFICE (Mr. CLARE) open 10 to 10. Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Telephone: 8722 GERRARD.

Business Manager ... ... OSCAR BARRETT, Junr.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The new play which Mr. Charles Frohman presented last Monday at the Globe Theatre is of mixed quality, but has many merits. It might easily be improved by being overhauled by an experienced dramatist. The audience is kept too long in a state of uncertainty. In the first act we are led to expect a domestic melodrama, both by the amount of importance which is given to a certain ring containing deadly poison, and by the mysterious glidings of an ayah. *The Great Mrs. Alloway* is not, however, a melodrama, but a play dealing very seriously with sex relations and women's wrongs. Mrs. Alloway is the name of a notorious courtesan, who has broken hearts and ruined fortunes in a devastating career through India. Having been cruelly deceived and deserted by a man whom she loved, and who heartlessly left her just before the birth of their child, she determined to revenge on his sex the wrongs she suffered from the individual, and used her many attractions mercilessly and unscrupulously. Sated and disgusted, she has endowed an institution for the help of unfortunate women, has assumed the name of "Mrs. Hartland," has returned to England with her son George, now a young man, and has settled in Sussex. George falls in love with a clergyman's daughter, Ethel Pryane, and the marriage is about to take place, when Ethel's uncle, Sir Charles Hewitt-Gore, an elderly Indian official, returns home. He did not know Mrs. Alloway except by repute; but he was the executor of one of her victims, who shot himself after Mrs. Alloway had ruined him completely. George is very desirous of learning more about his father, and he induces Sir Charles to go to London and re-examine the papers of the deceased victim, whom "Mrs. Hartland" has admitted was a friend of the father. Sir Charles does so, and finds proof of "Mrs. Hartland's" identity with Mrs. Alloway. He does not tell George the truth, but returns and reproaches her bitterly, and demands that the marriage shall be stopped. Mrs. Alloway, in a strong scene, puts in a bitter defence of her career, and, in an interview with Ethel, confesses all, and leaves the verdict to her. Ethel, greatly affected, admits the extenuating circumstances; Sir Charles is softened; and the conclusion come to is, it appears, to leave George in ignorance, and let the young people, at any rate, be happy.

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Plays

"TRILBY" AT HIS MAJESTY'S.

Revival on Monday, Nov. 8, of the Play, in Three Acts, Dramatised by Paul M. Potter from the late George du Maurier's novel.

MONDAY, NOVEMBER 8TH, TO MONDAY, NOVEMBER 15TH, AT 8.15.

TRILBY

A Play in Three Acts by PAUL M. POTTER.

Dramatised (by permission) from the late GEORGE DU MAURIER'S Novel.

Svengali		HERBERT BEERBOHM TREE
Talbot Wynne	(*known as "Taffy"*)	EDWARD SASS
Alexander McAlister	(*known as "The Laird"*)	J. B. GORDON
William Bagot	(*known as "Little Billee"*)	HENRY AINLEY
Gecko		HENRY MORRELL
Zouzou	(*afterwards Duc de la Rochmartel*)	LEON M. LION
Dodor		WALTER R. CREIGHTON
Oliver		FRANK ESMOND
Lorimer		C. H. CROKER KING
Rev. Thomas Bagot		WILLIAM HAVILAND
Manager Kaw		HUBERT CARTER
Trilby O'Ferrall		Miss VIOLA TREE
Mrs. Bagot		Mrs. E. H. BROOKE
Mme. Vinard		Miss CICELY RICHARDS
Mimi		Miss HILDA MOORE
Honorine, Angele	*Grisettes*	Miss MARIE HEMINGWAY, Miss CLARE HARRIS

The Scene of the Play is laid in Paris.

Act I.

The Latin Quarter Studio of "The Three Musketeers of the Brush."

Act II.

The same—Christmas Eve.

Act III.

At the Cirque des Bashi-Bazouchs—five years later.

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STALLS
Nov. 9.
1909
ST. JAMES'S THEATRE

EVERY EVENING at 8.30

WILL BE ACTED

LORRIMER SABISTON, DRAMATIST.

An Original Play, in Three Acts,

By R. C. CARTON

Lorrimer Sabiston	(*Dramatist*)	Mr. GEORGE ALEXANDER
Sir Henry Cheynley, M.P.		Mr. JAMES CAREW
Rev. Everard Bayne		Mr. MARTIN LEWIS
Richard Kelham	(*Dramatist*)	Mr. C. M. LOWNE
Noel Darcus	(*Dramatist*)	Mr. GODFREY TEARLE
Mr. Fillary	(*of the "Piccadilly Gazette"*)	Mr. E. VIVIAN REYNOLDS
Venning	(*Sabiston's Secretary*)	Mr. ASHTON PEARSE
Servant		Mr. ERIK STIRLING
Alida	(*Sabiston's Daughter*)	Miss ROSALIE TOLLER
Lady Cheynley		Miss BERYL FABER

The Action of the Play takes place in Lorrimer Sabiston's House in Kensington.

Act I.—THE STUDY. Act II.—THE CONSERVATORY.
Act III.—SAME AS ACT I.

There is an interval of five months between Acts I. and II., and two months between Acts II. and III.

THE SCENERY PAINTED BY W. RAPHAEL.

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For the play, while it has a clear and collected story, is chiefly interesting from its modernity. Modern and up to date it undoubtedly is. In the first place, the "woman in the case," the prize which the principal male character devotes all his spare energy to winning, is a married woman. She describes her sufferings with a brutal husband in delicate, but distinct, terms. "It is not so much the quarrels that I fear as the reconciliations," she says, shudderingly. And the intense self-consciousness of both parties, the clever cold-blooded way in which they analyse their feelings and develop their intentions are distinctly modern, too. Quite advanced also is the decision of the parent to send his maidenly offspring to see a "scabrous" play for her own good, and in order to open her mind. So that there are really two sections of the play; its plot, which is not exactly novel, and might have been developed in several different ways; and its character-drawing and dialogue, which are admirable. The dramatist-lover, the cautious fore-seeing man of the world, Sabiston, is drawn with extraordinary clearness and polish; and Lady Cheynley, the intellectual woman of fashion, emancipated from all prejudices, without children, exquisitely discriminating, and determined to have a logical basis for all her actions, is another evidence of Mr. Carton's power. It is on the dialogue between these that the author has lavished his greatest skill. The delicacy with which the painful position of Lady Cheynley is handled, and the cynicism with which Sabiston treats all the questions of life, give a racy flavour to the play, and raise it to a high level of artistic subtlety and refinement. Nor is the situation of the two women who both fall in love with the supposed dramatist on the strength of his play, less suggestive and thought-compelling than the rest of this extremely acute and "intelligent" work.

Lorrimer Sabiston, a London playwright of established fame and fortune, has written a "scabrous" but "strong" play, which he is afraid to produce under his own name. To him comes an ambitious young dramatist of advanced opinions. Noel Darcus is one of the unacted, and is besides desperately "hard up." By his poverty and the plausible arguments of Sabiston, he is induced to accept the authorship of the "scabrous" piece, for which he will be allowed to draw fees, on the condition that he keeps the secret. So ends the first act.

Sabiston's play, which is called *One Law for the Woman*, is produced, and achieves very great success. Noel Darcus finds himself famous, rich, and admired. And yet he is not happy; for he feels the falsity of the pretence on which he has obtained admiration. Nor is Sabiston more contented with the results of his experiment. He has to express an opinion unfavourable to his own work, and to hear his substitute praised to the skies, while he—Sabiston—is reproached with always "playing for safety." He is enamoured of a married woman, Lady Cheynley, who has a brutal husband, and is essentially modern and Pagan. Sabiston has hopes of persuading her to elope with him to Italy, and the pros and cons are discussed by them very acutely. Lady Cheynley sums up the situation by suggesting that, if she had decided to take the step, she might prefer that the dance she indulged in should be "a tarantella and not a minuet"—in other words, that if she adopted the principle of all for love and the world well lost, she would like the plunge to be taken in a whirlpool of passion, and not in the almost philosophic spirit in which Sabiston makes his proposal. Another worry is created for Sabiston by the production of his "scabrous" piece. His daughter Alida—Sabiston is a widower—who was engaged to a meek young clergyman, takes a distaste for marriage, and conceives a romantic infatuation for Darcus, after seeing the terrible play, and wants her wedding with the parson postponed.

Somewhat to the surprise of the audience, they learn that love-passages have been going on between Lady Cheynley and Darcus, and she eventually runs away with him to Italy, leaving Sabiston in the lurch. He consoles himself with the reflection that Lady Cheynley is certain to find out Darcus's incapacity sooner or later, and sits down to dictate a happy ending to a play which is on the eve of production.

QUEEN'S
THEATRE.

9/11/09

STALL
10/6

No. B16

"THE LYONS MAIL" REVIVED.

At the Queen's Theatre, on Tuesday, Nov. 9, the Play, in Three Acts, Adapted by Charles Reade, from *Le Courrier de Lyon*, by MM. Moreau, Siraudin, and Delacour.

Joseph Lesurques ..... Dubosc	Mr. H. B. Irving
Courriol	Mr. E. Harcourt Williams
Choppard	Mr. Chas. Dodsworth
Fouinard	Mr. Tom Reynolds
Durochat	Mr. Hemstock
Jerome Lesurques	Mr. Frank Tyars
Dorval	Mr. Frank Cochrane
Didier	Mr. Stanley Howlett
Joliquet	Mr. Arthur Curtis
Guernean	Mr. H. C. Hewitt
Lambert	Mr. J. Patrick Curwen
Postmaster of Montgeron	Mr. B. A. Pittar
Coco	Mr. H. R. Cook
Commissary of Police	Mr. W. Graham
Postillion	Mr. W. Cass
Guard	Mr. P. Walder
Waiter	Mr. S. Beaumont
Julie	Miss Phyllis Embury
Marie	Miss May Holland
Niece to Postmaster	Miss E. Frances Davis
Jeanette	Miss Dorothea Baird

Ever since Lacressonnière in Paris in the fifties played Dubosc—the desperate and designing ruffian, of unparalleled audacity—doubling the part with that of Joseph Lesurques, the dual rôle, as we may call it, has been a favourite one with English actors. Charles Kean, during his brilliant career at the Princess's, Hermann Vezin, Leigh Murray, John Coleman, have all been associated with it, in different versions of *Le Courrier de Lyon*; and Sir Henry Irving, in his earlier years at the Lyceum, choosing the Charles Reade version of the story adopted by Charles Kean, added much to his high reputation as a creator of character by his admirable acting of the two parts. Following his distinguished sire's example, Mr. H. B. Irving has identified himself with the old-time story, and London playgoers have already stamped with the hall-mark of their approval his admirable purpose in presenting some of his father's most celebrated impersonations. There is really little or nothing to add to our former eulogy

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"PIERROT AND PIERRETTE."

A Lyrical Musical Drama, in Two Acts, Words by W. E. Grogan, Music by Josef Holbrooke. Produced at His Majesty's Theatre on the afternoon of Nov. 11.

Pierrot ..... Mr. Albert Archdeacon
Pierrette ..... Miss Esta d'Argo
The Nurse ..... Miss Katherine Jones
The Stranger ..... Mr. Leon de Sousa

Mr. Joseph Holbrooke, composer, pianist, and conductor, has won many prizes, and has produced a large number of his works at musical festivals in the provinces, besides writing various orchestral and chamber works. He is accomplished in orchestration, and his music has the pleasing effect which is created by taste, feeling, and culture. If it seems wanting in impressive appeal and deficient in haunting melody, Mr. Holbrooke may plead that he sins—if he sins at all—in very respectable company. Fortunately, the "fable" of *Pierrot and Pierrette*, which was produced at the Afternoon Theatre on Thursday afternoon, does not make any very deep demands on the composer. It is a pretty anecdote, showing how Pierrot, happy in his love for Pierrette, is tempted by a Stranger in brilliant eighteenth-century costume, who comes through a door in the wall of the old-fashioned garden which is the scene of the piece, to leave his sweetheart for the delirious joys, &c., of fashion and vice. Pierrette falls fainting at the end of the first act; and in the second Pierrot, having had enough of dissipation, enters, haggard and exhausted, and sinks on the ground. Pierrette, who is only too glad to have him back on any condition, forgives him, raises him, and consoles him; and so the story ends. An elderly woman dressed in black serves as a grim "chorus" to the play. Mr. Albert Archdeacon sang and acted admirably as Pierrot; Miss Esta d'Argo put into her performance as Pierrette a charming expressiveness, a winning charm, and most delicate pathos, besides rendering her music capitally. Mr. Leon de Sousa's fine voice was heard to advantage as the Stranger, and he acted with much dignity; and Miss Katherine Jones gave a sound and effective impersonation of the Nurse. The musical drama was carefully produced by Mr. Edmund Gwenn. *Pierrot and Pierrette* was preceded by

A Comedy, in Two Acts, by J. M. Synge, entitled

"THE TINKER'S WEDDING."

Michael Byrne ..... Mr. Jules Shaw
A Priest ..... Mr. Edmund Gurney
Mary Byrne ..... Miss Clare Greet
Sarah Casey ..... Miss Mona Limerick

The comedy appeared to be a humorous attack on the institution of marriage; and certainly the state of matrimony could hardly have been entered into in circumstances more grotesque than those in which Michael and Mary Byrne seek to become man and wife. Michael is an Irish tinker, and Mary, his fiancée, is a Wicklow beauty. They are visited in their encampment by a parish priest, who, after some haggling, consents to marry them for ten shillings and a tin can. But Michael's mother, an old drunkard, exchanges the can for two bottles of ale. When the priest discovers this he refuses to marry Michael and Mary, and even threatens to expose their pilferings; whereupon they gag him, put a sack over his head, and force him to swear not to set the police on them. They then conclude that marriage is entirely unnecessary, and the curtain falls on their derision of the "holy father." The spectacle of the latter, in full canonicals, being maltreated and ridiculed appeared to offend some of the audience, who hissed accordingly. Miss Clare Greet gave a graphic embodiment of the old hag; Mr. Edmund Gurney was, as usual, entirely efficient and excellent as the priest; and Mr. Jules Shaw and Miss Mona Limerick—whose appearance was very attractive—played the male and female tinkers quite satisfactorily. The piece was produced by Mr. Gurney very carefully, and the Wicklow scenery was strikingly beautiful.

"MIGHT IS RIGHT."

A Play, in One Act, by Netta Syrett, Produced at the Haymarket on Saturday, Nov. 13.

Cupid is commandeered by the suffragette in the little farce with which Miss Netta Syrett, the winner of a play competition some years ago, has at length secured a foothold on the regular stage. The little piece is handicapped by a trite subject, but it displays keen observation, and is well furnished with witty lines. The authoress has conceived a Prime Minister of England young and impressionable, who is lured into the clutches of a band of suffragettes by Miss Bobby Binns, a variety "star," with whom he has carried on a flirtation. Snugly immured in Lady Seaborne's house in the Adelphi, the Premier is feasted right royally by the members of the band, who take up the various rôles of cook and other domestic servants, and attend to his wants. Rigidly guarded by his captors, who are all armed with revolvers, the right honourable gentleman's movements are further hampered by a flowing dressing-gown, covered in frills, his outer garments having been temporarily annexed by the butler, who is the only male occupant of the house. The suffragettes are all society ladies, and well known to the Premier, who tries to soften the heart of the parlourmaid by a reference to his nephew, to whom she is engaged, but though the maiden is moved to tears, her devotion to the cause is proof against all blandishments. The Prime Minister himself, as we have hinted, cannot withstand the operations of the little god, and during the three days of incarceration has fallen in love with Barbara Tracy, the president of the Society. He asks her to marry him, and she agrees on condition that he signs a paper promising to bring in a Bill granting the vote to women. The Prime Minister capitulates, and when Miss "Bobby," who has defected from the "cause" on becoming engaged to Lord Archibald Eagleton, brings her bethrothed to the rescue, it is to find the suffragette triumphant.

EVERY EVENING AT 9 O'CLOCK, AND ON MATINEES AT 3,
HERBERT TRENCH
PRESENTS
DON
PRECEDED AT 8.15, AND ON MATINEES AT 2.15, BY
MIGHT IS RIGHT
A Play in One Act, by NETTA SYRETT.

Lady Seaborne ... ... Daisy F. England
Miss Barbara Tracy, *her Niece—President of the Secret Suffrage Society* Amy Brandon Thomas
Miss Millicent Leith ... ... Gillian Scaife
Miss Finch ... ... Ada Palmer
Lady Green ... ... Ada Ferrar
Miss Delafield, *Secretary to the Secret Suffrage Society* Doris Lytton
Miss Mowbray ... ... Madge Titheradge
Miss Bobby Binns, *a Variety Actress* ... ... Sydney Fairbrother
Jenkins, *Lady Seaborne's Butler* ... ... Edward Rigby
Montague Beauchamp, *The Prime Minister* ... Trevor Lowe
Sir Frederick Goring, *The Minister's Nephew—engaged to Millicent Leith* E. A. Warburton
Lord Archibald Eagleton, *The Premier's Cousin* ... Ernest Graham

Scene—A Room in the Adelphi. Time—The Future.

The Curtain is lowered for a few moments during the action of the Play to indicate the lapse of two days

The Play produced for Herbert Trench by Norman McKinnel.
Dresses by Debenham & Freebody.

General Manager ... ... Carl F. Leyel
Musical Director ... Norman O'Neill | Stage Manager ... Charles La Trobe

The Box Office (Mr. W. H. Leverton) is open daily from 10 to 10
Private Boxes, £3 3s. & £4 4s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Balcony, 5s.; Upper Circle (reserved), 2s. 6d.; Pit, 2s. 6d.; Gallery, 1s.
Telephone 3344 Gerrard.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN

1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public must leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Lessee & Manager .. .. .. Frederick Harrison
Director - Herbert Trench

Business Manager ... ... Horace Watson

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LYCEUM THEATRE

Lessees .. .. Popular Playhouses, Ltd.
Managing Directors .. .. HENRY R. SMITH and ERNEST CARPENTER

Licensed by the Lord Chamberlain to Henry R. Smith, 17, Craven Street, Charing Cross, W.C.

Saturday, Nov. 13th, 1909, and every Evening at 8

MATINEE WEDNESDAYS at 2.30

FOR FOUR WEEKS ONLY.

EAST LYNNE

Dramatised from Mrs. Henry Wood's Novel by ERIC MAYNE.

Characters.

Archibald Carlyle ...	...	Mr. FREDERICK ROSS
Capt. Francis Levison ...	...	Mr. ERIC MAYNE
Lord Mountsevern ...	...	Mr. HARVEY BRABAN
Justice Hare	...	Mr. S. MAJOR JONES
Richard Hare	(*his Son*)	Mr. SIDNEY VAUTIER
Lawyer Dill	...	Mr. SIDNEY YOUNG
Bethel	(*a Poacher*)	Mr. TERENCE O'BRIEN
Ebenezer Jiffin	(*the Village Postman*)	Mr. HUBERT WILLIS
George Hallijohn ...	...	Mr. T. R. GILLISPIE
Cornelia Carlyle ...	...	Miss BLANCHE STANLEY
Barbara Hare... ...	...	Miss MABEL MANNERING
Affy Hallijohn ...	...	Miss STELLA DE MARNEY
Joyce	...	Miss KEVILL DAVIS
Susanne	...	Miss ALICE M. COX
Little Isabel Carlyle ...	...	Miss VERA BURTON
Little Willie Carlyle ...	...	Miss OLGA HOPE
Lady Isabel (afterwards Madame Vine)		Miss FRANCES DILLON

The whole produced under the Stage Direction of
ERNEST CARPENTER.

Synopsis of Scenery.

PROLOGUE.

Scene 1. Lord Mountsevern's Garden at Castle Marling.
,, 2. A Street near West Lynne.
,, 3. Exterior of Hallijohn's Cottage, West Lynne.

(Seven years are supposed to elapse between the Prologue and Act I.

ACT I.

Scene 1. Carlyle's Drawing Room, East Lynne.
,, 2. Carlyle's Library.
,, 3. Carlyle's Drawing Room.

ACT II.

Scene 1. The Library at Justice Hare's.
,, 2. A Room in Lady Isabel's House, Grenoble.

ACT III.

Scene 1. Carlyle's Drawing Room, East Lynne.
,, 2. A Street at West Lynne.
,, 3. Willie Carlyle's Bedroom, East Lynne.

ACT IV.

Scene 1. Outside the Court House, West Lynne.
,, 2. Madame Vine's Bedroom, East Lynne.

The Scenery Designed and Painted by E. C. NICHOLLS, and Assistants.

The Floral Decorations by DICKSON & CO., Knightsbridge.

The Orchestra, under the direction of Mr. H. SULLIVAN BROOKE, will play selections in the intervals, as per list overleaf.

Acting Manager and Treasurer .. .. .. Mr. W. F. CROWE
Stage Manager .. .. Mr. S. MAJOR JONES
Assist. Stage Manager .. .. .. Mr. HENRY ARMSTRONG

Box Office (EDWARD HACKETT) open Daily 10 to 10. Tels. 7617, 7618 & 7619 Gerrard
Stalls, 5s. & 3s.; Dress Circle, 4s. & 2s. 6d. (Reserved); Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

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WINDSOR CASTLE

PROGRAMME

OF

THEATRICAL PERFORMANCE

BY

SIR HERBERT BEERBOHM TREE'S COMPANY

(From His Majesty's Theatre).

WEDNESDAY EVENING,
NOVEMBER 17th, 1909.

"TRILBY"

A Play, in Three Acts, by PAUL M POTTER

Dramatised (by permission) from the late GEORGE DU MAURIER'S Novel.

SVENGALI	HERBERT BEERBOHM TREE
TALBOT WYNNE (*known as "Taffy"*)	EDWARD SASS
ALEXANDER MCALISTER (*known as "The Laird"*)	J. B. GORDON
WILLIAM BAGOT (*known as "Little Billee"*)	HENRY AINLEY
GECKO	HENRY MORRELL
ZOUZOU (*afterwards Duc de la Rochmartel*)	LEON M. LION
DODOR	WALTER R. CREIGHTON
OLIVER	FRANK ESMOND
LORIMER	C. H. CROKER KING
REV. THOMAS BAGOT	WILLIAM HAVILAND
MANAGER KAW	HUBERT CARTER
TRILBY O'FERRALL	MISS VIOLA TREE
MRS. BAGOT	MRS. E. H. BROOKE
MME. VINARD	MISS CICELY RICHARDS
MIMI	MISS HILDA MOORE
HONORINE, ANGELE (*Grisettes*)	MISS MARIE HEMINGWAY, MISS CLARE HARRIS

Grisettes in the dance—

MISS GODDEN, MISS AUSTEN, MISS GREY, MISS COWIE, MISS CHESTER

The Scene of the Play is laid in Paris.

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SYNOPSIS OF SCENERY.

ACT I.

The Latin Quarter Studio of "The Three Musketeers of the Brush."

ACT II.

The same—Christmas Eve

ACT III.

At the Cirque des Bash-Bazoucks—five years later

The Entr'acte Music by Mr. Casano's Orchestra.

Manager	Henry Dana
Stage Manager	Cecil King
Associate Stage Manager	Stanley Bell
Musical Director	Adolf Schmid

WINDSOR CASTLE

PROGRAMME

OF

THEATRICAL PERFORMANCE

BY

MR. H. B. IRVING'S COMPANY

From the Queen's Theatre.

FRIDAY EVENING,
NOVEMBER 19th, 1909.

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"THE LYONS MAIL"

A Play, in Three Acts, by CHARLES READE

From "Le Courrier de Lyon" by MM. Moreau, Siraudin, and Delacour.

Joseph Lesurques (*a Merchant of Paris*)	Mr. H. B. Irving
Dubosc (*Captain of a Gang of Robbers*)	Mr. H. B. Irving
Courriol	Mr E. Harcourt Williams
Chopcard	Mr Chas. Dodsworth
Fouinard	Mr Tom Reynolds
Durochat	Mr Hemstock
(*Members of the Gang of Robbers*)	
Jerome Lesurques (*Father of Joseph*)	Mr Frank Tyars
Dorval (*a Magistrate*)	Mr Frank Cochrane
Didier (*betrothed to Julie*)	Mr. Stanley Howlett
Joliquet (*Jerome's Serving Boy*)	Mr Arthur Curtis
Guerneau	Mr H C Hewitt
Lambert (*Friends of Lesurques*)	Mr J Patric Curwen
Postmaster of Montgeron	Mr B A Pittar
Coco	Mr H. R Cook
Commissary of Police	Mr. W. Graham
Postillion	Mr W Cass
Guard	Mr J B Glover
Waiter	Mr S Beaumont
Julie (*Daughter of Lesurques*)	Miss Phyllis Embury
Marie (*a Servant*)	Miss May Holland
Niece to Postmaster	Miss E Frances Davis
Jeannette	Miss Dorothea Baird

SYNOPSIS OF SCENERY.

ACT I.

Scene 1: A Café

Scene 2: A Roadside Inn at Lieursaint

The Robbery of the Lyons Mail

ACT II.

Scene: Lesurques' House

ACT III.

Scene 1: Lesurques' House

Scene 2: Courtyard of Prison

Scene 3: A Garret overlooking the Place of Execution

The Entr'acte Music by Mr. Casano's Orchestra

Manager	Mr Austin Brereton
Stage Manager	Mr Tom Reynolds
Musical Director	Mr J Meredith Ball

STRAND THEATRE

Managing Director — **Mr. J. A. HARRISON.**

By command of the Lord Chamberlain, the proscenium safety curtain is lowered daily in the presence of the audience, about the middle of the performance, so as to ensure the arrangements being in proper working order

Every Evening at 8.0 — **Matinee Wednesdays at 2.0**

A RUSTIC ROMANCE WITH MUSIC
IN THREE ACTS

THE MERRY PEASANT

("DER FIDELE BAUER")

By VICTOR LEON. — **Music by LEO FALL.**

The entirely new English adaptation by COSMO HAMILTON.

ADDITIONAL LYRICS BY ARTHUR BRANSCOMBE.

The Scenery Painted by E. GRIMANI.

ACT I.—Lindoberer's Farm ... OBERWANG, UPPER AUSTRIA (Morning).
ACT II.—The Village Fête ... OBERWANG (Evening).
ACT III.—Reception at General Count Von Grumow's House in Vienna. (A few weeks after).

Dances arranged by FRED FARREN.

The Dresses in Acts 1 and 2 designed by COMELLI.

The Costumes and Uniforms executed by J. A. HARRISON COY., LTD.

Wigs by CLARKSON.

General Manager	Mr. G. E. MINOR
Musical Director	Mr. THEODORE STIER
Stage Manager	Mr. SIDNEY WATSON

BOX OFFICE (S. ANDERSON) 10 TILL 10.

Private Boxes, 3 to 5 Guineas. Stalls, 10s. 6d.
Dress Circle, 3 Front Rows, 7s. 6d. Other Rows, 6s.
Upper Circle, Front Row, 5s. Other Rows, 4s.

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Cast of the Play.

Mattheus (*The Merry Peasant*) ...	**Mr. COURTICE POUNDS**
Stefan ... ... (*His son*) ...	**Mr. STUART ALEXANDER**
Lindoberer (*Mayor of Oberwang*) ...	**Mr. GEORGE GIDDENS**
Vincent ... (*His Son*) ...	**Mr. LESLIE STILES**
General Count Von Grumow ..	**Mr. FORBES DAWSON**
Lieut. Kurt Von Grumow ...	**Mr. HARRY TAYLOR**
Randaschi	**Mr. WYNDHAM GUISE**
Endelshofer	**Mr. FOSTER COURTENAY**
Heinrich	**Mr. EDWARD DELFOSSE**
Master of Ceremonies	**Mr. ALEC WILSON**
Toni	**Master FRANK VARNA**
Zopf ... (*The Village Constable*) ...	**Mr. ARTHUR WILLIAMS**
Annamirl (*Stefan's Sister*) ...	**Miss SYBIL ARUNDALE**
The Countess Von Grumow ...	**Miss ROBERTSON GRIMSTON**
Freda ... (*Her daughter*) ...	**Miss PEARL LADD**
Ella	**Miss LILY MILLS**
Little Agnes	**Miss A. GLYNNE**
Gretchen (*Annamirl's Friend*) ...	**Miss GLADYS GAY**
Little Rosalie	**Miss MARY GLYNNE**
Lizi ... (*Her Mother*) ...	**Miss FLORENCE ST. JOHN**

Recruits—Messrs. P. PRICE, B. WHITE, CECIL KINGSLEY, H. A. WORTH.

Milkmaids—Misses ETHEL NEGRETTI, VIOLET HOLLAM, GLORIA DENE, ENID ESSEX.

Guests—Misses GLORY PEARCE, IDA BARNARD, LILIAN HEWETSON, MARIE CLEMENTS, MOLLY ELLESMERE, EDITH HAMILTON, PEGGY DWYER, DELIA DREW, CLAIRE SEFTON, DOROTHY PLOWDEN, FLORA MACDONALD, ALMA EYRE, KATHLEEN HAYES.

The National Dance in Act II. by Julius Gebhardt's Tegernseer Troupe.

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Plays

His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE.

"BEETHOVEN."

Play, in Three Acts, by René Fauchois, freely adapted by Louis N. Parker, Produced at His Majesty's Theatre, on Thursday, Nov. 25.

A strangely thrilling and beautiful mixture of music and drama was that which Sir Herbert Tree presented to his patrons at His Majesty's Theatre on Thursday evening. The fine orchestra, under the bâton of Mr. Landon Ronald, had an important share in the success of the play. The nature of the story allowed of the introduction of many of Beethoven's best compositions, three of which Mr. Schmid had ably orchestrated. Thus, when Beethoven was struggling with the inspiration of his Muse, the air passing through his brain was played, and the entr'actes were entirely composed of Beethoven music. The "atmosphere" thus created was very favourable to sympathy and sentiment; and *Beethoven* touched the heart of the audience deeply.

We first see the composer in some public gardens near Vienna, where, after some "sparring" with friends and admirers, he has an explanation with the pretty woman whom he worships, Giulietta Guicciardi. She tells him that her father has ordered her to marry the Count Von Gallenberg, and intimates that she intends to obey. Beethoven, disillusioned, resolves to drown his his disappointment in work and to become famous. Three years pass, and we find him in his lodgings, at the height of his Viennese success. His concert is very successful, and, though he leaves his coat, with the proceeds in one of the pockets, on a tree by the wayside, it is recovered, and he is able to lend the frivolous Giulietta, whose husband has turned gambler, enough to enable her to redeem her jewels from the pawnbroker. But Beethoven has hanging over him the terrible dread of deafness. He has already had temporary attacks, and, in a touching scene he confides his mental anguish to a friend. The blow comes when Beethoven is rehearsing a quartet at his lodgings, and on his sorrow and suffering the act drop descends.

In the last act we see Beethoven old and poor, and cut to the heart by the ingratitude of his nephew, Karl Beethoven, who rifles his desk to obtain money. In the depth of the composer's sadness he is visited in a vision by beautiful female impersonations of his nine sonatas.

Beethoven was preceded by a new piece in one act, adapted by Henry Hamilton from the Gorman by Adolph Glass, entitled

"A RUSSIAN TRAGEDY."

General Vassilievitch .....MR. EDWARD SASS
Ivan Oranieff .....MR. JULES SHAW
Paul Vanoff .....MR. HENRY AINLEY
Sonja .....MRS. PATRICK CAMPBELL

This was a short, strennous story of Russian official tyranny and Nihtlist revenge. General Vassilievitch, the Governor of Petrovolsk, is a stern repressor of the latter party, and one of them attempts to assassinate him from the garden outside the house where the scene is laid. The man is arrested, and is sent by the General to be tortured, and afterwards shot. This business despatched, Vassilievitch is visited by his mistress Sonja, a beautiful married woman, whose husband he has had privately executed some time since. After much mutual caressing she learns this from him, and persuades him to let himself be chained to a pillar in the manner in which he secures his prisoners while under examination. Sonja then shoots him dead, and retires to the adjoining apartment to commit suicide.

TO-NIGHT AT 8 O'CLOCK

(AND EVERY EVENING)

BEETHOVEN

A Play in Three Acts by RENÉ FAUCHOIS.

Freely adapted by LOUIS N. PARKER.

Ludwig Van Beethoven		HERBERT BEERBOHM TREE
Archduke Rudolf of Austria		WILLIAM HAVILAND
Prince Ferdinand Kinsky		A. SCOTT CRAVEN
Prince Joseph Lobkowitz		E. R. WARD
Count Von Arnim		LESLIE HAMER
Nikolaus Van Beethoven	(*Brothers to Ludwig*)	EDWARD SASS
Kaspar Van Beethoven		STUART GRAHAM
Karl, Kaspar's Son	(*as a boy*)	BURFORD HAMPDEN
Karl, ditto	(*as a man*)	LEON M. LION
Le Baron de Tremont		FRANK ESMOND
Anton Schindler	(*Beethoven's Friend*)	HENRY AINLEY
Adolf Schimon	(*A Portrait Painter*)	C. H. CROKER-KING
Franz Hoffmeister	(*A Music Publisher*)	FREDERICK JAMES
Ignaz Schuppanzigh	(*Members of Archduke Rudolph's String Quartet*)	HENRY KITTS
Louis Sina		JULES SHAW
Franz Weisz		HENRY MORRELL
Zmeskall Von Domanovecz		HUBERT CARTER
Moritz Breuning	(*Beethoven's Friends*)	J. W. PIGOTT
Anselm Hüttenbrenner		C. HEATHERLEY
Bettina Brentano	(*afterwards Countess Von Arnim*)	Miss EVELYN D'ALROY
Giulietta Guicciardi	(*afterwards Countess Von Gallenberg*)	Miss HILDA ANTONY
Trude	(*Beethoven's Housekeeper*)	Miss ALICE MANSFIELD
Theresa	(*Nikolaus Van Beethoven's Wife*)	Miss ELINOR FOSTER
Johanna	(*Kaspar Van Beethoven's Wife*)	Miss ETHEL HODGKINS

The Eight Symphonies.—Misses Hilda Moore, Sylvia Young, Irene Smith, Laura Cowie, Elizabeth Dexter, Eva Balfour, Clare Harris, Marie Hemmingway.

The Ninth Symphony.—Miss Evelyn D'Alroy.

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ACT I.

Public Gardens near Vienna, 1809.
(Joseph Harker.)

ACT II

A Room in Beethoven's Lodgings, Vienna, 1812.
(Stanley Bell.)

ACT III

Beethoven's Room in the Old House of the Spanish Blackfriars, Vienna, 1827.
(Joseph Harker.)

PROGRAMME

The Incidental Music has been selected entirely from Beethoven's Compositions by LANDON RONALD, who will personally conduct at the first performance.

Overture, "Leonora," No. 3.

ACT I.

An die ferne Geliebte.*
The Moonlight Sonata (1st Movement).*
Sketches of the Symphony in C minor.
ENTR'ACTE.—Symphony in C minor (1st Movement).

ACT II.

Sketches of the Ninth Symphony.
Adelaïde.*
String Quartet No. 9 (op. 59).
ENTR'ACTE.— Overture to Coriolanus.

ACT III.

Suggestions of all the nine Symphonies, and Ode to Joy from the Ninth Symphony,

* *Orchestrated by* ADOLF SCHMID.

TO BE FOLLOWED BY

A RUSSIAN TRAGEDY

Adapted by HENRY HAMILTON from the German of ADOLPH GLASS.

General Vassilievitch	*(Governor of Petrovolsk)*	EDWARD SASS
Ivan Oranieff	*(His Secretary)*	JULES SHAW
Paul Vanoff	*(A Nihilist)*	HENRY AINLEY
Sonja	and	Mrs. PATRICK CAMPBELL

SCENE—Room in the Governor's House, Petrovolsk.
(Stanley Bell.)
TIME—The Present Day.

Music.

BEFORE "A RUSSIAN TRAGEDY"

Prelude C Sharp Minor ... ... *Rachmaninoff*

Orchestrated by ADOLF SCHMID.

The Costumes have been designed by PERCY MACQUOID, R.I., and executed by B. J. SIMMONS & Co.
Wigs by W. CLARKSON.

MATINEES: Wednesdays and Saturdays, at 2.15.

QUEEN'S THEATRE

SHAFTESBURY AVENUE, W

Mr. H. B. IRVING

On TUESDAY, NOVEMBER 30th, 1909

"The House Opposite"

A PLAY IN FOUR ACTS.

By PERCEVAL LANDON.

The Right Hon. Henry Rivers, K.C., M.P. (Ex-Home Secretary)	Mr. HERBERT WARING
Sir Edward Harrowby, K.C.B. (Permanent Under Secretary of the Home Department)	Mr. CHARLES ALLAN
Richard Cardyne	Mr. H. B. IRVING
Stuart Fillerby	Mr. ERIC MATURIN
Paul Sandys	Mr. ALEX. SCOTT-GATTY
Parker	Mr. J. PATRIC CURWEN
The Hon. Mrs. Rivers	Miss EVA MOORE
Mrs. Calthorpe	Miss MURIEL BEAUMONT
Lady Muriel Wentworth	Miss PHYLLIS EMBURY
Marie	Miss DORA BARTON
Sybil	Miss GRACE STARLING

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Waters, J.
Plays

Act I. Scene Mrs. Rivers' Boudoir. Early Morning, May 7th

Act II. Scene Mrs. Rivers' Drawing Room
The Afternoon of the same day

Act III. Scene The Same
Seven weeks later

Act IV. Scene The Same
Three weeks later

Scenery by G. SACKMANN

Miss Moore's and Miss Beaumont's Dresses by Jay's, Regent Street
Miss [illegible] and Miss Bunbury's by Mdme Freeknall.
Furniture by Oetzmann

MATINEE on Saturday, December 4th,
and every Wednesday and Saturday following.

Dress Circle [illegible] 4s. and 3s. Pit, 2s 6d. Gallery 1s.
Private Boxes [illegible] Three Guineas

200 DRESS CIRCLE SEATS at 5s. each.

Box Office Mr. [illegible] Telephone: Gerrard 9437 (two lines)

[illegible] Stage Manager Mr. TOM REYNOLDS
Assistant Stage Manager Mr. H. RALEIGH COOK

GENERAL MANAGER

Mr. AUSTIN BRERETON

The main idea of *The House Opposite* is really excellent, and there are scenes of tense and thrilling interest in the piece; but the author, probably from inexperience, has not known how to develop the admirable "notion" which he has conceived to the very best advantage. His feeling is very often out of harmony with that of an average theatrical audience; the main plot, though strong, is not sufficient to furnish material even for two hours and a half, including waits; and as there is no underplot and little comic relief to make up the customary period of performance, the author has introduced much introspective and casuistical discussion, which is felt to be excrescent in a play which is essentially melodramatic. All this is much to be deplored, for it is seldom that we meet with such a strong motive as that of Mr. Perceval Landon's piece.

The leading male character is an unemotional Don Juan, who is supposed to fascinate women by a kind of snaky coldness combined with great fluency of speech. In the first act, which takes place in a lady's boudoir in a London house at four o'clock in the morning, we find this person—Richard Cardyne he is called—embracing Mrs. Rivers, the wife of an ex-Home Secretary. Rivers's character is distasteful to his wife, and she has started an intrigue with Cardyne. The blind of the window is not drawn down, and Cardyne turns out the electric light on the table. After more embraces, Mrs. Rivers leads Cardyne into an admission that he has only just concluded an amour with another woman, and, deeply disgusted, she breaks off her *liaison* with him, and goes out. When she has left the room, Cardyne notices a light in an apartment exactly opposite on the other side of the street. What he sees is not known to the audience; but he remarks, "Curious; very curious!"

In the afternoon of the same day, in Mrs. Rivers's drawing-room, we learn that a murder has been committed in the "house opposite." An old miser has been stabbed to the heart, and suspicion falls on his female housekeeper. What Cardyne noticed when in Mrs. Rivers's boudoir was a man going into the miser's bedroom with a knife. He tells Mrs. Rivers this, and explains to her that, by his evidence, he could save the unfortunate housekeeper; but this would involve the exposure of Mrs. Rivers, as Cardyne would have to account for his presence in her boudoir at four o'clock in the morning, and Mrs. Rivers cannot bring herself to consent to the sacrifice. A way out is suggested by the servant, Marie, who has been in "trouble" in the past, and has been saved from the streets by Mrs. Rivers, whom she adores. Marie offers to sacrifice herself, and to allow Cardyne to swear that he was in her bedroom when he saw the murderer opposite. The guilty pair clutch at the chance, and Cardyne, after arranging a story to fit the supposition, goes up to Marie's bedroom to observe details for his prospective perjury. He returns with the disappointing statement that there is a cornice which would prevent anyone in the bedroom from seeing into the room where the murderer was observed. The unfortunate housekeeper is found guilty, and Cardyne is determined to save her. Marie, when the case is fully explained to her, implores her mistress to face exposure and disgrace rather than let an innocent woman be hanged, and Mrs. Rivers resolves to tell her husband all. A rather subtly-conceived scene follows. Rivers holds the newspaper which he is reading between himself and his wife while she is speaking, and it is uncertain whether he understands her confession. After she has made it, he informs her that the murderer of the miser has been discovered, having been mortally injured on the vessel in which he had endeavoured to escape, and having made a full confession of his guilt. Mrs. Rivers is in doubt as to whether her husband knows or not of her adultery, and he obviously intends to torture her by holding her in uncertainty for life.

3724
1909
Waters, J.
Plays

EVERY EVENING at 9

WILL BE ACTED

The Importance of being Earnest

A Trivial Comedy for Serious People

By OSCAR WILDE

John Worthing, J.P.	*of the Manor House, Woolton, Hertfordshire*	Mr. GEORGE ALEXANDER (His Original Character)
Algernon Moncrieffe	*(his Friend)*	Mr. ALLAN AYNESWORTH (His Original Character)
Rev. Canon Chasuble, D.D.	*(Rector of Woolton)*	Mr. E. VIVIAN REYNOLDS
Merriman	*(Butler to Mr. Worthing)*	Mr. ERIK STIRLING
Lane	*(Mr. Moncrieffe's Man-servant)*	Mr. T. WEGUELIN
Lady Bracknell		Miss HELEN ROUS
Hon. Gwendolen Fairfax	*(her Daughter)*	Miss STELLA PATRICK CAMPBELL
Cecily Cardew	*(John Worthing's Ward)*	Miss ROSALIE TOLLER
Mrs. Prism	*(her Governess)*	Miss ALICE BEET

Time - - The Present.

Act I. ... Algernon Moncrieffe's Rooms in Piccadilly

Act II. ... The Garden at the Manor House, Woolton

Act III. ... Morning-Room at the Manor House, Woolton

Preceded at 8.15 by

THE NURSERY GOVERNESS

A Play, in One Act, Translated and Adapted from M. PROVINS' "La Couvernante"

By P. G. DUCHESNE

Mr. Simpson Brigge	Mr. ASHTON PEARSE
Captain Trent	Mr. HARCOURT WILLIAMS
Mrs. Trent	Miss JEAN STERLING MACKINLAY
Wilson	Miss MARJORIE WATERLOW

Scene - - Morning-Room at Mrs. Trent's House

A signal will be given from the stage by the sounding of a bell one minute before the curtain rises upon each Act.

"THE IMPORTANCE OF BEING EARNEST."

A Trivial Comedy for Serious People, in Three Acts, by Oscar Wilde, Revived at the St. James's Theatre on Tuesday, Nov. 30.

"THE NURSERY GOVERNESS,"

a play, in one act, translated and adapted from M. Provins' *La Gouvernonte*, by P. Duchesne, which was given for the first time in the West-End by the following cast:—

Mr. Simpson Briggo .....Mr. Ashton Pearse
Captain Trent .....Mr. Harcourt Williams
Mrs. Trent .....Miss Jean Sterling Mackinlay
Wilson .....Miss Marjorie Waterlow

This amusing curtain-raiser, which was produced for the first time in the London district at the Kennington Theatre on Oct. 26, last year, does not suffer from its French origin. Captain Trent, for some flimsy cause, has been divorced—in America we presume—from his charming wife; and when the curtain rises we find that she has become engaged to an elderly prig named Simpson Brizge. Trent's artful contrivances to renew his wife's love for him by fanning the flame of jealousy in the breast of Brigge furnish plenty of amusement, and the situations are always funny.



Gwendolen: Let us go into the house. They will hardly venture to come after us there."
Cicely: "No, men are so cowardly, aren't they?"

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To-Night, Wednesday, December 1st, 1909, at 9 o'clock

Mr. CYRIL MAUDE will produce, for the first time, a New Comedy, in Three Acts, called

"LITTLE MRS. CUMMIN"

By RICHARD PRYCE, adapted from "The Eglamore Portraits" by MARY E. MANN.

MRS. CUMMIN	Miss LOTTIE VENNE
JULIET	Miss MARIE LÖHR
MRS. PLAIN	Miss EMMA CHAMBERS
SUSY PLAIN	Miss ESMÉ HUBBARD
HARRIET	Miss DOROTHY FANE
CLARENCE EGLAMORE	Mr. KENNETH DOUGLAS
HORACE EGLAMORE	Mr. LENNOX PAWLE
CAPTAIN SANDS	Mr. CHARLES SUGDEN
MILLS	Mr. M. WETHERELL

Scene ... Drawing Room at Clarence Eglamore's Cottage. (BRUCE SMITH.)

Preceded, at 8.30, by a New Play, in One Act, entitled

"THE VISIT"

By RICHARD PRYCE, adapted from "Freddy's Ship" by MARY E. MANN.

MRS. MACMICHEL	Miss HENRIETTA WATSON
MRS. BENSON	Miss MARIE LINDEN
MAID	Miss MARIE SHIELDS
REV. G. BENSON	Mr. DANIEL McCARTHY
COLONEL MACMICHEL	Mr. E. MAINWARING

Scene ... Room in a Country Rectory. (BRUCE SMITH.)

Miss LOTTIE VENNE'S dresses by REVILLE AND ROSSITER, 15, Hanover Square, W.
Miss MARIE LÖHR'S dresses and hats by PAQUIN, Ltd., 39, Dover Street, W.
Other costumes by Mrs. CALEB PORTER, 175, Brompton Road.
Pianoforte by Messrs. CHAPPELL, 50, New Bond Street, W.

GENERAL MANAGER - - - - Mr. ALFRED TURNER

THE
PLAYHOUSE

1/12/1909

Orch. Stall

F 8

This to be returned

If any proof were needed of the immortality of ancient theatrical material it would be supplied by the laughter which was evoked by the old mother-in-law motive treated genteelly as it is in *Little Mrs. Cummin*. The action chiefly consists in a quarrel between two young newly-married people; but the movement is created by the manœuvres of the girl's mother, a vain, scheming, and absurdly self-complacent little person, who manages to set the hitherto loving pair by the ears. The scene is the prettily-furnished cottage to which Clarence Eglamore and his young wife, Juliet, are returning after the honeymoon. Juliet is a silly girl, fresh from school, and is easily influenced by her artful and ingenious parent, who, in Eglamore's absence, has altered the arrangement of the furniture, exchanged his favourite lounging-coat for a palm in a pot, and put the portraits of his father and mother under a bed, substituting for them on the walls of the room a couple of wretched daubs by a relative. On the question whether the portraits shall be restored to their original position the whole story turns. It is a "test case" to decide whether Mrs. Cummin or Eglamore is to rule.

Eglamore is anxious to get rid of his terrible little mother-in-law, but does not like the idea of the scandal which her sudden departure would cause in the village, so he gets an old friend of his, Susy Plain, a golfing maiden with a hearty manner, to ask Mrs. Cummin to stay with Susy's mother, Mrs. Plain. Mrs. Cummin, who has already threatened to go back to Birmingham, accepts the invitation, and instructs Juliet to let her husband think that she—Mrs. Cummin—has gone home. In the course of the quarrel about the pictures, which continues, Clarence lets out the truth about the Plains' invitation, which the mother-in-law then declines to accept, Juliet insisting that she shall remain at the cottage. Clarence, in desperation, wires to Mr. Cummin asking him politely to recall Mrs. C. to his side.

A second anxiety of Clarence's concerns his relations with his rich uncle Horace, from whom he has expectations. The old gentleman is brusque, domineering, and deaf; and, in the second act, when a bridge party takes place, the power of age combined with wealth in a small provincial community is amusingly suggested. Uncle Horace is allowed to be as rude as he likes, and Juliet refuses to "toady" him. Urged on by her mother, Juliet takes down the portraits which Clarence has restored to their original positions on each side of the fireplace, and replaces them by the daubs aforesaid, putting the portraits in the fireplace, concealed by a screen. During the whole of the play Clarence and Juliet are constantly approaching a reconciliation, only to be separated by some unlucky accident which always originates in the mother-in-law's artful interference. In the course of the bridge party Uncle Horace asks to see the portraits, and Juliet, much humiliated, has to produce them, covered with soot, from the fireplace. Then comes the rebound of Clarence's appeal to Mr. Cummin: a wire from that gentleman reading, "Come home; I want you. No cause for alarm." As Juliet says, it is impossible that Mr. Cummin could have telegraphed for his wife merely to enjoy her society; so mother and daughter come to the conclusion that he is seriously ill, and Juliet goes off with her mother to catch a train for Birmingham.

But Juliet does not get so far. The motor breaks down, and she returns home to find the portraits back in their places. Clarence, however, relents, and, unnoticed by his wife, quietly puts up the daubs again. Juliet when she discoveres the truth about the telegrams, flies into a passion and stabs the pictures with a knife, only to find she has been gashing the daubs. Uncle Horace, to give Clarence a lesson, writes him a note saying that he must expect nothing from his rich relative, and Juliet is very remorseful and repentant. Mrs. Cummin, who has had a strong letter from her husband, decides to "cease from troubling," and the young married pair are at rest.

"THE VISIT."

Mrs. Macmichel .....Miss Henrietta Watson
Mrs. Benson .....Miss Marie Linden
Maid .....Miss Marie Shields
Rev. G. Benson .....Mr. Daniel McCarthy
Colonel Macmichel .....Mr. E. Mainwaring

This was a pathetic little story somewhat on *La Joie Fait Peur* lines, in which the audience was interested in the attempt made to keep from an invalid news which might give her a fatal shock. Mrs. Macmichel, who, with her husband, Colonel Macmichel, has gone to live in a country village, calls on the vicar's wife, rather against the grain, and finds that Mr. Benson, the vicar, has just read in a local paper that the "destroyer" of which his son is one of the officers has gone down with all hands. While he goes to the post-office to wire for confirmation, he leaves Mrs. Macmichel to guard his wife, whose health is weak, from learning the news. Mrs. Macmichel prevents Mrs. Benson from reading the paper, keeps her from seeing a village gossip who calls, and even intercepts a telegram which arrives. The "wire," however, is to say that the son was not on the ship, and is safe, and the two women embrace with effusion.

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STAGE SOCIETY'S MATINEE.

The Stage Society, whose productions are always interesting, had a very agreeable afternoon at the Aldwych Theatre on Monday. The most eagerly-expected item was the play by Bernard Shaw, which enjoyed so much gratuitons advertisement on its prohibition by the Censor some months ago. The following was the cast of "THE SHEWING-UP OF BLANCO POSNET."

Babsy .....Miss Eileen O'Doherty
Lottie .....Miss Daisy Reddy
Hannah .....Miss Sheila O'Sullivan
Jessie .....Miss Mary Nairn
Emma .....Miss Eithne Magee
Elder Daniels .....Mr. Arthur Sinclair
Blanco Posnet .....Mr. Fred O'Donovan
Strapper Kemp .....Mr. J. M. Kerrigan
Feemy Evans .....Miss Sara Allgood
Sheriff Kemp .....Mr. Sydney J. Morgan
Foreman of Jury .....Mr. J. A. O'Rourke
Nestor .....Ma. John Carrick
Waggoner Joe .....Mr. Eric Gorman
The Woman .....Miss Maire O'Neill

When Mr. Bernard Shaw's play was produced at the Abbey Theatre, Dublin, on Aug. 25, we remarked that there was nothing in it to account for the action taken by the Censor, and a hearing of the play at the Aldwych on Monday afternoon confirms us in our opinion. *The Shewing-up of Blanco Posnet* is exactly what it is described to be—a sermon in crude melodrama. Blanco Posnet is a half-witted ne'er-do-well, whose brain has been turned by meditatiog on religions subjects. His brother, who calls himself Elder Daniels, and is a canting formalist, has defranded Blanco of some money, and, in reveoge, the "softy" steals from Daniels a horse. Unfortunately, the animal really belongs to the Sheriff of the county. Blanco starts to get away on the horse, bnt in his flight he meets with a woman who is taking a sick child to the doctor, and lends her the animal. When the pursuing party overtake him, he is gazing at a rainbow, overpowered with the sense of the joy which he feels as the result of doing a good action. Blanco is brought back to the township; and here the play begins.

He is put upon his trial, and refuses to defend himself by explaining how he came to part with the horse. Feemy Evans, a prostitute, swears she saw Blanco ride off on the animal; but the woman whom Blanco assisted turns up with the horse in her possession, so that the Sheriff gets his own again. Her story, of course, palliates Blanco's offence; bnt the guilt of theft is not removed from him till Feemy, in an impulse of humanity, withdraws her evidence, and says that she perjured herself ont of personal spite. Blanco, at the Sheriff's direction, is found not guilty, and he gets on a table and preaches a sermon to the people, urging them to leave their wicked ways, which are a "rotten game," and to play the "great game" of honesty, purity, and brotherly love.

PRECEDED AT 8.30 BY

THE LETHAL HOTEL.

A Grotesque in One Act by A. W. WILLNER.

Freely translated by Frederick Whelen.

Mr. X. - - - - - - - - - - EDWARD SASS
Mr. Y. - - - - - - - - - - EVELYN BEERBOHM
The Inspector - - - - - - - - - LEON M. LION
A Footman - - - - - - - - - ARTHUR CLEAVE
The Charwoman - - - - - - - - - Miss ALICE MANSFIELD

Place—A Metropolis. Time—The present.

"THE LETHAL HOTEL."

A Grotesque, in One Act, by A. W. Willner, freely Translated by Frederick Whelen, and Produced at His Majesty's on Tuesday, Dec. 7.

Mr. X. .....Mr. Edward Sass
Mr. Y. .....Mr. Evelyn Beerbohm
The Inspector .....Mr. Leon M. Lion
The Charwoman .....Miss Alice Mansfield
A Footman .....Mr. Arthur Cleave

Mr. Frederick Whelen in his adaptation from the German of A. W. Willner, entitled *The Lethal Hotel*, seems to have done his work exceedingly well, and the amusing conversations and clever character drawing result in an exhilarating half-hour for the early playgoer at His Majesty's. The scene is the apartment of an hotel with ominous-looking funnels. In a conversation between the inspector and Mr. X., a "littery gent" of Irish nationality, we learn that the apartment—so luxurious in its appointments—is merely the comfortable rendezvous for the members of the cultured classes who wish to end their days painlessly. The lethal methods established for the self-destruction of those suffering from the boredom of existence are simple enough. After the would-be suicide has been a quarter of an hour in the room a warning signal is given, and down comes an iron shutter; a second signal proclaims the turning on of poisonous gases; but plenty of opportunity is given those who at the last moment find life sweeter than they thought. Mr. X. is paying his fourth visit, and this time is joined by a rich young peer, who holds the doctrines of Pythagoras, and wishes at his death that his soul shall inhabit the body of a great artist. He is prodigal in his tips, giving his companion, Mr. X., £4,000 in notes and £1,000 to the inspector. The iron shutter falls, and later the red electric signal gives the necessary warning that the fumes of the lethal gases are about to be turned on. Mr. X. rushes to press the electric bell that is provided for escape. Bnt Mr. Y., the young peer, frightens him to his knees by presenting a revolver. An aged charwoman piteously implores Mr. Y. to release her that she may go and look after her poor "dorg." Before he can accede to her request there is a loud explosion. The inspector rushes in, to explain that the apparatus is completely out of order, bnt that the tickets taken by Mr. X. and Mr. Y. are available for another date. The young peer, who has expressed a wish to abolish himself, takes the charwoman to his breast, and thus typifies the union between peers and people.

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TO-NIGHT, WEDNESDAY, DECEMBER 8TH, 1909, AT 7.30,
AND EVERY FOLLOWING EVENING,
HERBERT TRENCH
PRESENTS

THE BLUE BIRD

A Fairy Play in Five Acts by MAURICE MAETERLINCK.
Translated by ALEXANDER TEIXEIRA DE MATTOS.

NOTE.—The BLUE BIRD, inhabitant of the *pays bleu*, the fabulous blue country of our dreams, is an ancient symbol in the folk-lore of Lorraine, and stands for HAPPINESS.

Mummy Tyl	MARGARET MURRAY
Daddy Tyl	E. A. WARBURTON
Tyltyl	OLIVE WALTER
Mytyl	PAULINE GILMER
The Fairy Bérylune	CARLOTTA ADDISON
Bread	EDWARD RIGBY
Fire	WILLIAM VOKES
Tylô, *the Dog*	ERNEST HENDRIE
Tylette, *the Cat*	NORMAN PAGE
Water	INA PELLY
Milk	DORIS LYTTON
Sugar	H. R. HIGNETT
Light	ENID ROSE
Gaffer Tyl	WILLIAM FARREN
Granny Tyl	DAISY ENGLAND
Night	SABA RALEIGH
Time	C. V. FRANCE
The Oak	J. FISHER WHITE
Neighbour Berlingot	CARLOTTA ADDISON
Neighbour Berlingot's Little Daughter	LEONORA CALDWELL

The Wolf	R. P. LAMB	*The Elm*	ERNEST GRAHAM
The Pig	E. GILBURT	*The Beech*	JOSEPH O'BRIEN
The Bear	E. J. SULLEY	*Oak-Sapling*	DOROTHY MACREADY
The Cow	ROY TRAVERS	*The Lime*	LEONARD CALVERT
The Bull	E. A. WARBURTON	*The Birch*	R. H. LEVERETT
The Sheep	J. CASSELS COBB	*The Chestnut*	GUY O'NEAL
The Cock	STEPHEN THOMAS	*The Ivy*	K. DENNYS
The Rabbit	CHARLIE THOMAS	*The Poplar*	J. DICKSON-KENWIN
The Horse	ARTHUR WEBSTER	*The Willow*	W. R. HUTTON
The Ass	FRANCIS CHAMIER	*The Goat*	F. M. KELLY
Boy Lover	JOAN HAYES	*The Blue Child*	MARJORIE BURGESS
Girl Lover	NONNY LOCK	*Cold-in-the-Head*	BLANCHE DAVIDSON

Hours, Stars, etc.: Misses COVENTRY, CAREW, LAKE, SWIFT, BARTON, DENVERS, ELLAM, CALDWELL, FARREN, FURNIVALL, and DAW.

Leaves, Rays, Stuffs, etc.:—Misses HOOPER, BURGESS, GORDON, HARRISON, VOAKES, HALES, ROCHFORD, FISCHER, MACREADY, ELKA NORD, MORRIS, DAVIDSON, SYMES, ISRAEL, PAGE, GROVES, KARENTZ, WATTS, MORANDI, FORSYTHE, GOTTGETREU; and Masters JOSEPH WILLMENT, JAMES HORNE, and HEREWARD KNIGHT.

All omissions and alterations of the text have been made with the express sanction of M. MAETERLINCK.
The Play produced for HERBERT TRENCH by E. LYALL SWETE.
Dances arranged by Miss INA PELLY.

Act I.	Scene		The Woodcutter's Cottage
Act II.	Scene	1	The Fairy Bérylune's Palace
	Scene	2	The Land of Memory
Act III.	Scene	1	The Forest
	Scene	2	Before the Wall
	Scene	3	The Kingdom of the Past
Act IV.	Scene		The Kingdom of the Future
Act V.	Scene		The Palace of Night
Act VI.	Scene	1	The Leavetaking
	Scene	2	The Awakening in the Woodcutter's Cottage

There will be an interval of seven minutes after Acts I., II., III., ten minutes after Act IV., and seven minutes after Act V.

General Stage Director ... ... NORMAN MCKINNEL

Music specially composed by NORMAN O'NEILL.
Scenery designed by F. CAYLEY ROBINSON, S. H. SIME, and JOSEPH HARKER.
Scenery and Act Drop painted by JOSEPH HARKER.
Properties by EDWARD BRUNTON, F. C. LABHART, and H. ELLIOTT. Wigs by CLARKSON.
Costumes designed by F. CAYLEY ROBINSON, and executed by
Messrs. SIMMONS and Mesdames LAYCEY & LAYCEY.
Electrical Effects by Mr. T. J. DIGBY.

MATINÉE EVERY WEDNESDAY AND SATURDAY AT 2.

General Manager ... ... CARL F. LEYEL

MUSICAL DIRECTOR ... NORMAN O'NEILL | STAGE MANAGER ... CHARLES LA TROBE

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Box Office (Mr. W. H. LEVERTON) is open daily from 10 to 10
Private Boxes, £3 3s. & £4 4s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Balcony, 5s.; Upper Circle (reserved), 2s. 6d.; Pit, 2s. 6d.; Gallery, 1s.
Telephone 3344 Gerrard.

Mr. HERBERT TRENCH begs to announce that he has transferred Rudolf Besier's Comedy **DON**, with the entire Cast, to the CRITERION THEATRE, where it is now being performed every Evening, and at Matinees on Wednesdays and Saturdays.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN

1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Lessee & Manager .. .. .. FREDERICK HARRISON

Director - HERBERT TRENCH

Business Manager ... ... HORACE WATSON

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HAYMARKET
Manager
HARRISON
TRENCH

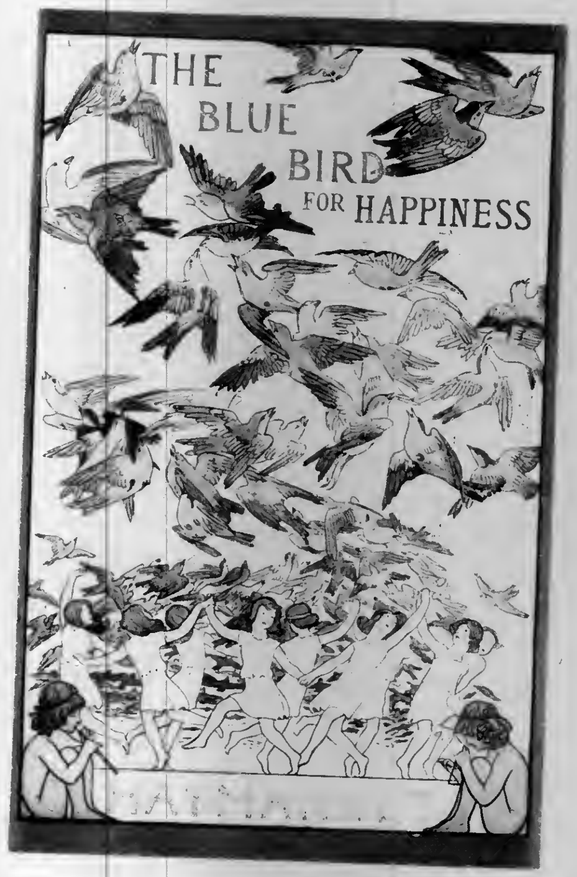
Wednesday
Evening
Dec. 8

Orchestra Stl 10/6

No.

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.



Tyltyl and Mytyl, children of a woodcutter, are visited by an old fairy, called Béryinne, who asks them to go and find for her a certain Blue Bird, in order to please the fairy's daughter, who is sick. The Fairy gives Tyltyl a hat with a diamond, by pressing which he is able to see the inside of things. Thus the "souls" of the Cat, the Dog, and Bread, Water, Milk, and Sugar are materialised; and, escorted by the Spirit of Light, the children start on their search for the Blue Bird. They first visit the Land of Memory. It appears that, whenever we think of the dead they live again; and thus the children meet their grandfather and grandmother, and many of their former child-companions. The bird which they find in this land is not, however, the real thing. Meanwhile, the Cat, who has heard that, should the children succeed in their search for the Blue Bird, —which, being interpreted, means Happiness—everything will die, has been advising the animals and trees to kill the children, and were it not for the Dog they would fare ill in the Forest, where the Ivy ties them up and the brutes threaten them. With the aid of Light, who tells them to turn the diamond so that they no longer perceive the inner feelings of the beasts and the trees, Tyltyl and Mytyl are saved.

They next make an excursion into the Kingdom of the Future, where the children who are about to be born are waiting for Time to take them away in his ship. After much playful and symbolical talk, the vessel is filled with little passengers and weighs anchor. Then Tyltyl and Mytyl visit the Palace of Night, and are allowed, in search of the Blue Bird, to inspect Night's different dungeons. In one of these are the Ghosts, in another the Sicknesses, in another the Wars, and in a fourth glowworms and the songs of nightingales. But there is a big door at the back which Night warns Tyltl against unlocking. He persists at his peril, and, the door opening, reveals a beautiful fountain, around which are many blue birds. This act ends with the party carrying off many of them.

In the last act, when the children return home, they find that their own dove, which they left behind them when they went on the search for Happiness, has turned blue in their absence, the moral being that Happiness is often to be found at home when we seek it far and wide in the world.

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SATURDAY EVENING, DECEMBER 11TH, AT 8.15,
WILL BE PRODUCED

WHERE CHILDREN RULE

A Fantasy in Four Acts,
By SYDNEY BLOW and DOUGLAS HOARE.
Lyrics by DOUGLAS HOARE. Music by EDWARD JONES.

David Pennyfather ..	(*a Boy Scout*) ..	Master BOBBIE ANDREWS
		(By arrangement with Mr. WILLIAM GREET)
Elizabeth Pennyfather		.. Miss BELLA TERRY
Mr. Pennyfather		.. Mr. CLAYTON GREENE
Mrs. Pennyfather		.. Miss CYNTHIA BROOKE
Uncle Josiah		.. Mr. PERCY MARSHALL
Jane		.. Miss MINNIE SAUNDERS
Mr. Brown		.. Mr. MICHAEL SHERBROOKE
Watkins		.. Mr. LYTTON GREY
Miss Watkins		.. Miss WINIFRED RAE
Mr. Jorrocks	*Grown ups of the land where Children Rule.*	Mr. REGINALD CROMPTON
Colonel Rossiter		Mr. LAURENCE CAIRD
Mr. Bagot		Mr. MICHAEL SHERBROOKE
Dr. Garlick		Mr. SYDNEY PAXTON
Mr. Smith		Mr. HENRY KERR
Mr. Pullinger		Mr. H. C. HEWITT
Mr. Harbinger		Mr. A. J. BARBER
Robinson		Mr. JOHN E. NURSE
Miss Dicky Bird		Miss CELIA LORRAINE
Miss Primrose		Miss ROSALIND GREY
Miss Mallet		Miss EVELYN SHAW
Miss Price		Miss WINIFRED SCOTT
Miss Straun		Miss MAISIE FLEMING
Miss Truslove		Miss E. ALEXANDER
Her Majesty the Queen ..	*Children of the land where Children Rule*	Miss MARJORIE DANE
Harold		Master ERIC RAE
Walter		Master CHARLES OLDFIELD
William		Master GEORGE JERVIS
Adolphus		Master CYRIL DERINGTON TURNER
Daphne		Miss DULCIE GREATWICH
Ruth		Miss ELSIE AGAR
Captain		Master GEORGE BURTON
Felix		Master SIDNEY SHERWOOD
Rosalys		Miss EFFIE BYRNE
Vernon		Master WILLIE WEST
Black Rod		Master SIDNEY LEVMAN
Martha		Miss ROSE LANDOR

Soldiers, Courtiers, Grown ups, Attendants, etc., etc.

Solo Dances by Miss MAUDIE OLMAR.

Drum and Fife Band of the 2nd Battalion Grenadier Guards, by permission of Col. the Hon. W. E. CAVENDISH.

SCENES.

Act I. ..	Scene 1	The Pennyfather's Kitchen, Sloane Street
	Scene 2	Outside the Land
Act II. ..	.. .. ..	Inside the Land
Act III. ..	.. .. ..	The Hill inside the Land
Act IV. ..	.. .. ..	Dormitory Wood

The Action takes place in Four Hours.

Dances and Musical Numbers arranged by HARTLEY MILBURN

The Play Produced by CHARLES ROCK.

Scenery by PHILIP HOWDEN and T. J. BULL. Dresses by LIBERTY, Miss GLOAG, and "MOIRA." Uniforms by the GENERAL THEATRICAL BUREAU. Electrical Effects by DIGBY and BAINBRIDGE REYNOLDS Chocolates by FULLERS. Toys by GAMAGE. Wigs and Dresses by CLARKSON. Flying Effects by G. KIRBY & SONS. The Vocal Score, Book of Lyrics and separate Songs are published by FRANCIS, DAY & HUNTER. Scenery and Costumes designed by DETMAR BLOW.

On this occasion the Orchestra will, by kind permission of Messrs. A. & S. GATTI, be conducted by the COMPOSER.

The Box Office (Mr. A. R. BRITTEN) is open daily from 10 to 10.

Private Boxes, £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone 9513 Gerrard.

BUSINESS MANAGER	Mr. THOMAS STEVENS
STAGE MANAGER	Mr. FRANK KINGSTON
ASSISTANT STAGE MANAGER	Mr. WALLETT WALLER
MUSICAL DIRECTOR	Mr. EDMOND RICKETT
TREASURER	Mr. STANLEY LE SAGE
ACTING MANAGER	Mr. S. ARDEN GODFREY

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

MATINEE EVERY WEDNESDAY & SATURDAY AT 2.15

3724
1909
Waters, J.
Plays

GARRICK
THEATRE

11/12/09

Orch. Stall

Row F

No 2

An entertainment intended for children should certainly be childish; and the simplicity of the plan and idea of *Where Children Rule* is, from a juvenile point of view, entirely in its favour. It is well described as a "fantasy." The notion of a number of grown-ups under a spell by which they are obliged to obey a colony of children is very fantastic; and the development of the idea is equally eccentric.

The first act takes place in the kitchen of Mr. and Mrs. Pennyfather, who are temporarily without a servant, and whose house bells have been allowed to get out of order. David Pennyfather is a Boy Scout. He and his sister Elizabeth, a bright and lively little girl, are great allies, and as David has heard of a certain land where children have power, he starts with his sister to seek it.

In the second scene of the first act they arrive before the gates of the land. A party of children, straying outside its boundaries, have been captured by a schoolmaster named Watkins, who has chained each of them by the leg. David heliographs to the Land an appeal for a rescue party, which arrives in military uniform; but, being outside the frontier, they are under the dominion of their elders, and are obliged to obey Watkins, who, however, has a desire to explore the children's territory, and does so disguised as his nephew, and in company with the unsuspecting juveniles.

And now, of course, Watkins is a spy in the enemy's country; and he conspires with a boy whose voice is breaking to remove the spell. It is caused, it appears, by the flying about of dandelion seed; and, if all the seed in the district can be collected, the spell would be broken, and the grown-ups would regain predominance. As it is, they are treated like children, a Mr. Jerrocks being slapped for his cruelty to animals, and an elderly gentleman being ignominiously put to bed. Mr. and Mrs. Pennyfather arrive in search of their offspring, and find themselves under the spell and obliged to obey. Watkins's plot is discovered, and an attempt is made to seize him; but he escapes by means of an aeroplane, and we find him, in the next act, busily collecting dandelion seed in a sack, having tied and gagged David, and confined him in a cottage. The children come to his rescue, and let a knife down the chimney on the end of a string, David escaping by the same outlet, and assisting them to attack Watkins, who comes seeking a second sack for his seed. In the end the schemes of the wicked schoolmaster are defeated, and the rule of the children is made stronger than ever. The leading situation is amusingly developed; the elders conspire to dethrone the diminutive princess—who holds her throne by right of having the most beautiful dimples—by making imitation dimples on a baby pretender. They have to undergo such punishments as skipping, leapfrog, and hunt-the-slipper classes, besides those for kiss-in-the-ring and cats'-cradle.



SAVOY THEATRE.

Manager - - - - - - - - - - Mr. C. H. WORKMAN.

WEDNESDAY, DECEMBER 15th, 1909, and EVERY EVENING at 8.15,

An Original Opera

In Two Acts, entitled

FALLEN FAIRIES

Or, THE WICKED WORLD.

Written by W. S. GILBERT.

Composed by EDWARD GERMAN.

FAIRIES.

Ethais	... ...	Mr. CLAUDE FLEMMING
Phyllon	... ...	Mr. LEO SHEFFIELD
Lutin	*(a Serving Fairy)* ...	Mr. C. H. WORKMAN
Selene	*(The Fairy Queen)* ...	Miss NANCY McINTOSH
Darine ...	... ...	Miss MAIDIE HOPE
Zayda	... ...	Miss JESSIE ROSE
Locrine	... ...	Miss ETHEL MORRISON
Neodie	... ...	Miss ALICE COX
Fleta	... ...	Miss MARJORIE DAWES
Zara	... ...	Miss MABEL BURNEGE
Leila	... ...	Miss RUBY GRAY
Cora	... ...	Miss RITA OTWAY
Maia	... ...	Miss GLADYS LANCASTER
Chloris	... ...	Miss MIRIAM LYCETT
Ina	... ...	Miss ISABEL AGNEW

MORTALS.

Sir Ethais	*Hunnish Knights*	Mr. CLAUDE FLEMMING
Sir Phyllon		Mr. LEO SHEFFIELD
Lutin ...	... *(Sir Phyllon's Henchman)* ...	Mr. C. H. WORKMAN

3724
1909
Waters, J.
Plays

Scene - - - - - **Fairyland** (*Joseph Harker*)

(On the upper side of a cloud.)

There will be an interval of 15 minutes between the Acts.

The Dresses designed by Mr. Percy Anderson,
and executed by Miss Fisher, 26 Bedford Street, W.C., and Messrs. B. J. Simmons & Co., 7 & 8 King Street, Covent Garden, W.C.
Wigs by Clarkson.

Dances arranged by Mr. John D'Auban.
Sword Combat arranged by Monsieur Felix Bertrand.

The Music and Libretto of the Opera is published by Messrs. Chappell & Co., 50 New Bond Street, W.

On this occasion the Opera will be conducted by the Composer.

Musical Director .. .. .. Mr. Hamish MacCunn.
Stage Manager .. .. .. Mr. W. Simms Bull.

Private Boxes, £5 5s., £3 3s., and £2 2s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; First Circle (Reserved), Front Row 5s., other Rows 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office (Mr. R. Weaver) open from 10 a.m. till 10 p.m.
Telegrams, "NEWSAVO, LONDON." Telephone 2602 Gerrard.

Please note that Carriages must set down and take up at the Embankment Entrance of the Theatre.

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Business Manager .. .. .. **Mr. Harry P. Towers.**

A good many things have happened since *The Wicked World* was produced at the Haymarket Theatre on Jan. 4, 1873, with Mr. and Mrs. Kendal as Ethais and Selene, Mr. Buckstone as Lutin, Miss Litton as Zayda, and Miss Amy Roselle as Darine; but the merits of Sir W. S. Gilbert's poem—its clear and delicate phrasing, its broad and literary humour, its almost fierce sarcasm, and its happily-turned verse—are as evident as ever. The story of *The Wicked World* is now forgotten by many of our readers, and it can do no harm to recapitulate it. The scene of the first act is in Fairyland, where the Fairy Queen, Selene, and her attendants, Darine, Zayda, and Locrine, are discussing the differences between the fairy and the real—and "wicked"—worlds. The inhabitants of the latter have, it appears, one great advantage—

> With all their misery—with all the sin—
> With all the elements of wretchedness
> That teem on that unholy world of theirs,
> They have one great and over-glorious gift
> That compensates for all they have to bear!

This gift is love, which is denied to the fairies; and, of course, they are all anxious to taste it. It seems that—

> There's a half-forgotten law which says
> That, when a fairy quits his fairy home
> To visit earth, those whom he leaves behind
> May summon from that wicked world below
> That absent fairy's mortal counterpart,
> And that that mortal counterpart may stay
> In Fairyland, and fill that fairy's place
> Till he return.

This expedient the fairies proceed to employ. They send two male fairies, Ethais and Phyllon, to earth, and in their place a pair of brawling knights of the same name come fighting into Fairyland. They swear a truce, however, when they behold the beautiful fays, and proceed to instruct them in the mystery of kisses "placed preferably," as one of the couplets says, "just below the nose." Lutin, a servant fairy, who has been on a visit to the earth, warns the female fairies against the two men; but he is dismissed, and Selene falls in love with Ethais, who is sick from the effects of a wound.

Selene cannot comprehend why she loves Ethais; and Darine, who is also enamoured of the knight, is desperately jealous of the Queen, and endeavours to inspire the same feeling in Phyllon, who is much more philosophical. Selene summons to Fairyland the mortal counterpart of Lutin, who is Sir Ethais's squire. He exults in the escape from the vigilance of his wife, whose fairy counterpart is the jealous Darine. To her Lutin gives a phial containing a potion for the cure of Ethais's wound. With this Darine tries to buy the love of Ethais, who, with brutal indifference, gives her his ring as a love token, drinks the potion, and becomes at once restored to health and vigour. Darine has poisoned Ethais's mind against Phyllon by lies, and the two men are about to fight again, when the fairies enter and denounce their Queen, whom they order to abdicate in favour of Darine. When Selene sees Ethais's ring on Darine's finger she is in great distress. It is now time for the fairy counterparts to return and for the knights to descend to earth. They do so, in spite of the entreaty of Selene, who says:

> No, no! Thou shalt not go—thou shalt not go:
> My hope—my shattered hope, but still my hope!
> My love—my blighted love, but still my love!
> My life—my ruined life, but still my life!
> I'll work and toil for thee—I'll be thy slave—
> Thine humble, silent, and submissive slave!
> Nay, but I'll hold thee back! I have the strength
> Of fifty women! See, thou canst not go!
> Nay, but I'll wrest thy love away from thee
> And fetter it in bondage to my heart!
> I will be one with thee; I'll cling to thee,
> And thou *shalt* take me to that world of thine!

To which Ethais answers:

> Take *thee* to earth? I love the world too well
> To curse it with another termagant!
> We have enough of thee. Release me, fool—
> Away from me! I go to that good world
> Where women are not devils till they die!

Then all is happiness in the fairy world, Selene concluding "love is for mankind and not for us . . . we will not have this love!"

Waters, J.
Plays

"A WHITE MAN" AT THE NEW THEATRE.

On Thursday, Dec. 16, Revival of the Romantic Play, in Four Acts, by Edwin Milton Royle, entitled "A WHITE MAN."

Six Special Matinees, Thursday and Friday, December 16 and 17; Monday, Tuesday, Thursday, Friday, December 27, 28, 30, 31, at 2.30, revival of

"A WHITE MAN."

A Romance of the West.

BY EDWIN MILTON ROYLE.

Captain James Wynnegate, V.C. (afterwards Jim Carston)	Mr. HERBERT SLEATH
Earl of Kerhill (his Cousin)	Mr. E. LAWRENCE LEYTON
Sir John Applegate	Mr. HAROLD RICHARDSON
Mr. Chiswick (Private Secretary)	Mr. CHARLES MAUNSELL
Bates	Mr. JACK ROGERS
Malcolm Petrie	Mr. W. F. GRANT
Lieut. Henry George	Mr. JOHN STIRLING
Lieut. Alex. Leslie	Mr. ALFRED LESLIE
Lieut. Charles Magrath	Mr. DAVID DOUGLAS
The Dean of Trentham	Mr. HAMPTON GORDON
Big Bill, Foreman	Mr. R. A. BRANDON
Shorty — Jim Carston's Cow Punchers	Mr. GERALD VALENTINE
Andy	Mr. T. AMBROSE FLOWER
Grouchy	Mr. JAY ELLIS
Baco White, Interpreter	Mr. MARTIN THORNTON
Taba-wana (Peace Chief of the Utes)	Mr. ERIC HUDSON
Cash Hawkins	Mr. FRANK MAYO
Nick (Bar Keeper)	Mr. ASPLAND
Bud Hardy (The County Sheriff)	Mr. HENRY HARE
Clark (his Deputy)	Mr. ARTHUR GUIRE
M'Sorley (Engine Driver)	Mr. PERCY PARRY
Parker (Conductor)	Mr. ALEXANDER WILLS
Pete	Mr. ARTHUR GORDON
Parson	Mr. WILLIAM DEMPSEY
Punk (a Chinaman)	Mr. CHARLIE HOLDEN
Mr. Hiram Doolittle	Mr. FRED STONE
Little Hal	Miss KITTIE ROGERS
The Dowager Lady Kerhill	Miss EMMA GWYNNE
Lady Mabel Wynnegate	Miss KATHLEEN MAUDE
Mrs. Hiram Doolittle	Miss CICELY GRAY
Nat-u-ritch	Miss VIOLET VORLEY
Countess of Kerhill	Miss ENID SASS
Cowboys, Sheriff's Posse, Passengers, &c.	

Act 1 ... **1898 Maudsley Towers, Norfolk, England**

Act 2 ... **1900 The "Long Horn" Saloon at Maverick in Wyoming**

A Shipping Point for Cattle, but not usually a Stopping Place for Passenger Trains.

Act 3 ... **1907 Jim Carston's Ranch on Green River, Utah**

AUTHOR'S NOTE.—Green River was the excuse for Carston's Ranch, and even Green River is in low spirits. Through the long day the alkali plains have cracked under the withering sun. The scrub oak and sage bush, Nature's imitation of asbestos, are still radiating heat. Across the River to the West they have given up in despair, and the "Bad" Lands stretch lifeless to the foothills of the snow-capped Uinta Peaks.

Act 4 ... **Jim Carston's Ranch (the following morning)**

NOTE.—In the Indian Scenes in Acts 3 and 4 the Ute tongue is spoken. The difficulty of putting an unwritten language upon the stage was finally overcome through the services of Baca White, the United States Government Interpreter for the Ute tribes, and an Indian who had been educated in the Government School.

General Manager .. .. Mr. ARTHUR BERTRAM

1909
Waters, J.
Plays

"PINKIE AND THE FAIRIES."

The Fairy Play, in Three Acts, for Children, Revived at His Majesty's Theatre on Thursday, Dec. 16.

Every Evening at 8 until Saturday, January 22nd, 1910.

Pinkie and The Fairies

A Fairy Play for Children and Others.—1910 Edition.

Produced by HERBERT BEERBOHM TREE.

Uncle Gregory	Mr. EDWARD TERRY
Aunt Imogen	Baroness VON HUTTEN
Aunt Caroline	Miss AUGUSTA HAVILAND
Tommy	Master PHILIP TONGE
Pinkie	Miss IRIS HAWKINS
Molly	Miss HILDA ANTONY
Elf Pickle	Miss PATTY JACOBS
Elf Whisper	Miss MIMI CRAWFORD
Elf Twinkle	Miss OLGA HOPE
Herald	Master BURFORD HAMPDEN
Prince Frog	Master ROBERT CHARLTON
The Queen of the Fairies	Miss FLORRIE LEWIS
Cinderella	Miss GWENNIE BROGDEN
Dick Whittington	Miss DOREEN WAYLISS
The Cat	Master J. WESSEN
Puss in Boots	Master A. WESSEN
Sleeping Beauty	Miss MILLICENT FIELD
Beauty	Miss MAY LESLIE STUART
Daffodil	Miss ISABEL JONES
The Beast	Mr. WALTER R. CREIGHTON
Mr. Irons	Mr. SMITHSON
Telegraph Boy	Master J. OLIVER
Mr. Bunny	Master H. BROWN

HIS MAJESTY'S THEATRE



Beethoven

Herbert Beerbohm Tree

Waters, J.
Plays

304

Alhambra Theatre

CHARING CROSS ROAD AND LEICESTER SQUARE, LONDON.

Managing Director—ALFRED MOUL.

PROGRAMME.

Subject to Alteration at the Discretion of the Management.

Programme for Monday, December 20th, 1909.

10. ## ON THE HEATH **10.20**

BALLET REVUE

Produced by **Miss ELISE CLERC.**
From a Scenario arranged by **FRED BOWYER.**
Music Composed, Selected and Arranged by **GEORGE W. BYNG**
Costumes by **ALIAS** from designs by **COMELLI.** Scenery by **E. H. RYAN**

Miss Elise Clerc Miss Julia Seale
Miss Rita Leggiero

Messrs. TOM COVENTRY, MAX MARTINI, E. BELCHER,
and the full Corps de Ballet of the Alhambra Theatre.

Presented under the personal direction of ALFRED MOUL.

SCENE—On the Heath.

Arline / Russian Danseuse	Miss M. SKELLY
Three Sisters Wise and Tall	Miss ELISE CLERC Miss JULIA SEALE Miss LILLIE LAURI
Coster Girl / Suffragette / Naval Officer	Miss ELISE CLERC
Showman's Son / Russian Dancer / Scout Leader	Miss JULIA SEALE
Little Gipsy	Miss RITA LEGGIERO
Scotch Lassie	Miss L. BRYANT

Tarantelle Danced by Misses Belle Davis, Annie Mortimer, Pattie Ryder, Florrie Rowe.

Costers, Boy and Girl Scouts, Lassies, Policemen, Peers and Beauties Suffragettes, Sailors, &c., &c.

3057

D. Y. T.

20/12/1909

Orch. Stall

A 2

No

Peter Pan		Miss PAULINE CHASE
Jas. Hook	(*The Pirate Captain*)	Mr. ROBB HARWOOD
Mr. Darling		Mr. WALTER PEARCE
Mrs. Darling		Miss SYBIL CARLISLE
Wendy Moira Angela Darling		Miss HILDA TREVELYAN
John Napoleon Darling		Master HARRY DUFF
Michael Nicholas Darling		Master HERBERT HOLLOM
Nana		Mr. EDWARD SILLWARD
Tinker Bell		Miss JANE WREN
Tootles	*Members of Peter's Band*	Miss DOROTHY MINTO
Nibs		Miss NELLIE BOWMAN
Slightly		Mr. A. W. BASKCOMB
Curly		Miss GERTRUDE LANG
First Twin		Miss DAGMAR WIEHE
Second Twin		Miss BERTHA STEWART
Smee	*Pirates*	Mr. GEORGE SHELTON
Gentleman Starkey		Mr. CHARLES TREVOR
Cookson		Mr. CHARLES MEDWIN
Mullins		Mr. CHRIS WALKER
Cecco		Mr. FREDERICK ANNERLEY
Jukes		Mr. JAMES ENGLISH
Noodler		Mr. JOHN KELT
		Messrs. SAKER, BELL & SPENCER
Great Big Little Panther	*Redskins*	Mr. HUMPHREY WARDEN
Tiger Lily		Miss MARGARET FRASER

Braves and Squaws—Miss L. McINTYRE, Miss ELSA MAY, Miss JEAN GRANT, Miss BELLEW, Miss JESSON

Mermaid		Miss ALICE ROBINSON
Baby Mermaid		Miss TESSIE PARKE
Liza	(*Author of the Play*)	Miss TESSIE PARKE
Crocodile		Masters D. SEARLE & W. CHILD
Ostrich		Master MARINI

Pack of Wolves—Masters W. ANDERSON, C. BARNES, G. CARR, P. GRATA, B. ROSE, A BROCKNOR

1909
Waters, J.
Plays

LYCEUM THEATRE

essees .. .. Popular Playhouses, Ltd.
anaging Directors .. .. HENRY R. SMITH and ERNEST CARPENTER.

Licensed by the Lord Chamberlain to Henry R. Smith, Lyceum Theatre, W.C.

THURSDAY evening, DECEMBER 23, 1909, at 7.30, and Twice Daily at 2 & 7.30, until further notice.

THE XMAS PANTOMIME

ALADDIN

The Book and Lyrics Written by Mr. & Mrs. ERNEST CARPENTER
The Music Composed and Arranged by H. SULLIVAN BROOKE
The Topics and Scene to (South Pole) specially Written by HERBERT SHELLEY
The Pantomime Invented and Produced by ERNEST CARPENTER

Characters:

Aladdin		Miss DOROTHY CRASKE
Princess Badroulbadour		Miss EVA KELLAND
Pekoe		Miss SIMETA MARSDEN
Pitti Sing		Miss MARIE FREE
The Slave of the Lamp		Miss MARJORY CARPENTER
Genie of the Ring...		Miss VICTORIA SIEVERS
Widow Twankey		Mr. SCOTT BARRIE
Smut-tee ... ...(*Her maid-of-all-work*)		Miss FLORENCE SMITHERS
Abanazar ... ... (*The Magician*)		Mr. ARTHUR POOLE
Wishee Washee		Mr. ARCHIE ROVER
The Emperor of China		Mr. FRANK HEMMING
The Polar Bear		Mr. HARRY GARDNER
Saw-See		Miss KITTY FIELDER
Ah-Sing		Miss BELLE HAMILTON
So-Fli		Miss MABEL CROUCH
Nicee-Nicee		Miss MAUD LEONARD
E-Tuk-is-Ook ... ...}	*Eskimos*	Master BERT BOLDER
Blubber-Blubber ...}		Master ALEC OAKLEY
Goodwill ... ...}	*Spirits of the Cave*	Miss RITA RICARDO
Trueheart ... ...}		Miss VIOLET BLYTH
Gentle Thoughts ...}		Miss MAUD GARNER
Helping Hand ... ...}		Miss EDNA LUDLOW
The Queen of the Little Fairies ...		Miss ANNIE BEVINGTON
Fairy Heather Bell		Miss LIZZIE OPHIR

FAIRIES, TEA-BOYS, FRUIT-SELLERS, PRINCESS'S ATTENDANTS, SPIRITS OF THE CAVE, EMPEROR'S GUARD, LAUNDRY-BOYS AND GIRLS, AERONAUTS, GUESTS, ETC.

BALLETS and EVOLUTIONS Invented and Arranged by Mdlle. ROSA
The AEROPLANES used in Scene 9 are copies of those made by Messrs. BLERIOT

1909
Waters, J.
Plays

Synopsis of Scenery:

PART I.

Scene 1. Fairy Land.
,, 2. The Market Place, Pekin.
,, 3. The Imperial Baths.
,, 4. The Wisteria Grove.
,, 5. Outside the Cave.
,, 6. The Golden Cave.

PART II.

Scene 7. Widow Twankey's Laundry.
,, 8. The Emperor's Tea-House.
,, 9. The Gardens of Aladdin's Palace.
,, 10. The South Pole
,, 11. Aladdin's Garden Party.

The Lewis-Martel Duo, Xylophone Experts.

The Scenery by E. C. NICHOLLS, and Assistants

THE HARLEQUINADE (at Matinees only.)

(Arranged by HARRY GARDNER.)

Clown	Mr. HARRY GARDNER
Pantaloon	Mr. LESLIE DIGBY
Harlequin	Mr. WALTER CAPES
Policeman I.C.U.	Mr. JACK WILLIAMS
Old Woman	Mrs. KNOWALL
Columbine	Mdlle. ROSA

Scene 1.—SOMEWHEREINPARTICULAR.

Scene 2.—A QUEER NEIGHBOURHOOD (A real bit of Old-fashioned Pantomime).

THE GIANTS BY THE HARRY GARDNER TROUPE.

Augmented Orchestra under the direction of H. SULLIVAN BROOKE.

Costumes by Mme. STAFFORD and ELKAN BROS. The Costumes for the Cave-Scene designed by Mr. ROBT. CRAFTER. Floral Decorations by J. BAUMLER & CO. Wigs by C. H. FOX. Mechanical Effects by A. R. GEORGE and Assistants. Properties by W. MOUNTAIN and Assistants. Electrical Effects by F. B. FIDGE. Special Songs introduced by permission of the various Publishers.

Acting Manager and Treasurer .. Mr. W. F. CROWE
Stage Manager .. Mr. S. MAJOR JONES
Assist. Stage Manager .. Mr. HENRY ARMSTRONG

PRICES—Boxes, £4 4s., £3 3s., £2 2s., & £1 11s. 6d.; Stalls, 5s. & 3s. (reserved); Dress Circle, 4s. & 2s. 6d. (reserved); Pit Stalls, 2s.; Pit, 1s.; Gallery 6d. Special Prices for Children at Matinees—Stalls, 4s. & 2s.; Dress Circle, 3s. & 2s. (reserved); Pit Stalls, 1s. 6d.

Box Office (EDWARD HACKETT) open Daily 10 to 10. Tels. 7617, 7618 & 7619 Gerrard

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1909
Waters, J.
Plays

ROYAL COURT THEATRE

Proprietor ... ... Mr. J. H. LEIGH.

Under the Management of Messrs. J. H. LEIGH and R. T. E. NEEVES.

STEDMAN'S SEASON.

MONDAY, DECEMBER 27th, 1909,

And twice daily until further notice.

Alice in Wonderland.

Founded on LEWIS CARROLL'S Delightful Stories "ALICE IN WONDERLAND" and "THROUGH THE LOOKING GLASS."

Book by H. SAVILLE CLARKE. Music by WALTER SLAUGHTER.

ACT I.

Alice's Adventures in Wonderland.

Mad Hatter	Mr. FRANKLYN VERNON
Mock Turtle	Mr. TOM GRAVES
Gryphon	Mr. EDGAR K. FAVELLE
March Hare	Miss DORIS WALKER
White Rabbit	Miss BERTHA SCHWARTZ
Caterpillar	Mr. DAN LENO, Junr.
Duchess	Miss AMY FANCHETTE
Cook	Miss YVONNE SCHOFIELD
Cheshire Cat	Miss GIRLIE LE CLAIRE
Dormouse	Miss GLADYS BARNARD
First Lobster	Miss DOROTHY EDWARD
Second Lobster	Miss PHYLLIS MUNRO
First Fairy	Miss ADA DANKS
King of Hearts	Mr. EDMUND GOULDING
Queen of Hearts	Miss ELLA ANDERSON
Knave of Hearts	Mr. ROY JEFFRIES
Executioner	M. H. H. H. CAMERON
Alice ... ... AND	Miss IVY SAWYER

ACT II.

Through the Looking Glass.

Mad Hatter	Mr. FRANKLYN VERNON
White Queen	Miss ELLA ANDERSON
White King	Mr. ROY JEFFRIES
Lily	Miss ADA DANKS
Rose	Miss CRYSTAL HETHERINGTON
Red Queen	Miss AMY FANCHETTE
Red King	Mr. DAN LENO, Junr.
First Oyster	Miss GLADYS BARNARD
Second Oyster	Miss BERTHA SCHWARTZ
Sailor Boy	Miss DORIS WALKER
Tweedledee	Mr. EDGAR K. FAVELLE
Tweedledum	Mr. TOM GRAVES
Carpenter and Humpty-Dumpty ...	Mr. H. H. H. CAMERON
Walrus	Mr. EDMUND GOULDING
Unicorn	Master JOE CARR
Lion	Master TOM HALL
Jabberwock	Mr. ARCHIE GORDON
Alice ... ... AND	Miss IVY SAWYER

Licensee] # NEW ROYALTY THEATRE

DEAN STREET, SHAFTESBURY AVENUE, W. [MR. TOM B. DAVIS.

MR. BRANDON THOMAS'S SEASON.

ON BOXING DAY AT 3 AND 8.45, AND TWICE DAILY,

THE FAMOUS COMEDY,

"CHARLEY'S AUNT"

BY BRANDON THOMAS.

CHARACTERS.

Col. Sir Francis Chesney, Bart. (late Indian Service) ...	Mr. C. F. COLLINGS
Stephen Spettigue (Solicitor, Oxford) ...	Mr. ROY BYFORD
Jack Chesney ...	Mr. HUGH ARDALE
Charley Wykeham } Undergraduates at	Mr. ROBERT BURNETT
Lord Fancourt Babberley } St. Olde's College	Mr. ARTHUR CHESNEY

ACT I. JACK CHESNEY'S ROOMS IN COLLEGE.

ACT II. GARDENS OUTSIDE JACK CHESNEY'S ROOMS.

ACT III. DRAWING ROOM IN SPETTIGUE'S HOUSE.

TIME—THE PRESENT. COMMEMORATION WEEK, OXFORD.

Preceded each Evening at 8 by a One-Act Play—

"THE COLOUR SERGEANT"

BY BRANDON THOMAS.

William Honour	Bob Atkins ... ... Mr. C. F. COLLINGS
Henry Havelock Honour	A Boy ... ... Mr. ROBERT BURNETT
Charley Tucker	Nellie ... ... Miss FIFIELD
Scene	A Barber's Shop in the East End of London, overlooking the Thames. ... Miss SYLVIA MORRIS

"When Pious Frauds are Dispensations."—*Huddibras.*

"While there's Tea there's Hope."—*Pinero.*

"Dinner Lubricates Business."—*Boswell.*

3/3 21

THE ALDWYCH THEATRE.

Lessee and Manager ... ...

3/5-21

1909 Waters, J. Plays

As a matter of fact, the "bad girl of the family" is more sinned against than sinning, and after following her thrilling adventures through four acts and eighteen scenes the packed audiences found at the Aldwych twice daily this week have gone home absolutely head over heels in love with the Bad Girl as played so delightfully by Miss Violet Englefield. Mr. Melville stretches points to get good curtains, and even situations, but he knows his audiences, and his fare satisfies them from start to finish. It does more—it gluts them. What matters it that some of the situations are on the verge of the impossible: the audiences like them—so why argue? The weirdest things happen, and such are the vicissitudes, the vagaries, the happenings, and the melodramatics of this four-act drama that no sober pen can describe the story. The drama has one outstanding scene, reckoned by the standard of sensationalism—the Bedroom scene—in which a number of shop girls who "live in" attack and utterly rout a trio of policemen with pillows, bolsters, and what not.

The story, briefly repeated, shows how Bess Moore falls a victim to the wiles of Harry Gordon, the manager of a large draper's establishment. Gordon refuses to marry Bess because he wishes to wed Gladys, the pretty daughter of Lord Erskine, who has got into the clutches of old Goreni, a Jew moneylender, and is compelled to consent to sacrifice his child to save his estates. Gladys has a lover, Lieut. Richard Marsh, who is unsympathetic by Lord Erskine as a husband for Gladys. Dick has to rejoin his ship for foreign service, and Gladys is kept a close prisoner at Erskine Hall, her father being determined that persistent commands, Gladys at length consents for the ceremony when Bess, who has escaped from custody, appears armed with a wedding dress exactly like the one in which Gladys is arrayed. A hurried consultation is made, the changes are ingeniously rung, the bride goes to the altar, and after the service is completed Gordon finds that it is Bess, and not Gladys, that he has espoused. Having received news of Gladys' peril, Dick leaves his ship and forces his way into the hall on the wedding night, which is also selected by a burglar named Jerry Holmes for a nefarious expedition. Dick and Lord Erskine meet, and the latter tries to shoot Dick, who manages, however, to get hold of the weapon, and in the struggles Lord Erskine falls mortally wounded. Dick is charged with the crime, and sentenced to death. His visited in the condemned cell at Dartmoor by Gladys, and the prison chaplain appearing opportunely on the scene, the convict and his betrothed are made man and wife. Subsequently Dick and Jerry make a daring escape from prison in a provision cart, and secure the train to London, where Dick makes his way to Gladys' home. Gordon call in the authorities, and Jerry confesses that it was his revolver that killed Lord Erskine, and is thereupon stabbed by Gordon, who is taken away by the police.

THE TWO BRIDES.

ACT III. ... Scene 1 ... ... THE MARRIAGE NIGHT
The Unwelcome Bride—The Lover's Parting—The Quarrel—The Murder—Who killed Lord Erskine?

Scene 2 ... ... THE GROUNDS AT ERSKINE HALL
The chase for the Murderer—"You can swear you saw Lieutenant Marsh kill Erskine!"

Scene 3 ... ... BESS'S BEDROOM
A refuge for Gladys—Bess's Story—A Fiendish Proposal—Gladys's Dilemma

ACT IV. ... Scene 1 ... ... DARTMOOR. THE PRISON
Convict Life—He is going to his Death—"I swear I will be by your side day and night until you become my Wife or Mistress"—The Convict's Marriage—Jerry to the Rescue

Scene 2 ... ... THE CONDEMNED CELL
"Waiting for Death"—The Plan to Escape—A Dive for Freedom

Scene 3 ... ... THE PRISON YARD
The Storm—Escape in Provision Van

Scene 4 ... ... ON THE MOORS
The hue and cry—Discovered—A Race for Life

Scene 5 ... ... COUNTY RAILWAY STATION
The Man Hunt—The Blood Marks in the Snow—Dick and Jerry take their Tickets

Scene 6 ... ... HOME AGAIN. XMAS EVE
The Prodigal's Return—Denouement

PROGRAMME OF MUSIC.

MUSICAL DIRECTOR ... ... THOMAS P. FISH.

OVERTURE ... "Banditen Streiche" ... ... *Suppé*
INTERMEZZO ... ... "Suzette" ... ... *Von Brach*

SELECTION ... ... "Faust" ... ... *Gounod*
VALSE ... ... "Lilian" ... ... *Francis*

The Silver Plate, Ornaments, &c., supplied by SANDERS & CO., The Leading London Goldsmiths, Brixton
The Organ used in this production is supplied by The BELL PIANO & ORGAN CO., Ltd., 46 Holborn Viaduct, London, E.C. Telephone 4926 Central
Piano by STROHMENGER & SONS, 256 Goswell Road, E.C.
The Palms and Plants used in this Theatre are supplied by CHAS. BOATWRIGHT, Shakespeare Road Nurseries, Herne Hill, S.E.
JEYES' SANITARY FLUID used exclusively at this Theatre.

ACTING MANAGER ... ... Mr. WALTER PEMBERTON

POPULAR PRICES:—Private Boxes, £3 3s., £2 2s. and £1 1s. (4 persons). Stalls, 5s. and 3s. Dress Circle, 3s., 2s. 6d. and 2s. Upper Circle, 1s. 6d. Pit, 1s. Gallery, 6d.
Box Office (ARTHUR SHREAD) open from 10 to 10. Phone 2315 Gerrard.

SECRETARY AND BUSINESS MANAGER ... ... Mr. WILL TAYLOR

3/4

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T.R.D.L.

27/12/1909

Retain this portion which is the Voucher for One Seat only, and does not admit to the Theatre.

Row | No.

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Orches. Stall

THEATRE ROYAL DRURY LANE

LIMITED

Managing Director - ARTHUR COLLINS

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THE CHILDREN'S PANTOMIME

ALADDIN

BY

Sir F. C. BURNAND, J. HICKORY WOOD
and ARTHUR COLLINS

ø ø ø

Produced by ARTHUR COLLINS

ø ø ø

Music Composed, Selected and Arranged
by J. M. GLOVER

Waters, J.
Plays

On BOXING-NIGHT, Monday, December 27th, at 7.30

THE CHILDREN'S PANTOMIME

ALADDIN

CAST OF CHARACTERS:

Mr. WILKIE BARD ...	as	**Widow Twankay**
Mr. WILLIAM DOWNES ...	,,	**Emperor of China**
Mr. ERNEST LANGFORD...	,,	**Grand Vizier**
Mr. GEORGE ALI	,,	**Bolo, the Dog**
Mr. ARTHUR CONQUEST	,,	**Kassarac**
Mr. SALAMBO	,,	**Slave of the Lamp**
Mr. GEORGE GRAVES ... AND	,,	**Abanazar**
Miss IDA RENÉ	as	**Princess Badroulbadour**
Miss TRULY SHATTUCK ...	,,	**Prince Pekoe**
Miss NELLIE STRATTON	,,	**Ittl Sing**
Miss MENA BRAE ...	,,	**Sau-Cee**
Miss DORIS TREVELYAN	,,	**Spirit of the Ring**
Miss JIMMIE JAMES ...	,,	**Imperial Town Crier**
Miss MARIE GEORGE ... AND	,,	**Aladdin**
Mr. BERT MONKS	,,	Bam Boo
Mr. FRED PENLEY ...	,,	Bob Bi
Mr. EDWARD MORGAN ...	,,	Corki Waxi
Mr. HAROLD BELCHER ...	,,	Olrac

Mesdames MARIE LOVELL, D. MURRAY WOODS, M. MURRAY WOODS, NAN HOLMES, EDITH BARRINGTON, L. HEWITSON, B. THORPE, E. SUSINI, CARRIE MURRAY

Messrs. JACK CAPEL, SIDNEY MCALPINE, HARRY FREEMAN, WILLIAM ELAGERT, JOHN PERRY, JAMES MCLEOD, FREDERICK CHRISTIE, EDWARD WATSON.

THE TILLER TROUPE.

1909
Waters, J.
Plays

SYNOPSIS OF SCENERY.

PART I.

Scene 1. OLRAC'S HOME [Henry Emden

Scene 2. **MARKET PLACE IN PEKIN** [Henry Emden

Scene 3. **THE SEA-SHORE** [R. McCleery

Scene 4. WIDOW TWANKAY'S APARTMENTS [R. McCleery

Scene 5. ON THE MOUNTAINS [Henry Emden

Scene 6. *a.* **The Cave** *b.* **The Temple of Gods** [Henry Emden

c. **THE GARDEN OF LIGHT** [Henry Emden

PART II.

Scene 1. WIDOW TWANKAY'S LAUNDRY [Bruce Smith

Scene 2. **WIDOW TWANKAY'S RICH HOME** [Bruce Smith

Scene 3. STREET IN PEKIN [Bruce Smith

Scene 4. **THE PALACE GARDENS** [Bruce Smith

Scene 5. **THE NORTH POLE** [R. McCleery

Scene 6. **ALADDIN'S PALACE** [R. McCleery

HARLEQUINADE

Scene 1. A STREET
Scene 2. A RAILWAY STATION } Bruce Smith

Clown - - - BOB PENDER

Pantaloon, WILL PENDER — Columbine, MAGGIE PENDER
Harlequin, JOE PENDER — Sergeant, WILL COMPO
Policemen, T. & G. PENDER

All the Costumes Specially Designed and Supervised by COMELLI

Stage Manager - - ERNEST D'AUBAN
Acting Manager. C. F. TAYLOR Secretary, R. H. LINDO
Business Manager - SIDNEY SMITH

1909
Waters, J.
Plays

ROYAL ADELPHI THEATRE.

EVERY EVENING AT 7.45

THE HOUSE OF TEMPERLEY

(A Melodrama of the Ring)

By ARTHUR CONAN DOYLE.

Sir Charles Temperley		Mr BEN WEBSTER
Captain Jack Temperley	(*his younger Brother*)	Mr CHARLES MAUDE
Sir John Hawker		Mr CHARLES ROCK
Jakes	(*a Bookmaker*) ...	Mr SPENCER TREVOR
Ginger Stubbs	(*Capt. Temperley's soldier servant*)	Mr EDMUND GWENN
Lord Ruffon		Mr STRATTON RODNEY
The Duke of Broadwater ...		Mr A. S. HOMEWOOD
Col. Dacre		Mr FRANK RIDLEY
Jerry		Mr ARTHUR BURNE
George	(*Corinthians*) ...	Mr A. CORNEY GRAIN
Mr. Poyntz		Mr FREEMAN H. MAY
Sir Charles Banbury		Mr H. FORD
Sir George Gascoigne		Mr ARCHIBALD FORBES
Mr. James Parton West... ...	(*a Magistrate*) ...	Mr A. G. CRAIG
General Cranford	... ...	Mr CHARLES COMBE
Tom Cribb (*Champion of England*)		Mr BASSETT ROE
Joe Berks		Mr A. S. HOMEWOOD
Tom Belcher		Mr HUBERT WILLIS
Gloster Dick		Mr REGINALD DAVIS
Gentleman Jackson		Mr STANLEY TURNBULL
Buckhorse		Mr O. P. HEGGIE
Dutch Sam		Mr WILTON ROSS
Bul Richmond	(*of the Fives Ring*) ...	Mr W. WALLACE
Jack Scroggins		Mr E. C. BARTON
Tom Molineaux		Mr GEO. WELSH
Dan Mendoza		Mr V. LUSK
George Cooper		Mr E. CRESEAN
George Maddox...		Mr FRANK EMERY
Caleb Baldwin		Mr R. J. BELL
Jack Randall		Mr W. COATS BUSH
Tom Spring		Mr ARTHUR F. THORNE
Hopkins	(*Servants at Temperley Manor*)	Mr CHARLES COMBE
Smith		Mr FRANK RIDLEY
Mercer		Mr O. P. HEGGIE
Sergeant Holden		Mr J. BYRON
Stable Lad	... ...	Mr ARTHUR BACHNER
Waiter	(*at Cribb's Saloon*) ...	Mr GEORGE SHELLEY
Footman	(*at Walter's Club*) ...	Mr GEOFFREY HILL
Lady Temperley	... ...	Mrs RUSS WHYTAL
Ethel Morley	... ...	Miss DOROTHEA DESMOND
Lucy	(*Maid at Temperley Manor*)	Miss POLLIE EMERY
Mary	(*Bar-Girl at Cribb's Saloon*)	Miss JOYCE FRANCIS
Mrs. Barnet	... ...	Miss HETTA BARTLETT

Pugilists, Soldiers, Ostlers, etc., etc.

Act I.	TIME - - -	1812.
	... ...	Temperley Manor
Act II. Scene 1	Tom Cribb's Saloon, "The Union Arms," Panton St., Haymarket	
Scene 2	... ...	The Same
Act III. Scene 1	... ...	Glen Cottage, Three Bridges, Sussex
Scene 2	... ...	"The George" Inn at Crawley
Scene 3	... ...	Hammer's Farm. The Ring Side at Crawley Down
Act IV. Scene 1	... ...	Committee Room of Watier's Club
Scene 2	... ...	In the Trenches before a Spanish Fortress

Scenery by F. L. SCHMITZ.

The Play Produced by Mr. HERBERT JARMAN

(by kind permission of Mr. Lewis Waller).

Costumes, Uniforms and Dresses designed by Mr. TOM HESLEWOOD, and executed by B. J. SIMMONS & Co., King Street, Covent Garden, and by Mrs. ERICKNELL, 31 Maddox Street, W. Wigs by CLARKSON. The Fights Produced under the supervision of F. BINNINGTON, Boxing Instructor to the London Rifle Brigade, First Surrey Rifles, etc.

Programme of Music.

Musical Director BRIGATA BUCALOSSI.

OVERTURE	"Old English Melodies" ...	... *Godfrey*
	Before Act II.	
SELECTION	"Songs" ...	*Sir Henry Bishop*
	Before Act III.	
SONGS	"Ye Olde English"	*Bucalossi*
	INTERVAL.	
SONG	"Oh, Ruddier than the Cherry"	—
	Before Act IV.	
(a) LARGO	... ...	... *Handel*
(b) GAVOTTE	... "Otho"	... *Handel*
	INTERVAL.	
MINUET	... ...	... *Haydon*
MARCH	... "Scipio"	... *Handel*

PRICES OF ADMISSION.

Private Boxes, £3 3s., £2 4s., £5 5s. Stalls, 10s. 6d. Dress Circle, First Four Rows, 7s. 6d. Other Rows, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Telephones—2645 Gerrard, 8886 Gerrard.

BOX OFFICE (MR. A. P. OXLEY) open 10 to 10.

Acting Manager ...	(for Mr. George Edwardes) ...	Mr. CHARLTON MANN
Stage Manager		Mr. W. W. KEENE

THE CHARGE FOR THIS PROGRAMME IS 6d

1959
Waters, J.
Plays

"THE HOUSE OF TEMPERLEY."

A Melodrama of the Ring, by Arthur Conan Doyle, Produced at the Adelphi Theatre on Monday, Dec. 27.

Sir Arthur Conan Doyle, encouraged by the success of his adaptation of his novel of the Nile, has drawn on "Rodney Stone" for suggestions for a spirited and exciting play of pugilism which was received at the Adelphi Theatre on Monday with enthosiastic acclamations, the author being called for at the close, and warmly applauded. Sir Charles Temperley, a nobleman of the days of the Prince Regent, has almost ruined himself by gambling; and the house of Temperley itself is in danger from the mortgagees. His brother, Jack, a Captain in the Army, tries to wean him from these extravagances, and makes him promise not to touch a card again, and an heiress, Ethel Morley, who is secretly in love with Jack, is willing to wed Sir Charles to save the estates. The baronet has been systematically cheated by a certain Sir John Hawker, who tries to swindle him by cutting a pack of cards for a high stake. A bookmaker called Jakes gets hold of the cards, and finds that the kings are marked. He blackmails Sir John, and gets him to sign a paper mentioning the price of his—Jakes's—"silence." Jack gets Sir Charles to consent to a match between a "novice" discovered by Hawker and a nominee of Sir Charles's, name unknown. This is Ginger Stubbs, Jack's soldier servant, an ex-pugilist; but just before the fight comes off Stubbs is kidnapped by a conspiracy between Jakes and Hawker, and Jack, who is a fine amateur pugilist, takes Stubbs's place, goes into the ring, and beats the "novice"; Hawker, in a rage, giving Jakes a sound thrashing. In revenge, Jakes charges Sir John with cheating, and the case is heard by a committee of Watier's Club, by whom, after a furious defence, Hawker is found guilty, and expelled from the club. As we learn in the last act, which takes place in the Peninsula, Sir Charles kills Hawker in a duel, and he sacrifices his misspent life to save his brother's in a storming party, leaving Jack free to marry Ethel.

HOME GUARDS AT THE THEATRE

Fourteen hundred soldiers of the County of London Territorial Force were present at the Adelphi Theatre last night to witness the performance of "The House of Temperley," all of them the guests of a nobleman who sees a great lesson for the country in this sporting drama of the prize-ring.

Mr. Haldane, Secretary of State for War, Lord Esher, Lord Lucas, and Sir Arthur Conan Doyle were together in a private box. The officers, representing every unit of the London Territorial Forces, were in the stalls, while circles, pit, and gallery were filled with uniformed men, who followed with tense interest every incident of this exciting drama that illustrates the fighting and sporting instincts of the nation at the period of the Napoleonic wars.

Lord Esher in a preface to a special illustrated souvenir of the performance says that in Sir A. Conan Doyle's play there is "the best kind of modern sermon, performed in a theatre, which is our modern substitute for the church and chapel."

D.-H. 12/2/1910



STRAND THEATRE

Licensed by the Lord Chamberlain to John Arthur Harrison, Lauderdale House, Maida Vale, W.

By command of the Lord Chamberlain, the proscenium safety curtain is lowered daily in the presence of the audience, about the middle of the performance, so as to ensure the arrangements being in proper working order

THREE SPECIAL MATINEES.

December 28th, 30th and 31st, at 2.15.

SELECTION BY THE ORCHESTRA.

CONCERT MARCH IN C. - - - - - - *Moritz Lutzen*

Conducted by THE COMPOSER.

Mr. HARRY LAMBART presents

CINDERELLA

A Fairy Play, in Three Acts, by

MR. AUSTIN FRYERS.

COMPOSED BY

MASTER MORITZ LUTZEN,

The World's Youngest Child Composer.

The play produced and dances arranged by Mr. SIDNEY WATSON

PRINCE ...	... ...	Miss ROSIE FITZGERALD
DANDINI	... ...	Miss CLARA COOPER
BARON ...	... ...	MASTER HARRY DEAN
ORYNTHIA, ERMYNTRUDE	*The two Ugly Sisters and The Barons Daughters*	Miss MABEL WALL Miss MINNIE DEAN (From The Merry Peasant.)
CHAMBERLAIN ...	... ...	Miss CYNTHIA ECKERT
FAIRY GODMOTHER	... ...	Miss AGNES GLYNNE (From The Merry Peasant.)
	AND	
Cinderella	... ...	**Miss MARY GLYNNE** (From The Merry Peasant.)

Fairies, Pages, Huntsmen, Woodcutters, Courtiers and Footmen.

ACT I.—The Fairy Glen. ACT II.—The Baron's Kitchen.
ACT III.—The Prince's Palace.

1909
Waters, J.
Plays

Part II.

SELECTION BY THE ORCHESTRA.

Conducted by the Composer, MORITZ LUTZEN.

A SCREAMING HARLEQUINADE

PRODUCED BY

MR. ARTHUR RICKETTS.

HARLEQUIN	MR. FOWER THATCHER
COLUMBINE	MISS VIOLET GELLERS
PANTALOON	MR. J. W. BRADBURY
POLICEMAN	MR. CHAS. SEYMOUR
	AND
CLOWN	MR. ARTHUR RICKETT

SCENE 1.

Butcher's, Dentist and Barber.

SCENE 2.

Ye Olde Fashion Shadow Pantomime.

The Marionette Show in the Second Act is performed by Mrs. VICTOR'S "We Are Seven" Company of Juveniles.

Wigs and Costumes by W. CLARKSON.

Scenery by HELMSLEY and LEOLYN HART.

Properties by DAVES and W. CLARKSON.

The piano used by Master Moritz Lutzen in the Palace Scene is an Allison "Grandette."

The sedan chair specially made for the production by W. Clarkson.

General Manager	Mr. HARRY LAMBART.
Stage Manager	Mr. SIDNEY WATSON.
Assistant Stage Manager	Mr. ALEC WATSON.

BOX OFFICE (S. ANDERSON) 10 TILL 10.

Private Boxes, 3 to 5 Guineas. Stalls, 10s. 6d.

Dress Circle, 3 Front Rows, 7s. 6d. Other Rows, 6s.

Upper Circle, Front Row, 5s. Other Rows, 4s.

CHILDREN HALF PRICE.

KINGSWAY
THEATRE. Gt QUEEN St.
Lessee MISS LENA ASHWELL

HERBERT TRENCH'S SEASON
EVERY EVENING at 9 o'clock

DON

A COMEDY IN THREE ACTS
BY RUDOLF BESIER

Norman McKinnel — James Hearn
Charles Quartermaine — Dawson Milward
Ellen O'Malley — Charlotte Granville
Frances Ivor — Christine Silver

Matinees Wednesday & Saturdays at 2.30.



"The Finest Comedy in London" — Punch

Waters, J.
Plays

QUEEN'S THEATRE

SHAFTESBURY AVENUE, W.

Mr. H. B. IRVING

EVERY EVENING AT 9 O'CLOCK

WEDNESDAY AND SATURDAY AFTERNOONS AT 3

"The House Opposite"

PRECEDED BY MATINÉES AT 2.15. EVENINGS AT 8.15

(BY ARRANGEMENT WITH MR. FRANK RICHARDSON)

Dec 28

"For the Soul of the King"

AN EPISODE OF THE TERROR

From the story of Honoré de Balzac.

The Stranger	Mr. H. B. IRVING
The Abbé de Mayral	Mr. HENRY VIBART
Mdlle. de Langeais (Sister Agatha)	Miss RUTH MAITLAND
Mdlle. Michalet (Sister Martha)	Miss DORA BARTON

Scene – An Attic in the Faubourg St. Martin, 21st Jan., 1793.

The new playlet, produced "by arrangement with Mr. Frank Richardson," is an "Episode of the Terror," taken from the story of Honoré de Balzac, and is entitled

"FOR THE SOUL OF THE KING."

The Stranger .....Mr. H. B. Irving
The Abbé de Mayral .....Mr. Henry Vibart
Mlle. de Langeais .....Miss Ruth Maitland
Mlle. Michalet .....Miss Dora Barton

The new piece is picturesque rather than dramatic, time being expended in creating an atmosphere of mystery that serves only to overpower the real interest. It is, however, well, and even poetically, written, and contains several poignantly effective moments. To a house in the Faubourg St. Martin, Paris, where two nuns and a priest have sought refuge in the Reign of Terror, comes a crimson-coated individual, who has terrified one of the inmates by following her about for days. He is, however, no enemy, but desires to beg a favour. It is that the priest shall say a Mass for the repose of the soul of the King, who has just been guillotined. The stranger is sure it was the King, for he was close to the victim when the knife fell. He noted the rush of the crowd for relics of the dead, but they are the perquisites of the executioner, and none but he may touch them. The man is evidently deeply moved, and seems indeed to need the ministrations of the Church more than the martyred monarch. The priest attempts in vain to get his visitor to disclose his identity, and it is not until he hands him a handkerchief dipped in the royal blood that he realises that he is no other than the headsman. The room is prepared for the ceremony and the priest, stoled and vested, takes his place at the altar as the stranger leaves. An apotheosis gives a view of the guillotine with the King engaged in prayer and the headsman standing grimly by.

Waters, J.
Plays

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, AUGUST 18, 1910.

THE THEATRICAL YEAR.

SOME FACTS AND FIGURES.

By JAMES WATERS.

Another theatrical year has come to an end, and on the whole the London managers gauged accurately the taste of the public. The season was financially a successful one. There were instances, it is true, in which managements lost money, but to some extent the losses were due to the breaking up of the season through the death of King Edward and the period of mourning that followed. Other plays lost money through bad judgment, for no one can fairly insist that luck has anything to do with keeping on a piece that the public will not pay to see. One play produced in the last season was run until something like fifteen thousand pounds were lost over it, and there are instances of others being kept in the bill at a weekly loss for a considerable number of weeks.

The remarkable plays produced last year were not numerous. They never are. The public does not express the same opinion always about all remarkable plays. That fact will explain the varying measure of patronage extended to "Mid-Channel," "False Gods," "The Blue Bird," and "Justice." The promise of happiness in a play is worth more money to an author than the unpalatable truths of life, so we can assume that our public goes to the theatre in search of the promises.

The productions and revivals, including those of the Repertory Theatre and Shakespeare Festival, for 1909-1910 were as follows:

Plays of two or more acts	49
Musical plays	10
One-act plays	26
Pantomimes and children's plays	4
Revivals of plays of two or more acts	28

The list given below includes all the new plays of the season, given in the order in which they were produced. From it are excluded all one-act pieces, and also such plays as were produced by stage societies or for special performances.

THE NEW PLAYS.

Two plays still running that are not included in the list of productions are "Our Miss Gibbs" and "The Arcadians," both of which made their appearance in the previous season and have run uninterruptedly ever since.

The Best People, Wyndham's	65	
The Pin and the Pudding, Comedy	20	
Arsène Lupin, Duke of York's	199	
A Sense of Humour, Playhouse	38	
Madame X., Globe	59	
Dear Little Denmark, Prince of Wales	109	
Mid-Channel, St. James's	58	
The Proud Prince, Lyceum	77	
The Whip, Drury Lane	—	389
Making a Gentleman, Garrick	97	
False Gods, His Majesty's	62	
The Great Divide, Adelphi	40	
The Brass Bottle, Vaudeville	244	
The Dollar Princess, Daly's	—	428
The Mountaineers, Savoy	61	
Smith, Comedy	165	
Don, Haymarket	203	
Sir Walter Raleigh, Lyric	131	
The Little Damozel, Wyndham's	191	
The Merry Peasant, Strand	70	
The Servant in the House, Adelphi	45	
The Great Mrs. Alloway, Globe	25	
Lorimer Sabiston, St. James's	20	
Beethoven, His Majesty's	23	
The House Opposite, Queen's	60	
Little Mrs. Cummin, Playhouse	83	
The Blue Bird, Haymarket	274	
Where Children Rule, Garrick	41	
Fallen Fairies, Savoy	51	
Aladdin, Lyceum	89	
The Bad Girl of the Family, Aldwych	—	450
Aladdin, Drury Lane	107	
The House of Temperley, Adelphi	161	
Cinderella, Strand	15	
Captain Kidd, Wyndham's	37	
Dame Nature, Garrick	122	
Dr. Jekyll and Mr. Hyde, Queen's	96	
The Strong People, Lyric	16	
The O'Flynn, His Majesty's	54	
Tantalizing Tommy, Playhouse	—	254
The Balkan Princess, Prince of Wales (to end Aug. 19)	176	
The Tenth Man, Globe	65	
The Climax, Comedy	13	
The Fighting Chance, Lyceum	61	
The Way the Money Goes, Royalty	36	
Two Merry Monarchs, Savoy	61	
The Toymaker of Nuremberg (matinées only), Playhouse	20	
Alias Jimmy Valentine, Comedy	150	
The Naked Truth, Wyndham's	—	167
The Islander, Apollo	114	
Parasites, Globe	24	
The Dawn of a To-morrow, Garrick	89	
Judge Not —, Queen's	17	
The Speckled Band, Adelphi	—	169
The Girl in the Train, Vaudeville	—	340
Glass Houses, Globe	47	
Billy's Bargain, Garrick	52	
Priscilla Runs Away, Haymarket	—	192

The plays presented through Mr. Charles Frohman's spirited enterprise by the Repertory Theatre at the Duke of York's Theatre were (with their number of performances) as follows: "Justice," 26; "Misalliance," 11; Triple bill of one-act plays, 6; "The Madras House," 10; "Trelawny of the 'Wells'" (revival), 42; "Prunella" (revival), 17; "Helena's Path," 2; "Chains," 15. A total number of 129 performances.

The following were the season's revivals, with the number of performances given of each:—"The Bells," Queen's, 50; "The Flag Lieutenant," Playhouse, 31; "Trilby," His Majesty's, 18; "The Lyons Mail," Queen's, 41; "East Lynne," Lyceum, 29; "The Importance of Being Earnest," St. James's, —; "A White Man," New, 6; "Pinkie and the Fairies," His Majesty's, 62; "Peter Pan," Duke of York's, 85; "Alice In Wonderland," Court, 40; "Charley's Aunt," Royalty, 48; "Henry of Navarre," New, 76; "When Knights Were Bold," Criterion, 148; "Richelieu," Strand, 4; "The Scarlet Pimpernel," New, 154; "The Rivals," Lyric, 59; "The Fires of Fate," Adelphi, 2; "Louis XI.," Queen's, 18; "The Prince and the Beggar Maid," Lyceum, 24; "Robert Macaire," Queen's, 17; "Don Cesar de Bazan," Lyric, 33; "The Case of Rebellious Susan," Criterion, 53; "The Breed of the Treshams," Lyceum, 30; "Miss Elizabeth's Prisoner," Lyric, 28; "A White Man," Lyceum, —

Waterp, J.
Plays

SHAKESPEARE REVIVALS.

In 1908-1909 eleven of Shakespeare's plays were given, the total number of performances being 213. In the season just ended the total number of performances of the twelve works given was 140. Of these Sir Herbert Tree gave "The Merry Wives of Windsor," 14; "Julius Cæsar," 6; "Twelfth Night," 6; "Hamlet," 3; "Merchant of Venice," 4; and "Richard II.," 2; Haymarket Theatre Company, "King Lear," 35; Mr. H. B. Irving, "Hamlet," 4; Mr. Arthur Bourchier, "Merchant of Venice," 1; Mr. Lewis Waller, "Henry V.," 1; Mr. F. R. Benson, "The Taming of the Shrew," 1; and "Coriolanus," 1; the Elizabethan Stage Society, "Two Gentlemen of Verona," 1; Mr. Arthur Phillips, Court Theatre, "Merchant of Venice," 33; Mr. Martin Harvey, Lyceum Theatre, "Richard III.," 28.

Of the year's output ten plays were adapted from the French—namely, "Arsène Lupin," "Madame X," "False Gods," "Beethoven," "The Blue Bird," "Dame Nature," "Tantalising Tommy," "Parasites," "Judge Not——," and "Glass Houses." From American authors we took five: "The Great Divide," "The Strong People," "The Climax," "The Toymaker of Nuremberg," and "Alias Jimmy Valentine." Seven of the year's plays, "The Brass Bottle," "Little Mrs. Cummin," "The House of Temperley," "Dr. Jekyll and Mr. Hyde," "Helena's Path," "The Speckled Band," and "Priscilla Runs Away," were based on stories published before the plays were written. If we deduct the above twenty-two adaptations and importations from the forty-nine new plays produced the prizes and honours to be divided among the vast army of people who write plays are very few.

Ladies can claim to have done better as dramatists in the past season than in the previous one, when the number of plays in which they had a hand was but four—all of them unsuccessful. In 1909-1910 they were concerned in six plays—namely, "A Sense of Humour" (in which Miss Beryl Faber collaborated with her husband), "Little Mrs. Cummin" (which was adapted from a novel written by Mrs. Mary E. Mann), "The Way the Money Goes" (Lady Bell), "Chains" (Miss Elizabeth Baker), "The Dawn of a To-morrow" (Mrs. Frances Hodgson Burnett), and "Priscilla Runs Away" (Countess Arnim). They also had six one-act plays produced as compared with five in the previous season.



MR GEORGE ALEXANDER IN "THE IMPORTANCE OF BEING EARNEST" AT THE ST. JAMES'S THEATRE

Admiral Speaks. The 277

Alias Jimmy Valentine 77.

Alice in Wonderland 259

Balkan Princess. The 30.

Beau Brocade 279

Behind the Veil 219

Between the Soup and the Savoury 212.

Billy's Bargain 139

Bishop's Son. The 197

Blue Bird. The 250

Bolt From the Blue. a 167

Breed of the Treshams. The 141

Captain Kidd 3

Captain of the School. The 245

Case of Rebellious Susan. The 122. 185

Chains 106

Charley's Aunt 260

Chocolate Soldier. The 171

Cinderella 269

Climax. The 46

Company For George 207

Convict on the Hearth 216.

Cost of Conjuring 202.

Count Hannibal 214

Crisis. The 157.

Dame Nature 8. 112

Dawn of a Tomorrow. The 109

D'arcy of the Guards 193

Dark Lady of the Sonnets. The 239

Decorating Clementine 242

Den'in (Lab) 240

Dollar Princess. The 191

Don Caesar de Bazan 120

Dream Flower. The 24

Dr Jekyll and Mr Hyde 12

Eccentric Lord Comberdene 236

Eternal Question. The 153

Femina. (Ballet) 119

Fighting Chance. The 52

Fires of Fate 114

Folkestonay. The 278

Girl in the Train. The 126

Girl Who Took the Wrong Turning. The 264

Glass Houses 130

Grace 210.

Great Game. The 133
Hamlet- 98
Happy Mistake. a 63
Helena's Path- 100
Henry of Navarre 1
His Loving Image 177
Hullo London (Revue) 32
Inconstant George 200
Islander. The 92
Jack and the Beanstalk 272
Judge Not- — 115
Justice 33
Just Married 227
Kingdom of Kennaquhair. The 203
King Henry VIII 159
Lady Betty 56
Lancashire Sailor. The 261
Liars. The 218
Louis XI 94
Lyons Mail. The 136
Lysistrata 205
Madras House. The 57
Man From Mexico. The 177
Man from the Sea. The 188
Manders of Nets. The 231
Merchant of Venice. The 29
Merciful Soul. The 227
Midnight Meeting. a 113
Millie's Mother 6
Misalliance 37
Mrs Elizabeth's Prisoner 145
Mount Pleasant- 241
Mrs Skeffington 216
Mystery of the Walled up Well. The 262
Railroad Trunk. The 89
Nobody's Daughter 165
O'Flynn. The 18
Old Friends 50
Our Little Cinderella 252
our Miss Gibbs 134
Outcome of Agitation. The 220
Parasites 102
Parents' Progress. The 11
Peter Pan 257
Pigeon House. The 186
Piper. The 255
Place Hunter Pursued. a 202

Plumbers. The 13
Polar Star. The (Ballet) 48
Pot of Caviare. a 91
Portrait. The 238
Prince and the Beggar Maid. The 95
Princess Clementina. The 247
Priscilla Runs away 142
Prunella 88
Quaker Girl. The 221
Raven's Cry. The 74
Rejuvenation of Aunt Mary. The 150
Richard III 118
Richelieu 23
Rivals. The 80
Robert Macaire 116
Scarlet Pimpernel. The 62
Sentimentalists. The 50
Single Man. a 225
Sins of London. The 179
Sister Anne 169
Speckled Band. The 124
Strong People. The 15
Tantalising Tommy 26
Tenth Man. The 43
Toymaker of Nuremburg. The 63. 212
Traps. The 131
Trelawney of the Wells 83
Twelve Pound Look. The 50
Two Hunchbacks. The 232
Two Merry Monarchs. 60. 96
Unwritten Law. The 234
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Way the Money Goes. The 55
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Wife of the Widow. The 148
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Shaw. G. B. on his critics 39.
one-act plays 259

Would the young man or young woman from the office or the shop be any better for a full, strong dose of pathological drama in which all the naked horrors of the hospital were laid before them? Ask the thousands who regard a visit to the theatre as a form of enjoyment and recreation in a greyish world which brings them face to face with many of the problems Mr. Shaw discourses. They would, we fancy, cry out at once for one of those "popular" plays he so wittily derides. This is not by way of defending the box-office test, though in spite of everything that Mr. Shaw and his friends may say this test must hold good for a manager who wishes to keep out of the bankruptcy court.

The Sayings of Shaw.

As usual, "G. B. S." rams his points home in the characteristic manner. Here are some of his sayings about the drama and dramatists:—

> The manufacture of well-made plays is not an art; it is an industry.
>
> "Art for art's sake" is the formula of the well-made play, meaning in practice "Success for money's sake."
>
> It was in the nineteenth century that the demand for manufactured plays was extended to drawing-room plays in which the Forest of Bondy and the Aubergedes Adrets, the Red Barn and the Cave at Midnight had to be replaced by Lord Blank's flat in Whitehall Court and the Great Hall, Chevy Chace Playgoers being by that time mostly poor playgoers wanted to see how the rich live; wanted to see them actually drinking champagne and wearing real fashionable dresses and trousers with a neatly ironed crease down the knee.
>
> The majority of those who in France and England make a living by writing plays are unknown, and as to education all but illiterate.
>
> To a great section—perhaps the largest section—of the people of England and France, all novels, plays and songs are licentious; and the habit of enjoying them the mark of a worthless character.



NEW THEATRE

ST. MARTIN'S LANE, W.C.
Proprietor, SIR CHARLES WYNDHAM.

On Monday, January 3rd, 1910, and every evening at 8,
A Romantic Play in Four Acts, entitled:

"HENRY OF NAVARRE."

By WILLIAM DEVEREUX.

Charles IX. (King of France)	Mr. MALCOLM CHERRY
Henry de Bourbon (King of Navarre)	Mr. FRED TERRY
Henry (Duc de Guise)	Mr. PHILIP MERIVALE
Henry (Duc d'Anjou)	Mr. HARRY F. WRIGHT
Arthur de Mouhy (a Huguenot Leader)	Mr. WALTER EDWIN
Cosmo Ruggieri (an Astrologer)	Mr. HORACE HODGES
Marshal de Tavannes	Mr. J. CARTER-EDWARDS
Chancellor de Birague	Mr. GEORGE DUDLEY
Duc de Retz	Mr. MAURICE TOSH
Duc de la Rochefoucauld	Mr. J. L. DALE
M. des Valles	Mr. MAURICE ELVEY
M. de Besme	Mr. R. V. BRAMBLE
Nancey (Captain of the King's Guard)	Mr. SIDNEY PORTER
Page	Mr. R. EASTEN PICKERING
Catherine de Medici (the Queen Mother)	Miss TITA BRAND
Marie Belleforet	Miss PHILLIDA TERSON
Charlotte de Suave	Miss GLADYS GARDNER
La Belle Dayole	Miss EVA STUART
Mdlle. de Montmorenci (La Belle Fosseuse)	Miss DORA JESSLYN
Mdlle. de Torigni	Miss BEATRICE MANNING
Marguerite de Valois	Miss JULIA NEILSON

Courtiers, Soldiers, Servants, etc.: Misses Terry, Morley, Haase, Mason, Barry, Montague, Vanderzee; Messrs. Rhaden, Power, Cunningham, Yates, Parker, Gordon, Dane and Millar.

Synopsis of Scenery.

Act I.—July 8th .. .. .. **Ante-Room in the Louvre**
Act II.—August 21st .. .. **Room in the Louvre**
Act III.—August 21st, evening—Marguerite's Apartments in the Louvre
Period, 1572.

Act IV.—Scene I.—August 23rd—Charles IX.'s Private Room
Scene II.—August 23rd
Marguerite's Apartments in the Louvre
An Interval of ten minutes between each Act.

Miss JULIA NEILSON's Dresses specially designed and executed by Mrs. NETTLESHIP, Wigmore Street, W. Other Costumes by L. & H. NATHAN Coventry Street.
Furniture by Messrs GILL & REIGATE.
Wigs by CLARKSON. Scenery by R. C. McCLEERY. The Dance in the Second Act arranged by Mr. JOHN D'AUBAN.

The Play produced under the direction of FRED TERRY.

MATINEES EVERY WEDNESDAY & SATURDAY AT 2.30.

Programme of Music.

Overture	"Henry of Navarre"	*Sydney Ffoulkes*
AFTER ACT I.	Ballet Russe	*Luigini*
AFTER ACT II.	Selection—"Il Trovatore"	*Verdi*
AFTER ACT III.	Entr'acte—"Cinderella"	*Herbert E. Haines*

The entire Music to the Play composed by SYDNEY FFOULKES.

Stage Manager	MR. JOHN R. TURNBULL	Assistant Manager	MR. H. V. BROOKES
Assistant Stage Manager	MR. GOODWIN NOCK	Advertisement Manager	MR. ALFRED W. POPE
General Manager			MR. ARTHUR GARRETT



Friday, January 28th, 1910
Dancing at 11 p.m.

WYNDHAM'S THEATRE,

Proprietor — CHARING CROSS ROAD — Sir Charles Wyndham.

Sole Lessee and Manager — FRANK CURZON.

On WEDNESDAY, 12th JANUARY, 1910, and EVERY EVENING at 8 o'clock,

FRANK CURZON'S

NEW MUSICAL PRODUCTION

ELLALINE TERRISS
SEYMOUR HICKS

And Company in a Musical Play, entitled

CAPTAIN KIDD

By SEYMOUR HICKS.

Adapted from Richard Harding Davis's successful Play, "The Dictator."

Lyrics by ADRIAN ROSS. Additional Lyrics by GEORGE ARTHURS.

Music by LESLIE STUART.

Viscount Albany ...	*(alias Captain Kidd)* ...	Mr SEYMOUR HICKS
Simpson	*(his Valet, alias Jim Dodd)* ...	Mr HUGH E. WRIGHT
Dick Hyne	*(Wireless Telegraph Operator for the Red C. Line)*	Mr EVELYN BEERBOHM
Colonel John T. Bowie	... *(U.S. Consul at Porto Banos)* ...	Mr JOHN CLULOW
Duffy	... *(a Secret Service Detective)* ...	Mr FRED LEWIS
Rev. Arthur Bostick	... ...*(a Missionary)*... ...	Mr CYRIL ASHFORD
General Santos Campos	... *(President of San Mañana)* ...	Mr FRANK WILSON
Samuel Codman ...	... *(Captain of the Bolivar)* ...	Mr FRANK VIGAY
Dr. Vasques ...	... *(Health Officer at Porto Banos)*	Mr J. J. HOOKER
Lieutenant Perry ...	... *(H.M.S. Invincible)* ...	Mr CHARLES BRADLEY
Colonel Garcia Lieutenant Manuel	*(Aides-de-Camp to Campos)*	Mr FRANK AIMES Mr F. F. HOLT
Teresa Glond ...		Miss ROSIE CHESNEY
May Pole		Miss MAY KENNEDY
Grace Hufnagle ...		Miss DORIS STOCKER
Rose Flipmaguilder		Miss MARIE BRENDA
Amy Striapolo ...	*(Broadway Belles)*	Miss CARINA CLIFF
Lily Friedenhamar ...		Miss LAURIE OPPERMAN
Anne Tique ...		Miss NELLIE PRYOR
Olga Comoff ...		Miss NANCIE FREYNE
Emmie Palorompins		Miss ASTA FLEMING
Sarita		Miss FLORENCE THURSTON
Mrs. John T. Bowie		Miss SYLVIA BUCKLEY
Senorita Juanita Arguilla	*(The Star of Panama)* ...	Miss HILDA GUIVER
Aggie Shrubb ...	*(Chief Stewardess of the Bolivar)*	Miss IVY ST. HELIER
Mme. Ducrot ...	*(Proprietress of the Hotel del Prado)*	Miss MOLLIE LOWELL
	AND	
Lucy Sheridan	...*(a Missionary)*... ...	Miss ELLALINE TERRISS

THE PLAY PRODUCED BY SEYMOUR HICKS.

The Dances arranged by FRED FARREN.

The Lyric of "The Constant Lover" in Act II. by Mr. BERT LEE.

Act I. ... Deck of the Steamer "Bolivar" at anchor in the Harbour of Porto Banos
Act II. ... ... The American Consulate at Porto Banos (Three hours later)
Act III. ... ... The same (Six hours later)
Time—The Present. Place—Porto Banos, Republic of San Mañana, Central America.

Scenery by JOSEPH HARKER. Miss Terriss's Costumes by LUCILE, Ltd.
Uniforms and Costumes designed by KARL and executed by L. & H. NATHAN, and Ladies' Modern Dresses by ROBINSON & CLEAVER, Ltd Cameras used in Act I. by KODAK, Ltd. Wigs by CLARKSON.
Floral Decorations throughout the Auditorium by the CIVIL SERVICE CO-OPERATIVE SOCIETY, Ltd., 28 Haymarket, S.W.

MATINEES WEDNESDAY AND SATURDAY AT 2.

The Orchestra under the direction of FRANK E. TOURS.

Business Manager ... ... J. HERBERT JAY
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Grand Circle, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s. BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10.
Telephone No. 4028 GERRARD. Doors open at 7.30. Matinees 1.30. Commence at 8. Matinees at 2.

Captain Kidd has one great advantage—it starts with an excellent story. Mr. Richard Harding Davis's play, *The Dictator*, which was performed on May 3, 1905, at the Comedy Theatre by an American company, headed by Mr. William Collier, is a good example of the comedy of adventure. By the time that this is in print the performance of the piece will have been reduced to convenient limits, and the dialogue and incidents curtailed and condensed. Captain Kidd is the name adopted by young Viscount Albany, who, having been insulted by a cabman in New York, has knocked him down, and left him for dead. Flying to the States to escape arrest for murder, he embarks on the Bolivar, a ship bound for Porto Banos, a town in Central America. On board of the vessel is a charming young lady named Lucy Sheridan, who is going out to Porto Banos to marry the Rev. Arthur Bostick, a pale and plain clergyman. On the voyage Viscount Albany falls in love with her, and she is favourably impressed by his boldness, vivacity, and unfailing good humour. A certain Colonel John T. Bowie has been appointed American Consul of Porto Banos, and has arranged, in order to obtain power, for a revolution to take place on his arrival. Unfortunately, his local partisan is overpowered by a rival, Santos Campos, and Bowie is afraid for his life to land. Albany, on his side, has been frightened by the appearance on the ship of a secret service detective, named Duffy, who has been ordered by cable to arrest the Viscount for the affair of the cabman; so Albany and Bowie exchange identities, and the former goes on shore as the Consul of Porto Banos. Before he leaves the ship, however, he almost estranges Miss Sheridan from him by—in his character of Colonel Bowie—embracing Mrs. Bowie, a young and attractive female.

In the next scene we are at the American Consulate. The clergyman has been arrested by mistake as Viscount Albany, and has been chained to the short and sprightly stewardess of the Bolivar, who has been taken for his accomplice. Santos Campos, now general and president of the state, arrives with his troops, and bullies the pretended Consul, whom, however, he dares not attack in the sacred shelter of the Consulate. Albany, who has plenty of money, hires an army and prepares for resistance. His anxieties are increased by the menacing attitude of a certain passionate and revengeful Central American, Senorita Juanita Arguilla, an old flame of Bowie's. But Miss Sheridan, whose loyalty to her clerical fiancée weakens when she learns of his incarceration with the stewardess, is still favourably disposed towards the Viscount. In the end, of course, he triumphs, gets through his difficulties, and marries Lucy, the Rev. Arthur pairing off with the Senorita, who will assist him in converting the natives.

5

6

JAMES WELCH'S SEASON.

Monday, January 17th, and every evening at 8.50.

An Original Farce in Three Acts, entitled:

When Knights were Bold

By CHARLES MARLOWE.

Sir Guy de Vere, Bart.	Mr. JAMES WELCH
Wittle	Mr. GEORGE F. TULLY
Barker	Mr. GORDON TOMKINS
Hon. Charles Widdicombe	Mr. HENRY J. FORD
Sir Brian Ballymote	Mr. H. K. AYLIFF
Isaac Isaacson	Mr. A. CLIFTON ALDERSON
Rev. Peter Pottleberry, D.D.	Mr. GUY LANE
A Herald	Mr. H. AGAR LYONS
Hon. Mrs. Waldegrave	Miss MABEL YOUNGE
Lady Millicent Eggington	Miss MAEV O'HEA
Lady Marjorie Eggington	Miss EVELYN CECIL
Kate Pottleberry	Miss PEGGY KENNEDY
Miss Sarah Isaacson	Miss DAISY CORDELL
Alice Barker	Miss ANNIE CHIPPENDALE
Lady Rowena Eggington	Miss AUDREY FORD

Knights, Pages, Attendants, &c.

ACT I.	"The Knights' Room," Beechwood Towers, 1906.	"Forty Winks."
ACT II.	710 years pass backwards. The Battlements, 1196	"A Dream of ye Good Old Times."
ACT III.	710 years pass forwards. "The Knights' Room, 1906."	"Wide Awake."

Preceded at 8.20 by

MILLIE'S MOTHER,

By F. HOWELL EVANS.

Bertie Gaunt ... Mr. GEORGE DESMOND
Dr. Joliffe (his Friend) Mr. HARRY AGAR LYONS
Millie (his Wife) Miss MAEV O'HEA
Mrs. Grimston (his Mother-in-Law) Miss MABEL YOUNGE
Scene Morning Room in Gaunt's Country House.

Scenery by BRUCE SMITH. Costumes and Wigs by CLARKSON. Miss AUDREY FORD'S Dresses by VIOLA, other Ladies' Dresses by Madame IDA COLE, 41, Edgware Road. Jester's Song in Act III. by PERCY GREENBANK. Incidental Music by BRIGATA BUCALOSSI.

Programme of Music.

Marche des Moujiehs	*Renelle*
The Dance of the Hours (Gioconda)	*Ponchielli*
Overture "When Knights were Bold"	*Brigata Bucalossi*
Entr'acte I. (a) Selection, "The Mountaineers"	*Reginald Somerville*
(b) Two Dances from "The Conqueror"	*Edward German*
Entr'acte II. (a) "Humoreske"	*Dvorak*
(b) Valse "Rowena"	*Brigata Bucalossi*

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.15.

PRICES OF ADMISSION—Private Boxes, £1 11s. 6d. to £6 6s.; Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Family Circle, First Row, 5s.; other Rows, 4s.; Pit, 2s. 6d. Box Office (Mr. Hollingshead) open daily, 10 to 10. Telephone: No. 3844 Gerrard.

Acting Manager Mr. J. HAROLD CARSON
Stage Manager Mr. LEONARD BUTTRESS
General Manager
Assistant Stage Manager Mr. W. HARBERD
Musical Director Mr. ALICK MACLEAN
Mr. ARTHUR WHITTAKER

"WHEN KNIGHTS WERE BOLD."

The Original Farce in Three Acts, by Charles Marlowe, performed at the Criterion Theatre on Monday, Jan. 17.

When Knights Were Bold was preceded on Tuesday by a new play in one act, by F. Howell Evans, entitled

"MILLIE'S MOTHER."

Bertie Gaunt .....MR. LEOPOLD PROFEIT
Dr. Joliffe .....MR. HARRY AGAR LYONS
Millie .....MISS MAEV O'HEA
Mrs. Grimston .....MISS MABEL YOUNGE

This short and amusing sketch dealt with the eternal mother-in-law difficulty in a new way. Mrs. Grimston, much to her annoyance, finds herself "buried down in the country" with her newly-married daughter and son-in-law, Bertie Gannt, and in order to induce him to live in town she makes Millie pretend to talk in her sleep, and express yearnings for the Metropolis. Bertie discovers the trick, and reproaches his wife, who agrees that they shall both seem to sleep on separate sofas, and shall let Mrs. Grimston know their real wishes by feigning to discourse in slumber. The plan answers admirably. The mother-in-law leaves the house in high dudgeon; and the young couple's happiness is assured. Miss Mabel Yonnge gave a telling performance as the imperious mother-in-law; Miss Maev O'Hea was a pleasing and refined Millie; Mr. Leopold Profeit was smart and satisfactory as Bertie Gaunt; and Mr. Harry Agar Lyons played a young doctor with ease and jndgment. *Millie's Mother* evoked much langhter, and well served its purpose as a preliminary piece.

JAMES WELCH



MONDAY, JANUARY 17th, 1910

THE
GARRICK
THEATRE

20/1/1910

Orch. Stall

N 1

THURSDAY, JANUARY 20TH, 1910, AT 8 O'CLOCK, AND EVERY EVENING,

DAME NATURE

A New Play in Four Acts,
Adapted from HENRY BATAILLE'S "La Femme Nue"
By FREDERICK FENN.
(By Arrangement with Mr. GILBERT PORTEOUS).

Robert Bertram	Mr. ERNEST LEICESTER
The Prince de Chabran	Mr. NORMAN FORBES
James Ridgeway	Mr. FRANK COOPER
Paul Garford	Mr. J. D. BEVERIDGE
Henry Greville	Mr. F. KINSEY PEILE
Chaillard	Mr. CHARLES HAMPDEN
Arnheim	Mr. CHARLES DODSWORTH
Rivett	Mr. RICHARD HATTERAS
Certin	Mr. REGINALD WALTER
Ernest Taubman	Mr. H. ASHETON TONGE
Sadler	Mr. BERTRAM STEER
Taylor	Mr. REGINALD EYRE
Roussell	Mr. GEORGE BEALBY
Johnson	Mr. JOHN CASTLE
Harvey	Mr. EDMOND BREON
Princess de Chabran	Miss NANCY PRICE
Mimi	Miss MINNIE TERRY
Emma	Miss VERITA VIVIEN
Madame Certin	Miss FLORENCE NELSON
Madame Moulzi	Miss WINIFRED HARRIS
Isadora Lorenz	Miss MABEL HUNT
Suzon Cassagne	Miss PAMELA GAYTHORNE
Mrs. Garford	Miss AGNES HEWITT
AND	
Lolette	Miss ETHEL IRVING

Artistes and Guests: Misses IVY WILLIAMS, EVELYN MARTHEZE; Messrs. J. A. BENTHAM, HAROLD HOLLAND, CHARLES TERRIC, W. LEIGHTON, VALENTINE PENNA, DAVID DARRELL, H. BAYNTON AUGUST STANLEY, SIDNEY BUCKLAND, KEITH J. SHEPERD.

Act I. .. .. Cafe at the Salon in Paris
Act II. .. .. Robert Bertram's House in London
Act III. .. .. .. Room at the Prince de Chabran's House, London
Act IV. .. .. Garford's House at Chelsea

Produced by F. DE FOS.

Dresses by REDFERN, Ltd. and MARGAINE-LACROIX.
Hats by Madame DYAR-SMITH. Wigs by CLARKSON.
Furniture by SPILLMAN. Scenes by McCLEERY.
Pianoforte by STEINWAY. MUSTEL CELESTA-ORGAN.

Programme of Music.

OVERTURE ... ... "Le Roi d'Yvetot" ... ... *Adam*

After Act I.

a. INTERMEZZO ("Cavalleria Rusticana") ... ... *Mascagni*
b. SELECTION ... ... "Tannhäuser" ... ... *Wagner*

After Act II.

a. DANSE DES MIRLITONS ("Casse Noisette") ... ... *Tschaikowsky*
b. VISION AND DANCE OF WITCHES ("Faust") ... ... *Coleridge Taylor*

After Act III.

a. CAVATINA ... ... *Raff*
b. SLAVISCH TANZ, No. 8 ... ... *Dvorák*

ACTING MANAGER ... ... } For Mr. Gilbert Porteous { ... ... Mr. STANLEY LE SAGE
STAGE MANAGER ... ... } { ... ... Mr. REGINALD EYRE

The Box Office (Mr. A. R. BRITTEN) is open daily from 10 to 10.
Private Boxes, £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone 9513 Gerrard.

BUSINESS MANAGER ... ... Mr. THOMAS STEVENS
STAGE MANAGER ... ... Mr. WILLIAM BURCHILL
MUSICAL DIRECTOR ... ... Mr. EDMOND RICKETT
ACTING MANAGER ... ... Mr. S. ARDEN GODFREY

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

FIRST MATINEE WEDNESDAY, JANUARY 26th, AT 2.30.

Mr. Frederick Fenn, who has so cleverly dramatised M. Henry Bataille's play *La Femme Nue*, has had plenty of experience as a dramatist. He is, perhaps, best known in connection with the libretto of the comic opera *Amasis*, which was produced at the New Theatre in 1906, but a more seriously artistic effort of his was *The Convict on the Hearth*, a realistic one-act play of humble life, which was presented in the same year at the Court. Mr. Fenn has dealt very judiciously with *La Femme Nue*, which was first performed at the Paris Renaissance in the February of 1908, with M. Guitry in the part of Pierre Bernier.

Dame Nature is the tragedy of unsophisticated affection in opposition with worldly craft and sensual corruption. A few alterations have been made in the names of the characters in Mr. Fenn's adaptation, but the main story has not been much changed. Robert Bertram, a struggling artist, has married his model Lolette. She has shared his poverty and troubles and has been his model for his painting "La Femme Nue"; and when that work receives the gold medal at the Champs Elysées Salon, Robert makes Lolette his wife. A few years elapse. Robert, famous and rich, has become the painter *à la mode*, and then the snob that lurked in him comes to the fore. Whereas at one time he only saw Lolette's qualities, he now blushes for her ignorance; for, whilst he has risen to the level of a society man, she has remained the girl of the people. He then falls violently in love with the Princesse de Chabran. He is captivated by her imperious beauty and her aristocratic airs. Yet he ought to have known that these aristocratic airs are anything but genuine, considering that the Princess is the daughter of a rich German financier, and that her husband, an old ruined nobleman, only married her for her immense dowry. The Princess loses her heart to the talented young artist, and Lolette arrives at the inopportune moment when Robert clasps the would-be aristocratic lady in his arms. The Prince is quite willing to let his wife divorce him—for a consideration, of course; and the Princess has made up her mind to marry Bertram, who is only too anxious to rid himself of Lolette. She, however, refuses to part with her husband and to destroy her happiness. She has violent scenes with Robert and the Princess, and tries in vain to awaken better feelings in them. Pitiless because they love, they coolly overlook Lolette's feelings in the affair. In the end, Lolette is vanquished. Not wishing to prove an obstacle in Robert's way, she leaves him to return to a former friend, whom she left when she made Robert's acquaintance.

PRINCE OF WALES'S THEATRE

Sole Proprietors .. The Executors of the late Mr. EDGAR BRUCE.

Lessee and Manager .... FRANK CURZON.

Every Evening at 9 o'clock,

FRANK CURZON'S
NEW PRODUCTION

Mr. CHARLES HAWTREY
And Company in a New and Original Play in Three Acts, entitled

THE LITTLE DAMOZEL
By MONCKTON HOFFE.

Preceded at 8.15 by **THE PARENTS' PROGRESS.** By GEORGE PASTON.

Mr. Hoskins ... ... Mr. T. GIDEON WARREN
Bert ... ... Mr. ERNEST THESIGER
George Bunning ... ... Mr. GUY H. ADDISON
Em ... ... Miss MARY LESLIE
Miss Williams ... ... Miss RUBY MILLER
Mrs. Hoskins ... ... Miss CLARE GREET

Scene ... Parlour at the Hoskins' Villa "Chatsworth," Balham. Time ... The Present.

Scenery by WALTER HANN. Furniture by OETZMANN & Co., LTD. Dresses by KEVILLE & KOSSITER.
Uniforms by L. & H. NATHAN Pianos by CHAPPELL & Co.

The Pathephone used in "The Parents' Progress" by Pathé Frères, 64, Regent Street.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 3.

The Orchestra, under the Direction of ERNEST BUCALOSSI, will play the following Music:

1. ENTR'ACTE ... ... "There once was an Owl" ... ... *J. W. Bratton*
2. OVERTURE ... ... "The Fortune Teller" ... ... *Victor Herbert*
3. SELECTION ... ... "The Singing Girl" ... ...
4. *a.* GRACEFUL DANCE ... ... "Little Damozel" ... ... } *Ernest Bucalossi*
   b. VALSE ... ... "Avatteuse" ... ... }

Musical Conductor ... ... ERNEST BUCALOSSI
Stage Manager ... ... EDWARD SHALE.

Prices—Boxes, £1 11s 6d. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Box Office open daily from 10 to 10. Telephone No. 7482 Gerrard. Doors open at 7.45. Matinees 2.30. Commence at 8.15. Matinees 3.

General Manager .. .. T. B. VAUGHAN.

"THE PARENTS' PROGRESS."

Play, in One Act, by George Paston, Produced at the Prince of Wales's Theatre, on Tuesday, Jan. 25.

Mr. Hoskins ..... MR. GIDEON WARREN
Mrs. Hoskins ..... MISS CLARE GREET
Bert ..... MR. ERNEST THESIGER
Em ..... MISS MARY LESLIE
George Bunning ..... MR. G. H. ADDISON
Miss Williams ..... MISS RUBY MILLER

Miss E. M. Symonds, better known by her pen-name of "George Paston," the authoress of *The Pharisee's Wife, Clothes and the Woman*, and *Tilda's New Hat*, has written a one-act piece which admirably supplies its purpose as a merry prelude to *The Little Damozel*, which now goes better than ever. The "parents" in question are Mr. and Mrs. Hoskins, a suburban couple, whose children, Bert and Em, modern and pretentious, are impatient at their parents' deficiencies. They complain that Mr. and Mrs. Hoskins do not dress up to date, and that they are behind the times in many ways. The old people take counsel together, and the result is that at a little tea party given by their critical children, the elders appear in extraordinary guise, having dressed themselves in cheap and smart finery belonging to their offspring. They assume a lively and sportive manner, talk slang, feign an exaggerated vivacity, and altogether present such caricatures of smart people that the young ones, sadder and subdued, beg the parents to return to their old clothes and their old customs.

QUEEN'S THEATRE
SHAFTESBURY AVENUE, W.

Mr. H. B. IRVING

ON SATURDAY, JANUARY 29th, 1910, AT 8.30
A NEW PLAY IN FOUR ACTS, BY
J. COMYNS CARR
Founded on the Story by ROBERT LOUIS STEVENSON

Dr. Jekyll and Mr. Hyde

Dr. Jekyll ... ... Mr. H. B. IRVING
Mr. Hyde ... ... Mr. H. B. IRVING
Sir Danvers Carew ... ... Mr. CHARLES SUGDEN
Dr. Lanyon ... ... Mr. ELLIS NORWOOD
Mr. Utterson, the Lawyer ... ... Mr. HENRY VIBART
Mr. Enfield ... ... Mr. CHARLES ALLAN
James Wedderburn, an Indian Army Surgeon ... Mr. H. MARSH ALLEN
Mr. Ramsbread ... ... Mr. H. LAWRENCE PEYTON
Inspector Newcomen ... ... Mr. ALEX SCOTT GATTY
Poole, Dr. Jekyll's Butler ... ... Mr. FRANK TYARS
Mr. Guest, Utterson's Clerk ... ... Mr. ARTHUR CURTIS
Dick Fairfax-Shaw ... ... Mr. KING BORDHAM
Mgee Barham ... ... Mr. J. PATRIC CURWEN
Reginald Brent ... ... Mr. STUART MUSGROVE
Count Vaksoff, the Ambassador ... ... Mr. W. HEMSTOCK
Evans, a Detective Officer ... ... Mr. J. SYNGE
Monson, Butler to Sir Danvers Carew ... Mr. W. GRAHAM
Lanna Lyell, Wife of Dr. Jekyll ... Miss DOROTHEA BAIRD
Lady Colder, Holden ... ... Miss CYNTHIA BROOKE
Mrs. Leopold, a Lon Lady ... ... Mrs. STANISLAUS CALHAEM
Waiting Mrs. Jekyll's Maid ... ... Miss MAY HOLLAND
Lucy Carew ... ... Miss LITTELL BRUNE

Act I. Scene 1. Terrace to Dr. Jekyll's House
Scene 2. The Laboratory.
Act II. Scene. Drawing Room in the House of Sir Danvers Carew. The next night
Act III. Scene 1. Dr. Jekyll's Library. The next afternoon.
Scene 2. Hyde's Lodging in Soho. The evening of the same day
Act IV. Scene. The Laboratory. A month later

NOTE.—Between the first and second Scenes of Act I. an interval of one hour is supposed to elapse.

The other intervals in the play are:—
Between Act I. and Act II. one day
" Act II. " III. one day
" Act III. " IV. one month.

Scenery by G. SACKMANN.

PRECEDED BY (MATINEES AT 2, EVENINGS AT 8)

The Plumbers

Written by HARRY GRATTAN.

Mr. Saunders (a Plumber?) ..	Mr. ARTHUR WILLIAMS
Mrs. Drake	Miss EMILY SPILLER
Martha (the Cook)	Miss BLANCHE DORIS
"Erb"	Mr. HARRY GRATTAN

Scene: Breakfast Room at Mrs. Drake's.

OVERTURE	"The Vampire"	*Marschner*
ENTR'ACTE	"The Night Winds"	*Wallace*
SONG	"The Wanderer"	*Schubert*
SUITE	"The Tempter"	*German*

Musical Director, Mr. J. MEREDITH HALL

Dresses by Jay's, Regent Street, and by Madame Frecknall; Furniture by Oetzmann; Scientific Instruments kindly lent by Messrs. Angus, 83, Wigmore Street, W.

FIRST MATINEE, Saturday, February 5th, at 2.
Matinées every Wednesday & Saturday following.

PRICES OF ADMISSION:—Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Dress Circle, 5s.; Upper Circle, 4s. and 3s.; Pit, 2s. 6d.; Gallery, 1s; Private Boxes, One to Three Guineas.

200 DRESS CIRCLE SEATS at 5s. each.

Box Office (Mr. J. W. SHEPPARD) Now Open. Telephone: Gerrard 9437 (two lines).

Acting Manager and Treasurer	Mr. J. B. GLOVER
Stage Manager	Mr. TOM REYNOLDS
Assistant Stage Manager	Mr. H. RAE COOK

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GENERAL MANAGER - - - Mr. AUSTIN BRERETON

In 1888, when Robert Louis Stevenson's story was thrilling all readers of fiction with its weird fascination, there were four versions made of it. Two were produced in London; one by Mr. Daniel Bandmann, at the Opera Comique, in the August of the year, and another by T. Russell Sullivan, in the same month, at the Lyceum, with Mr. Richard Mansfield, in the dual rôle. In this latter adaptation, there was a Sir Danvers Carew, but he was the prospective father-in-law of Dr. Jekyll, and was murdered by him in the character of Hyde. On this faint suggestion, and on the incidents of the novel, Mr. Comyns Carr has, with surpassing skill, based a very thrilling and enthralling play. He has used all that is dramatic in the Stevenson story, and has added to it a great deal of his own invention. We presume that the book is still firmly fixed in the memories of our readers, who will recognise the cleverness displayed by Mr. Carr in practically writing a new drama.

The supernatural almosphere is cleverly created in the first act by a conversation at Dr. Jekyll's house, from which we understand that Jekyll, who is married to a young wife whom he has accidentally blinded in one of his experiments, has in the past engaged in an intrigue with Lady Carew, the wife of an elderly and dissipated diplomatist. Some letters from Jekyll to the lady have been stolen by a discharged butler who has begun to blackmail Lady Carew. In fear of exposure and ruin, she has tried to poison her husband; but the attempt has been discovered by Jekyll's friend, Dr. Lanyon, who has put Sir Danvers, vaguely, on his guard. Jekyll has already commenced the practice of dividing his nature into two persons, and occasionally inhabiting the body of the repulsive Hyde, and the worser nature is trying hard to gain the mastery over the higher, with the result that Jekyll resolves to "remove" both the men who imperil his reputation and that of Lady Carew.

The second act takes place in the drawing-room of her house, where there is a gathering of diplomatists and society people. With the key to the garden door, which he has often used in the course of his amour, Jekyll, in the form of Hyde, obtains admittance to the room after the guests have departed, and, after taunting Sir Danvers with his vicious habits, strangles him and stabs him till he dies.

And here, by a vastly ingenious invention, Mr. Carr makes the wanton who has fascinated Jekyll the means of his detection. Lady Carew caught a glimpse of the murderer as he fled, and recognised him as Hyde, and she sets the police on his track. And now—as in the book—the Hyde begins to overwhelm the Jekyll. In vain does the latter soul struggle against the tyranny, in vain does he send for fresh drugs with which to re-transform himself into Jekyll. In a touching scene, he induces his wife to hand him in, at the window of the room where he has fortified himself, a quick poison taken from his shelves. The police, led by Lady Carew, come hot on Hyde's track. They break open the door, and Hyde rushes out, takes the poison, falls dead, and again becomes the blameless Jekyll, his wife fondly kissing the forehead of the corpse.

LYRIC THEATRE.

Lessee and Manager—Mr. WILLIAM GREET.

ON MONDAY, JANUARY 31ST, 1910, AT 8; AND EVERY FOLLOWING EVENING AT 8.15,

THE STRONG PEOPLE

AN ORIGINAL PLAY IN FOUR ACTS, BY

C. M. S. McLELLAN.

Richard Murray	Mr. LEWIS WALLER
Colonel John Pontifex, U.S.A.	Mr. LYN HARDING
Jack Borinski	Mr. GUY STANDING
Conrad Borinski	Mr. A. E. GEORGE
Lieutenant Trench	Mr. S. J. WARMINGTON
Lieutenant Goodrich	Mr. W. CRONIN WILSON
Judith Grant	Miss DOROTHY DIX
Meda Borinski	Miss MARJORIE DAY

TIME—THE PRESENT.

Act I.	*Temporary Headquarters of Colonel Pontifex, Minetown, Pennsylvania, U.S.A.*
Act II.	*Conrad Borinski's Shop, Minetown*
Act III.	*Colonel Pontifex's Sitting-Room at Headquarters*
Act IV.	*Judith Grant's Lodgings, Minetown*

There will be intervals of 10 minutes between the Acts.

Mr. Waller has been assisted in the production by Mr. HERBERT JARMAN.

Programme of Music.

OVERTURE	"Lestocq"	*Auber*
a. GAVOTTE AND MUSETTE		*Raff*
b. PRELUDE		*Rachmaninoff*
SELECTION	"Ivanhoe"	*Sullivan*
a. PRELAUDIUM		*Jaronefeldt*
b. VALSE	"Reve"	*Ambrosio*

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress. This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

MUSICAL DIRECTOR	MR. LEONARD CHALK
STAGE MANAGER	MR. B. CAMPLIN SMITH

Scenery by R. C. McCLEERY. Furniture by OETZMANN. Wigs by CLARKSON.
Miss Dix's Dresses by Mrs. NETTLESHIP.

FIRST MATINEE SATURDAY, FEB. 5th, AT 2.15.

PRICES OF ADMISSION: Boxes, £2 2s. to £5 5s., Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s., Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 7.45 (wet nights 15 minutes earlier). Commence at 8.15. Carriages at 11.
Matinee Doors open at 1.45.

Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER ... ... Mr. TOM PITT

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The weak point of *The Strong People* is its ethics; the effective value of it is in the vivid humanity of its personages and the earnestness of purpose and energy with which they have been endowed by the author. The condition of things at the commencement is that an American manufacturing company, competing with a rival in the city of Minetown, has ruined its opponents utterly. Their works are closed, the men are thrown out of work, and they are not employed at the new factory which has been built by the conquerors. But a similar state of things might have been created by a fire or by a new invention. The plight of the workmen thus disengaged is a painful one, but it does not justify them in an attack on the successful factory, or, indeed, in any kind of violence. Mr. McLellan's sympathies, however, appear to be with the men of Minetown in their lawless action and against Richard Murray, one of the partners in the victorious company; and, perhaps, from a popular playwright's point of view, the author of *The Strong People* is wise. There is now so much indignation felt on both sides of the Atlantic with trusts and syndicates that is is safe to attack them in play or book. To the impartial eye, however, it appears that Murray has merely been fighting the business battle on business lines, and that the men were decidedly wrong in rioting. This is the opinion of Colonel Pontifex, of the United States Army, who is sent to Minetown to quell the disturbance. The leader of the workmen is Jack Borinski, who is eager for a fight, and is quite willing to take the consequences. His father, Conrad Borinski, is an old shoemaker, cautious, shrewd, and moderate, and a prominent person on the side of the people is Judith Grant, formerly secretary to the defeated manufacturer, who has committed suicide in despair. In order to induce her to cease her inflammatory harangues, Pontifex invites her to his headquarters, where she meets Murray, who has come, under the name of Brandon, to see what is going on at Minetown. Presenting himself as a pressman, he gets the entrée everywhere; and Pontifex takes him into his confidence. The Colonel, who holds stock in the successful company, is quite ready to bring on an *émeute;* and, as Jack Borinski is equally eager for the fray, there is certain to be much bloodshed, unless time can be gained for the workmen's passions to evaporate. This time, however, Pontifex refuses to give; and, as a foretaste of the horror of civil war, shows Judith the corpse of her brother, who has just fallen in the street skirmish.

In the second act, Murray goes to Conrad's shop to try and get Jack Borinski to come to terms; but the popular leader is adamant, and sends back an insolent message to the commander of the troops. War to the knife is imminent; and, as the troops have machine-guns and the populace only rifles, there can be little doubt of the result of the struggle, which can only be prevented, Judith thinks, by the death of Pontifex. She goes to the Colonel's headquarters with a knife to kill him, but is prevented from doing so by Murray, who tells her he will deal with the difficulty himself. He does so by defying the Colonel, telling him that he (Murray) has arranged that, in the event of his death, the Colonel's connection with the successful company and his motives in forcing on a combat will be published in all the papers, which it appears will result in the ruin of Pontifex by the force of public opinion. The Colonel "caves in," and postpones his attack on the workmen; and the act ends with the realisation by Judith of the identity of the generous journalist with her *bête noire*, Richard Murray.

The last act is occupied with an argument between him an Judith for and against her marrying him. In the end she is overcome, and consents to be his wife on the understanding that they shall remain in Minetown and watch over the happiness of his workpeople.

His Majesty's Theatre

Proprietor and Manager - SIR HERBERT BEERBOHM TREE.

THE O'FLYNN

BY JUSTIN HUNTLY McCARTHY.

EVERY EVENING AT 8 O'CLOCK.

On Tuesday, 1st February at 8 o'clock.

THE O'FLYNN,

A Tale of Love and War.

(An Original Play derived from many sources)

By JUSTIN HUNTLY McCARTHY.

Conacher O'Rourke	*(King of Munster and Body Servant to the O'Flynn)*	W. G. FAY
James II.	*King of England, Scotland, France and Ireland, Defender of the Faith.*	C. H. CROKER-KING
Richard Talbot, Duke of Tyrconnel	*(Viceroy of Ireland)*	SYDNEY PAXTON
Philip Defford, Earl of Sedgemouth		HENRY AINLEY
Lord Fawley	*(Followers of James)*	FRANK ESMOND
Sir George Mayhew		FREDERICK JAMES
Captain Scully		HARRY C. HEWITT
Luitprand Van Dronk	*(General in the Service of King William III.*	EDWARD SASS
Hendrigg	*(A Williamite Spy)*	WILLIAM HAVILAND
Lieut. Trusham	*(In the Service of King William III.)*	SCOTT CRAVEN
The O'Flynn	*(Captain of Austrian Dragoons, Chevalier of the Order of the Rose of Lithuania, Knight Commander of Poland, Ambassador Extraordinary from His Majesty Conacher the 52nd, King of Munster)*	HERBERT BEERBOHM TREE
Coin	*(Process Servers—afterwards of O'Flynn's Own)*	J. W. BRAITHWAITE
Gosling		EDMUND GURNEY
Bandy	*(Landlord of the "Isle of Cyprus" Inn in Dublin)*	HENRY MORRELL
A Tailor		WILSON GUNNING
Burden	*A Company of Actors travelling as "The Riverside Fellowship of Players"*	HUBERT CARTER
Conamur		SHIEL BARRY
Winshaw		By arrangement with J. E. Vedrenne.
Tulpin		JULES SHAW
Beggles		NIGEL PLAYFAIR
Mrs. Oldmixon		WILLIAM MACKINTOSH
Fancy Free		Miss ELINOR FOSTER
		Miss AURIOL LEE
Frances Jennings Talbot, Duchess of Tyrconnel		Miss HELEN FERRERS
The Lady Benedetta Mountmichael		Miss EVELYN D'ALROY
Lady Belinda Fanshaw		Miss HILDA MOORE
Lady Barbara Jarmyn		Miss HEMINGWAY

Courtiers, Populace, and Soldiers of O'Flynn's Own.

The action takes place in Ireland in the year 1690.

ACT I.

Hall of The O'Flynn's Castle.—*Joseph Harker.*

ACT II.

"The Isle of Cyprus" Inn, Dublin.—*Walter Hann.*

ACT III.

SCENE 1.—In the trenches before Knockmore Castle.—*Joseph Harker.*

SCENE 2.—General Van Dronk's quarters in Knockmore Castle.—*H. W. Owen.*

ACT IV.

SCENE 1.—The Presence Chamber in Dublin Castle.—*Joseph Harker.*

SCENE 2.—The same.—*Joseph Harker.*

SCENE 3.—Hall of The O'Flynn's Castle.—*Joseph Harker.*

PROGRAMME OF MUSIC.

OVERTURE	"Shamus O'Brien"	*Sir C. Villiers Stanford*
	AFTER ACT I.	
2nd Movement from "The Irish Symphony"		*Sir C. Villiers Stanford*
	AFTER ACT II.	
a. INTERMEZZO		*Joseph Holbrooke*
b. DANSE Characteristique		*J. St. A. Johnson*
	AFTER ACT III.	
SUITE	"Old Irish Airs and Dances"	*Adolf Schmid*

The Incidental Music has been arranged from traditional Melodies by ADOLF SCHMID.

The Costumes have been designed by PERCY MACQUOID, R.I., and executed by B. J. SIMMONS & Co.
Wigs by W. CLARKSON.

FIRST MATINEE—SATURDAY, FEBRUARY 5th, at 2.

And every following WEDNESDAY and SATURDAY.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread and Butter and Cake, Price 6d. per person inclusive.

The Theatre has now been fitted throughout with the Ozonair System of Ventilation for the constant supply of pure fresh air, by Messrs OZONAIR LTD., 96, Victoria Street, S.W.

The Safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

STAGE MANAGER—CECIL KING. ASSOCIATE STAGE MANAGER—STANLEY BELL

MUSICAL DIRECTOR—ADOLF SCHMID.

GENERAL MANAGER - - - - - HENRY DANA.

PRICES—Reserved Seats: Private Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Balcony, 5s. Upper Circle, 4s., 3s. and 2s.
Unreserved Seats: Pit 2s. 6d. Gallery, 1s.

BOX OFFICE OPEN DAILY 10 TO 10. *Telephone:* GERRARD 1777.

Mr. Justin Huntly McCarthy describes his work as a "tale of love and war," and "an original play derived from many sources." It is a free, dashing, breezy, active historical melodrama, with a decided tendency towards Jacobitism, and a leading part which Sir Herbert Beerbohm Tree must enjoy playing, that of a dauntless poetical, romantic soldier of fortune. We find The O'Flynn in the first act in his ruined castle, where there is plenty of home-distilled whisky but nothing to eat. He has just returned from the Continent, where he has been serving as a soldier of fortune, and, on his way home, has rescued a beautiful heiress, Lady Benedetta Mountmichael, from the attack of a highwayman. She comes to thank him, and he makes love to her ardently and poetically. She is an earnest supporter of King James II.—the date of the play in 1690—and is betrothed to Phillip Defford, Earl of Sedgemouth. Benedetta believes Defford to be the soul of honour, and regards him as a paragon; but he is really a traitor, in the pay of King William. In order to help James and win Benedetta's favour, the O'Flynn goes to Dublin with a company of strolling players, getting their business man to advance to him the cash necessary for a new suit of clothes on the strength of a story about buried treasure at Castle O'Flynn.

In the second act, at a Dublin inn, the O'Flynn hears Sedgemouth speaking disrespectfully of the Lady Benedetta, and fights a duel with him, in which the Earl is slightly wounded. Lady Benedetta, not knowing the provocation given, bitterly reproaches the O'Flynn, who remains deeply in love with her, and raises a regiment to assist King James. In the third act, in the trenches before Knockmore Castle, which is held by William's general, Luitprand Van Dronk, the O'Flynn, in order to spare Benedetta's feelings, takes upon himself the discredit of an amour with a courtesan called Fancy Free, who is really the mistress of the Earl of Sedgemouth. O'Flynn also obtains admission into Knockmore Castle by pretending to be a deserter, is invited by Van Dronk to sit down to a drinking-bout, drugs the General's wine, and putting on his wig, impersonates him when Sedgemouth arrives on a mission of treachery to King James. After obtaining written evidence of the Earl's duplicity, the O'Flynn pulls up a rope ladder to the window by a string, and admits his soldiers, who seize the castle by a *coup de main*, and arrest the garrison.

In the last act The O'Flynn is in high favour at James's Court at Dublin Castle, and Sedgemouth is conspiring to force James to sign his abdication, and to kidnap him afterwards. This scheme is frustrated by The O'Flynn, who substitutes himself for the King, the conspirators being worsted, and Sedgemouth being disgraced and shot dead by a soldier as he rushes to assassinate the O'Flynn. The Lady Benedetta, correctly informed of the villainy of her unworthy *fiancé*, and of the chivalrous devotion of his rival, confesses that she has always loved the O'Flynn, and is taken by him to his heart.

"RICHELIEU."

Lord Lytton's Drama, in Four Acts, Revived at the Strand Theatre on Thursday, Feb. 10.

Lord Lytton's play *Richelieu; or, The Conspiracy* was first performed at the Theatre Royal, Covent Garden, under the management of Macready, on Thursday, March 7, 1839, with Macready as the Cardinal, Phelps as Joseph, and Helen Faucit as Julie de Mortemar. Henry Irving, who had made his first appearance on the stage in the small part of Gaston, Duke of Orleans, revived *Richelieu* with great success in the Lyceum season of 1879.

EVERY EVENING AT 9.

LORD LYTTON'S

RICHELIEU

In Four Acts.

Cardinal Richelieu	...	ROBERT HILTON
Louis XIII	...	Mr. GILBERT YORKE
The Chevalier de Mauprat	...	Mr. LIONEL ATWILL
Gaston, Duke of Orleans (*Brother of the King*)	...	Mr. NORMAN WRIGHTON
Count Baradas (*Favourite of the King*)	...	Mr. FREDERICK SARGENT
The Sieur de Beringhen (*Attached to the King*)	...	Mr. FRED GROVE
Clermont	...	Mr. HUGH ARDALE
1st Secretary of State	...	Mr. T. F. NYE
2nd Secretary of State	...	Mr. GERALD LINDLEY
Captain of the Archers	...	Mr. C. HARDINGHAM
Groom of the Chamber	...	Mr. H. MALIGNY
Father Joseph	...	Mr. J. H. BARNES
Francois	*Of the Cardinal's Household*	Mr. GEORGE ROBINSON
Huguet		Mr. R. BESANT
Pages		Mr. CYRIL BRUCE Mr. CEDRIC PERCIVAL
Marion de L'Orme	(*Mistress of Orleans, but in Richelieu's pay*)	Miss SOPHIE HARRISS
Julie De Mortimar (*Richelieu's Ward*)	...	Miss MARIE POLINI

Ladies of the Court, Courtiers, Conspirators, Pages, Guards, Priests, etc. :—

Misses—Sinclair, M. Marsdene, M. Lacy, Varre, K. Ruskin, R. Grey, G. Wren, M. Lloyd, L. A. Leveson, English, V. Luddington, L. Hay, V. Foster, Good, Gilruth, Patrice.

Messrs.—A. Onslow, R. Carlton, G. Oliver Smith, O. Powell, H. Wentworth-Fane, J. Thacker, R. Manning, J. Richter, L. Toole, W. Worsley, S. Lynn, H. Rogan.

ACT I.

Scene 1—Home of Marion de L'Orme. (*Paris.*)
" 2—The Cardinal's Palace. (*Paris.*)
Scene 3—De Mauprat's House. (*Paris.*)
" 4—The Cardinal's Palace. (*Paris.*)

ACT II.

Richelieu's Castle at Ruelle.

ACT III.

Terrace Garden of the Louvre. (*Paris.*)

ACT IV.

Interior of the Louvre. (*Paris.*)

The action of the play occupies four days. The minuet danced in Act 4 arranged by Miss Daniell.
Mr. Hilton's Robes by Nadine, Lower Grosvenor Place. Costumes by Harrison's, Ltd.
Scenery by Leolyn Hart. Wigs by Clarkson.

PRECEDED AT 8.30 BY

A Wordless Phantasy

THE DREAM FLOWER

by

Miss AIMÉE LOWTHER. Music by R. BURNHAM.

A Sculptress	...	Miss VALERIE WINGATE
Pierrette	...	Miss MARIE ELLIS
and		
Pierrot	...	Miss MABILIA DANIELL

SCENE—A Studio.

Dresses by Nadine. Dance arranged by Mdlle. Rosa of the Royal Opera.

The Programme of Music

Musical Director, ... Mr. NORFOLK MEGONE

Will be varied every evening, and will be selected from the following pieces. A card will be displayed in the Orchestra corresponding with the number of the piece on the programme :—

1. OVERTURE ... ... "Rienzi" ... ... *Wagner*
2. PRELUDE ... ... *Jarnefelt*
3. SUITE from Ballet ... "The Wiles of Love" ... ... *Glazounow*
   1. Danse des Paysans. 2. Grand Valse. 3. La Fricassée.
4. IDYLL for Strings—Norwegian Folk Song ... ... *Svendsen*
5. PRELUDE ... ... *Rachmaninoff*
6. SUITE ... ... "Ballet Russe" ... ... *Luigini*
   1. Scène des Moujicks. 2. Serenade Amoureuse.
   3. Mazurka. 4. Valse Idyllique.
   5. Marche Russe.
7. INTRODUCTION to ACT III. ... "Lohengrin" ... ... *Wagner*
8. LULLABY for Strings ... ..."Rêve D'Enfant"... ... ... *Sinding*
9. OVERTURE ... ... "Robespierre" ... ... *Litolff*
10. FANTASIA from the Spanish Opera "La Gran Via" ... ... *Valverde*
11. BARCAROLLE from... ... "Les Contes D'Hoffman" ... ... *Offenbach*
12. SUITE ... ... "Sylvia" ... ... *Delibes*
    1. Diane Chasseresse. 2. Valse Lente.
    3. Pizzicato. 4. Cortège de Bacchos.
13. PROLOGUE TO ... ... "The Dream Flower" ... ... *R. Burnham*
14. PRELUDE TO ... ... "Richelieu" ... ... *Russell Phillips*

The Overture and Incidental Music for "Richelieu" specially composed by RUSSELL PHILLIPS.

BOX OFFICE (Mr. A. C. SHREAD) OPEN 10 TILL 10. *Telephone:* 3830 GERRARD.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Machinist—A. ARNOTT. Electrician—P. SHERIDAN.

MATINEES WEDNESDAY AND SATURDAY AT 2.30.

3-DAY THEATRE SEASON.

ABRUPT END OF THE RUN OF "RICHELIEU."

Mr. Robert Hilton's season at the Strand Theatre, which began, with "Richelieu," last Thursday evening, came to an end last night. When the performers arrived at the theatre they found the following typewritten notice on a board inside the stage door:

"There will be no performance to-night, the run of 'Richelieu' being closed. All communications must be addressed in writing to the general manager."

Including the actors, actresses, auxiliaries, musicians, and stage hands, 150 people are thrown out of employment by the closing of the theatre.

No information about the future could be obtained last night. On a sheet of paper on the front doors it was stated that "owing to the indisposition of Mr. Robert Hilton there will be no performance to-night."

THE
PLAYHOUSE

15/2/1910

Orch. Stall

H 17

This to be retained

To-night (Tuesday), February 15th, 1910, at 8.30

Mr. CYRIL MAUDE will produce, for the first time, a New Comedy, in Four Acts, called

"TANTALIZING TOMMY"

By PAUL GAVAULT and MICHAEL MORTON.

JAMES COTTENHAM	Mr. CYRIL MAUDE
HARRY KILLICK	Mr. KENNETH DOUGLAS
THOMAS H. PEPPER	Mr. FRED LEWIS
MR. EUSTACE TATHEM	Mr. JOHN BEAUCHAMP
LORD ENDERBY	Mr. ROBERT AVERELL
JENNINGS	Mr. JOHN HARWOOD
JACK MASON	Mr. M. WETHERELL
FRANK RICKETTS	Mr. A. G. ONSLOW
SIMPSON	Mr. C. B. KESTON
ELSIE TATHEM	Miss SYBIL RUSKIN
BERTHA	Miss MAIDIE HOPE
MAID	Miss EVA ROWLAND
TOMMY	Miss MARIE LÖHR

ACT I.	**Jimmy's Country Cottage** ...	**Monday.**
ACT II.	**The same**	**Tuesday.**
ACT III.	**A Room in the Colonial Office** ...	**Wednesday.**
ACT IV.	**Harry Killick's Studio**	**The following Wednesday**

INTERVALS: After Act I., Five Minutes; after Act II., Ten Minutes; after Act III., Eight Minutes.

Scenery painted by Mr. BRUCE SMITH.
Miss MARIE LÖHR'S dresses by PAQUIN, Ltd., 39, Dover Street, W.
Other costumes by Mrs. CALEB PORTER, 175, Brompton Road, S.W.
Pianoforte by Messrs. CHAPPELL, 50, New Bond Street, W.

The following Programme of Music will be played during the evening:

OVERTURE - - "Tantalusqualen" - -	*Suppé*	"WOODLAND DANCE" - - - - - -	*H. E. Haines*
"SERENADE BADINE" - - - - - -	*G. Marie*	SONG - - "Within your eyes, love" - -	*Lincke*
VALSE - - - "Babette" - -	*Gustave Colin*	ENTR'ACTE - - "La Cinquantaine" - -	*G. Marie*
"THREE LIGHT PIECES" - - - -	*Percy Fletcher*	MARCH - - - "The Light Horse" - -	*Von Blon*

Matinee Every Wednesday and Saturday at 2.30

PARTS I HAVE PLAYED—Mr. CYRIL MAUDE. May be had of any of the Attendants Price 1s.

Stage Manager - - - - - - - - - Mr. JOHN HARWOOD
Musical Director - - - - - - - - - - - - Mr. JOHN ANSELL

Opera Glasses, by Negretti & Zambra, can be hired from the Attendants at a charge of 6d. for the performance.

The Refreshment Bars are under the direct control of the Management, and all Wines and Spirits are of the best quality. Ices by the Horton Ice Cream Co.

No charge is made for the use of the Cloak Rooms, and no Gratuities are allowed.

Ladies are respectfully requested to add to the comfort of the Audience by kindly removing their Hats.

Toilet Table appointments throughout the Theatre by Hinde's, Ltd.

Assistant Business Manager ... Mr. H. M. THORBURN.

Box Office Open 10 to 10 under the direction of Mr. H. C. HOOPER.

Private Boxes, £1 1s. to £4 4s. Stalls, 10/6 Balcony Stalls, 7/6 Balcony, 5/- Upper Boxes, 2/6 Gallery, 1/-

All Seats, including Gallery, can be booked.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4) Smoking is not permitted in the Auditorium. (5) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

GENERAL MANAGER - - - - - Mr. ALFRED TURNER

M. Paul Gavault's comedy, *La Petite Chocolatière*, which was produced at the Renaissance Theatre, Paris, on Oct. 23 last year with Miss Marthe Regnier in the leading female part, bears adaptation well, and Mr. Michael Morton has done his work neatly and judiciously. Though some alterations may have been made, the general idea and the main incidents are identical with those of the play as described by our French correspondent after the Paris production of M. Gavault's piece. *Tantalizing Tommy* is a bright, lively, and amusing play, with plenty of innocent diversion in it, and it receives at the Playhouse the admirable representation which is indispensable to its success. The heroine is a pretty and bewitching young lady, who is used to having her own way in everything, is bored to death by the adoration she receives from everybody, and falls in love with the first man who scolds and bullies her. This revival of the old *Taming of the Shrew* motive is combined with some droll incidents, in which James Cottenham, a rather opinionated clerk in the Colonial Office, figures amusingly. The first scene is a room in a pretty country cottage. Cottenham and his friend Killick, an artist, are preparing for bed, when Tommy's motor-car breaks down outside, and she comes in to rest while it is being mended. Killick, knowing that Tommy is the only daughter of a very rich tea merchant named Pepper, manages, on pretence of repairing the tyre, to injure the others, and make it impossible for her to leave that night. She makes herself very much at home, and occupies Cottenham's bedroom, he having to pass the night on a chair. Next morning, Cottenham's prospective father-in-law, and official superior, Eustace Tathem, arrives on a long-promised visit with his daughter Elsie, a vapid and silly young person, who faints on the least excuse. Meeting Tommy, Tathem takes her for Cottenham's mistress, and indignantly departs, after breaking off the engagement between the Civil Service clerk and Elsie. Cottenham's dislike for Tommy increases with his annoyance, until, at the end of the second act, he bursts out into a violent denunciation of her egoism and wilfulness.

In the third act, Cottenham is in his room at the Colonial Office. By explaining to Tathem in a lengthy document the presence of Tommy at the cottage, he has partially reinstated himself in Tathem's good graces; but his troubles recommence when Tommy, who is now deeply in love with him, calls at the office. Convinced by the artful diplomacy of Killick that "Jimmy" adores her, and is only concealing his passion for fear of being taken for a fortune-hunter, she encourages him in every way, until at last, after a glass of brandy, he goes so far as to swear friendship with her, and kiss her hand. But Tommy's wilfulness spoils all. Cottenham's telephone is "rung up" in his absence, and Tommy answers the Chief of the Department in such impertinent style that Cottenham is called down to the Chief's room, and ordered to send in his resignation. He does so, denouncing Tommy even more bitterly than before. Tathem now casts him off for ever as a son-in-law, but Cottenham has at last fallen in love with Tommy.

In the last act, which takes place at a studio hired by Killick to paint the portrait of the rich tea-dealer—who is so struck by the result that he decides to place a copy of the picture on each packet of his tea—Tommy appears dressed in a nun-like costume, and assumes an air of pious resignation. Killick fancies that he has a chance of winning the heiress, but she and Cottenham quickly come to an understanding, and the usual embrace ends the comedy.

ROYAL COURT THEATRE

Proprietor ... ... Mr. J. H. LEIGH.
Under the Management of Messrs. J. H. LEIGH and R. T. E. NEEVES.

Mr. ARTHUR PHILLIPS' Season.

EVERY EVENING at 8.

Matinee Every WEDNESDAY and SATURDAY at 2.30.

Shakespeare's Comedy,

'The Merchant of Venice.'

The Duke of Venice		Mr. CYRIL VERNON
Prince of Morocco, Prince of Arragon	Suitors to Portia	Mr. LESLIE PALMER, Mr. RUPERT HARVEY
Antonio, a Merchant of Venice ...		... Mr. JAMES BERRY
Bassanio, Antonio's Friend and Suitor to Portia		Mr. CYRIL KEIGHTLEY
Salanio, Salarino, Gratiano	Friends to Antonio and Bassanio	Mr. E. STUART VINDEN, Mr. RICHARD FIELDING, Mr. E. HARCOURT WILLIAMS
Lorenzo, in love with Jessica ...		Mr. SCOTT SUNDERLAND
Shylock, a rich Jew		Mr. ARTHUR PHILLIPS
Tubal, a Jew, his Friend ...		... Mr. VERRIL
Launcelot Gobbo, Servant to Shylock ...		Mr. ROSS SHORE
Old Gobbo, Father to Launcelot		... Mr. ARTHUR FAYNE
Leonardo, Servant to Bassanio ...		Miss ETHEL AMIEL
Balthasar, Stephano	Servants to Portia	Miss REGINA LAURENCE, Miss NITA MINARDS
Clerk of the Court		... Mr. J. T. BRIGGS
Portia		Miss AMY BRANDON THOMAS
Nerissa, Portia's Waiting Maid ...		... Miss DORA HOLE
Jessica, Daughter to Shylock ...		Miss CHRISTIE LAWS

Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia and other Attendants:—

Mesdames OGILVIE, PRICHETT, DAY, CURRAN, SHEPHERD, MACDONALD MARTIN, FLOWERDEW, FIELDEN. HUNTER, LAWTON, ELLIS.
Messrs. HASTINGS, TEMPEST, GRESHAM, SEAMORE. FANCOURT, HINE, SMITH, DARRELL, PALMER, JAMES.

Musical Director		Mr. VERDI FAWCETT
Stage Manager ...	For Mr. Arthur Phillips.	Mr. ALFRED RIVERS
Assistant Stage Manager		Mr. RUPERT HARVEY
General Manager		... Mr. A. S. PIGOTT

General Manager (for Mr. J. H. LEIGH) Mr. JAMES ANNING

COURT
THEATRE.

19/2/1910

Orch. Stall

No. G14

P.W.T.
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19/2/1910
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Orch. Stall
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To be retained
NoBonnetsallowed

PRINCE OF WALES THEATRE.

Sole Proprietors .. The Executors of the late Mr. EDGAR BRUCE

Lessee and Manager .... FRANK CURZON.

Every Evening at 8 o'clock,

FRANK CURZON'S
NEW PRODUCTION

"The Balkan Princess,"

A MUSICAL PLAY IN THREE ACTS.
By FREDERICK LONSDALE and FRANK CURZON.
Lyrics by PAUL A. RUBENS and ARTHUR WIMPERIS. Music by PAUL A. RUBENS.

The Grand Duke Sergius		Mr. BERTRAM WALLIS
Count Boethy	(Prime Minister of Balaria)	... Mr. WILLIAM LUGG
Captain Radomir		Mr. RIDGWELL CULLUM
Lieutenant Varna		Mr. C. MORTON HORNE
Max Hein	(alias "Prince Boris of Matalia")	... Mr. CHARLES BROWN
Blatz	(his Confederate) ...	... Mr. LAURI DE FRECE
Lounger at the "Bohemian Restaurant"		Mr. NORMAN A. BLUME
Emil	(Proprietor of the "Bohemian Restaurant")	... Mr. PETER BLUNT
Hermann ...	(Commissionaire at the "Bohemian Restaurant")	Mr. BARRY NEAME
Henri	(a Waiter) ...	... Mr. JAMES BLAKELEY
Magda	(Charwoman at the Palace) ...	Miss MABEL SEALBY
Olga	(Maid of Honour) ...	... Miss HAZEL DAWN
Sofia	(a Habituée of the "Bohemian Restaurant")	Miss MABEL GREEN
Paula		... Miss MARGARET ISMAY
Tessa		Miss MADGE KIRKHAM
Carmen	(other Habituées)	Miss PEGGY LORRAINE
Margherita		Miss BABS CAPELLE
Teresa		Miss SYLVIA BERESFORD
Cashiers at the "Bohemian Restaurant"		Miss MARJORIE BLYTHE, Miss ALETHEA ALLARDYCE

AND

Princess Stephanie of Balaria ... ... Miss ISABEL JAY

Five Nobles of Balaria:—Messrs. HERBERT SHARP, HARRY LESLIE, JOHN HAMILTON, HUGH WEYBRANCE, and VINCENT LAWSON.

Chorus of Court Ladies, Officers, Footmen, Habituées at the Restaurant, etc., etc.

Act I. ... ... **Reception Room at the Palace.** (*Joseph Harker*).
Act II. **The "Bohemian Restaurant," the Next Evening.** (*Hugo Baruch & Co.*).
Act III. ... ... **The Garden of the Palace, a Week later.** (*Joseph Harker*).

The Uniforms, Costumes and Dresses executed from the Designs of Mr. PERCY ANDERSON:—
Uniforms and Costumes by B. J. SIMMONS & Co., King Street, Covent Garden. Ladies Dresses by NETTLESHIP & Co., Ltd., Wigmore Street Miss ISABEL JAY'S Dresses by REVILLE & ROSSITER, Ltd, Hanover Square. Wigs by CLARKSON.

The Play Produced by FRANK CURZON.

Dances Arranged by FRED FARREN.

Musical Conductor	I. A. DE ORELLANA
Stage Manager	J. FARREN SOUTAR

MATINEE EVERY WEDNESDAY AT 2.

Prices—Boxes, £1 1s od. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle. First Two Rows, 5s.; Other Rows, 4s. Pit. 2s. 6d Gallery 1s.

General Manager .. .. T. B. VAUGHAN.

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The atmosphere of that newly-discovered country Balaria is exhilarating indeed. Here most of the inhabitants seem to consider themselves favoured rather than otherwise by the "rule absolute" of that pretty tyrant, the Princess Stephanie. She is not in any way harsh or capricious when we first see her—only pensive, and wondering at the outcome of the strange decree that is to determine her future. Love has not yet entered her heart, yet she has to choose a husband by midnight on a certain date or abdicate. There are restrictions, too, in her choice. She must find a partner among the six tallest dukes who own her sway. When ordered up for inspection one of them is missing. This is Sergius, who heartily sympathises with the proletariat, and thinks his chief offence is "rank." At any rate, his writings have fostered discontent, and being something of a revolutionary—like his father, who was banished from the Court—he objects to be trotted up for inspection. The quintet of aspirants to the hand of the Princess in turn boast of their wealth and advantages, but she is curious to meet the Duke Sergius. He interests her, and she determines that he shall not escape her fascinations.

In the second act we find her in very mixed company at the Bohemian Restaurant, where she is dining incognita. It is unnecessary to say that Sergius, on seeing her, is at once enslaved by her charms, and engages himself to her for every dance in the adjacent ballroom. Sofia, a former sweetheart of Sergius, becomes jealous of her rival, is determined to put an end to her lover's infatuation; and, learning the identity of the new favourite, suggests to the Duke that he shall drink the old toast, "Down with the Princess Stephanie!" Just as he is about to do so, the Princess declares herself, and in a flash of indignation orders his arrest. This forms an excellent finale to the second act. In the last it only remains for the lovers to come together. But she signs away the throne, and thus once again becomes the simple girl with whom Sergius fell in love at the restaurant. Such self-sacrifice appeals to him, and he is more than ever infatuated. He tears up the deed of abdication; Stephanie no longer resists the promptings of her heart; and the two will rule together. There is an under-plot that concerns the escapades of Max Heiu, who calls himself Prince Boris of Matalia, and his confederate, Blatz, who plot with the Palace charwoman, Magda, to steal the Princess's jewels. Magda's long-lost husband turns out to be the comic waiter, Henri, who is so much in evidence in the Restaurant Scene.

6/4/1910

At the Prince of Wales' Theatre on Wednesday afternoon, just before the end of the first act of *The Balkan Princess*, two ladies, one of whom was Mrs. Blanche Eardley, the novelist, entered the theatre, taking seats in the third row of the stalls. Both were wearing large black hats. At the end of the act two gentlemen who were sitting behind the ladies went out and complained to Mr. Curzon that the ladies "refused to take off their ridiculous hats."

Mr. Curzon then sent a messenger to Mrs. Eardley and her companion. The ladies went out into the corridor, and Mr. Curzon asked them if they would object to removing their hats. Both ladies refused. "Then I must ask you to take your money back and leave the theatre," said Mr. Curzon. Mrs. Eardley and her friend insisted on going in and seeing the play.

Mr. Curzon, however, refused to let the ladies pass unless they took off their hats. Eventually the ladies left the theatre—Mrs. Eardley leaving her card. Mr. Curzon at once sent a guinea cheque and a letter to Mrs. Eardley by special messenger. The cheque was returned to Mr. Curzon, with a note from Mrs. Eardley, stating that the matter was to be put in the hands of her solicitors. Mr. Curzon hopes that any action that may follow will settle the interesting problem, "Can a theatre manager exclude a lady from his theatre if she refuses to take off her hat?"

Mrs. Eardley presents her side of the case in a letter to the Press, in which she says: "We made our way direct to the stalls, intending to remove our hats, but before we were actually seated a gentleman (?) said: 'Take off those ridiculous hats.' I was annoyed at the unnecessary note of rudeness in his manner, and we did not do so. At the end of the act, he again made the offensive remark, and I made up my mind that, though I disliked being discourteous to other members of the audience, I would keep my hat on, and establish a woman's right to keep her head covered in public if she wishes. Hitherto I have made it a rule to remove my hat at matinées."

Mr. Frank Curzon was summoned at Bow-street on Friday for assault by Mrs. Blanche Eardley, who insisted on wearing a big matinée hat at the Prince of Wales's Theatre. After hearing evidence, the magistrate dismissed the case, with five guineas costs against the complainant.

2a 16 April

See page 283

EMPIRE THEATRE.

6

"HULLO . . . LONDON!"

REVUE, in 3 Scenes,

By GEORGE GROSSMITH, Junr.

Lyrics by C. H. BOVILL.

Music Composed and Arranged by CUTHBERT CLARKE.

Produced by SPENCER BARRY and FRED FARREN.

The Costumes supervised by C. WILHELM.

Dresses executed by Miss HASTINGS, MORRIS ANGEL & CO., and PETER ROBINSON.

The Chanticler Dresses by CLARKSON, facsimiles of the Paris creations.

Machinist, W. SHELDON.

Properties by P. GRIEVESON. Electrician, C. WINTER. Wigs by CLARKSON.

Mr. J. F. McARDLE
AS
A Military Dramatist, Mr. Instead. A Coterer—Mr. Cody.

Miss MILLIE LEGARDE
AS
Lily Philligabs.

Mr. WILL GANE
AS
King Karalonga.

Mr. B. ANSELL
AS
Van Bellow, a Musician.

Miss FRANCES KAPSTOWNE
AS
The Guinea Fowl.

Mr. DAVY BURNABY
AS
The Duke of Streatham—Dr. Bodie—Chanticler.

SCENES:

Scene 1.—London West.
Scene 2.—The Seashore.
Scene 3.—Le Cefé du Monde.

F. M. McCleery.

"She only said 'Bad Boy.'"—"A little girl like me."—"Hullo . . . London!"—*(Wilmark and Son.*
"I've got rings on my fingers."—"Shine on, Harvest Moon."—*Francis Day and Hunter.*
"My Wife's gone to the Country."—*(Ted Snyder Publishing Co.)*

"HULLO . . . LONDON!"

Revue, in Three Scenes, by George Grossmith, jnn., Lyrics by C. H. Bovill, Music by Cuthbert Clarke, Produced at the Empire Theatre, on Feb. 19.

NEW EMPIRE "REVUE."

London surely cannot be half so dull as the new revue produced at the Empire Theatre on Saturday night would have it. There was a competition among the audience to guess at the identity of the characters, supposed to be London's public men, and the suggestion was thrown out that "it might be well to label them."

The scenery of "Hullo! London" is original. The first scene, described as "London West," might as well be Kidderminster as London, for all the likeness it bears to any public thoroughfare in either place. Scene 2 carries us to the sea coast, and the third and last scene brings us back late at night in time for supper to a café where even the tables and chairs dance.

Miss Millie Legarde, charming actress and singer, did the little she had to do delightfully; she was perfect. Mr. J. F. McArdle, a clever comedian, received a very slender chance to score. Miss Frances Kapstow had one good number. But apart from these nobody said anything, or did anything, that was interesting, amusing, or new.

D. M.

DUKE OF YORK'S THEATRE

CHARLES FROHMAN

PRESENTS

JUSTICE

A TRAGEDY IN FOUR ACTS

BY

JOHN GALSWORTHY

MONDAY, 21st FEBRUARY, 1910.

THE REPERTORY THEATRE

MONDAY, FEBRUARY 21st, AT 8 O'CLOCK,

CHARLES FROHMAN presents

JUSTICE,

A TRAGEDY IN FOUR ACTS BY JOHN GALSWORTHY.

Produced by GRANVILLE BARKER.

JAMES HOW	SYDNEY VALENTINE
WALTER HOW	CHARLES MAUDE
ROBERT COKESON	EDMUND GWENN
WILLIAM FALDER	DENNIS EADIE
SWEEDLE	GEORGE HERSEE
WISTER	LESLIE CARTER
COWLEY	C. E. VERNON
THE JUDGE	DION BOUCICAULT
COUNSEL FOR THE PROSECUTION	OSCAR ADYE
COUNSEL FOR THE DEFENCE	CHARLES BRYANT
THE CLERK OF ARRAIGNS	C. C. CALVERT
AN USHER	TALBOT HOMEWOOD
FOREMAN OF THE JURY	R. OSSULTON-RICHE
THE GOVERNOR OF THE PRISON	GRENDON BENTLEY
THE CHAPLAIN	HUBERT HARBEN
THE DOCTOR	LEWIS CASSON
THE CHIEF WARDER	FREDERICK LLOYD
A WARDER INSTRUCTOR	BENEDICT BUTLER
MOANEY	ROBERT PATEMAN
CLIPTON	O. P. HEGGIE
O'CLEARY	WHITFORD KANE
RUTH HONEYWILL	EDYTH OLIVE

A number of Barristers, Solicitors, Spectators, Ushers, Reporters, Jurymen, Warders and Prisoners.

Act I.	-	The Office of James & Walter How. Morning. July.
Act II.	-	The Assizes. Afternoon. October.
Act III.	-	A Prison.
Scene 1		The Governor's Office.
Scene 2		A Corridor.
Scene 3		A Cell. December.
Act IV.	-	The Office of James & Walter How. Morning. March, two years later.

The scenery has been designed by MACDONALD GILL and painted by W. HANN.

PROGRAMME OF MUSIC.

OVERTURE...	Caprice de Roi	*Gustave Michiels*
ENTR'ACTE	1. Les Joyeuses Commères de Windsor	*Otto Nicholai*
MARCH	2. Romaine	*Justin Clérice*
IDYLLE	3. Sur L'Oude Argentée	*Emilio Pizzi*
SELECTION	1. Tannhäuser	*Wagner*
ENTR'ACTE	2. Waria Czardas	*G. Michiels*
SPANISH DANCES	1. Allegro Brioso	*Moritz Moszkowski*
	2. Moderato	
	3. Allegro Con Moto	
	4. Allegro Commodo	
	5. Bolero...	

Business Manager - - - JAMES W. MATHEWS
Stage Manager - - - DUNCAN MCRAE
Musical Director - - - - JOHN CROOK

TOMORROW, TUESDAY, 22ND FEBRUARY - - - - JUSTICE *(2nd Performance)*
WEDNESDAY, 23RD FEB. - MISALLIANCE, a new play by BERNARD SHAW *(1st Performance)*
THURSDAY, 24TH FEBRUARY - - - - - - - - - JUSTICE *(matinée)*
JUSTICE *(evening)*
FRIDAY, 25TH FEBRUARY - - - - - - - MISALLIANCE *(2nd Performance)*
SATURDAY, 26TH FEBRUARY - - - - - - - MISALLIANCE *(matinée)*
JUSTICE *(evening)*

A further fortnight's announcements are made upon the back of this programme.

General Manager - - - - - - - - - W. LESTOCQ.

ICES, TEA AND COFFEE can be had of the Attendants.

Mr. Charles Frohman commences his Repertory Theatre season at the Duke of York's Theatre with a play of stern, gloomy strength by that extremely advanced author Mr. John Galsworthy, the author of *The Silver Box* and *Strife*. Mr. Galsworthy has written a play calculated to wring one's heart if it be made of penetrable stuff; and to witness *Justice* leaves one with a tremendously strong sense of the sadness and suffering which exist, and with a resolve to be more merciful in our judgment on human acts and motives. We may infer a criticism of our present law of divorce in the situation with which the play commences. Falder, senior managing clerk to Messrs. James and Walter How, solicitors, has fallen in love with a married woman named Ruth Honeywill, whose husband is a drunkard and a brutal blackguard. Unable, according to our divorce law, to release herself from him, she consents to elope to America with Falder. Money, however, is required for the purpose, and the young man—he is only twenty-three—commits a forgery to get it, with the idea that on the other side of the Atlantic he will be able to earn and repay the sum he has stolen.

The forgery is discovered, and the two partners of the firm discuss how Falder shall be treated. The junior partner, Walter How, leans to the side of mercy; but his father does not believe in overlooking even first offences, and Falder is sent for trial.

Scenes in courts of justice have always been effective on the stage, and the poignant realism of Falder's trial at assizes, with the speech of counsel, the judge's summing up, and the verdict of the jury create a dramatic agony intense and sustained. In the end Falder is sent to penal servitude for three years. The point, of course, which the author, by the mouth of Falder's counsel, makes is that our administration of the law does not sufficiently consider extenuating circumstances such as those which surround Falder's crime. The hardness of the senior partner in refusing to overlook the clerk's first offence is paralleled by the judge's mechanical summing-up and the verdict of a jury insensible to the finer shades of guilt.

Falder goes to prison, and a leaden depression and despair take possession of his soul. The prison system grinds out of him all that is hopeful, resilient, and active. He is set free at the end of the three years, a mere sullen wreck of a man. In the meantime Ruth also has degenerated. After trying hard to earn a living as a sempstress, she has become the mistress of her employer. Falder determines to ask the Howe to take him back, and they agree to do so. But the forgery of a reference by which he obtained a former position has been discovered, and a detective comes to arrest him for it. As Falder is being taken away he throws himself out of a window and is killed.

DUKE OF YORK'S THEATRE

Sole Lessee and Manager - - - - CHARLES FROHMAN.

CHARLES FROHMAN

PRESENTS

MISALLIANCE,

A DEBATE IN ONE SITTING,

BY

BERNARD SHAW.

WEDNESDAY, 23rd FEBRUARY, 1910.

THE REPERTORY THEATRE

WEDNESDAY, FEBRUARY 23rd, AT 8 O'CLOCK,

CHARLES FROHMAN presents

MISALLIANCE,

A Debate in One Sitting,

By BERNARD SHAW.

John Tarleton, Junior - - -	FREDERICK LLOYD
Bentley Summerhays - -	DONALD CALTHROP
Hypathia Tarleton - - - -	MIRIAM LEWES
Mrs. Tarleton - - - -	FLORENCE HAYDON
Lord Summerhays - - -	HUBERT HARBEN
John Tarleton - - - -	C. M. LOWNE
Joseph Percival - - -	CHARLES BRYANT
Lina Szczepanowska - - -	LENA ASHWELL
Julius Baker - - - - -	O. P. HEGGIE

As the debate is a long one, the curtain will be lowered twice. The audience is requested to excuse these interruptions, which are made solely for its convenience.

The debate takes place at the house of John Tarleton, on Hindhead, Surrey, on the 31st May, 1909.

The Play is Produced by the Author.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, FEBRUARY 8, 1910.

"MISALLIANCE."

FEATURES OF MR. SHAW'S NEW PLAY."

Mr. Bernard Shaw, in a casual conversation yesterday about theatrical matters in general, was induced to say something about his new play "Misalliance," and its possible effect. "Misalliance" is in the list of new plays to be produced at the Repertory Theatre (Duke of York's).

"You may remember," said Mr. Shaw, "that the campaign against my plays culminated nearly two years ago in an unprecedented outburst of denunciation when my 'Getting Married' was produced at the Haymarket Theatre. One London daily paper described the curtain as falling amid a storm of hisses, the bald fact being that there were six curtain calls and no hisses. The effect was, for the moment, very serious. The booking at the Haymarket Theatre went down to the lowest point ever reached in the recorded history of the theatre. I immediately released all the managers who had undertaken to produce the play elsewhere.

NO MALICE TO CRITICS.

"The pressure which had been put on me for some years in Germany to produce my plays there in the first instance, and so avoid the reports of disastrous failure which invariably follow my London productions, was redoubled. It seemed for the moment impossible to expect any newspaper reader to go to a play so furiously denounced as intolerable. Fortunately a curious thing happened. All the people who saw the first performance kept coming again and again, until the word passed round that I had fooled the Press again—though I protest I had no intention of doing it. The situation was saved, and the play pulled through handsomely.

"I now wish it to be known as widely as possible that "Misalliance' is just like 'Getting Married,' only much more so. I have carefully cherished, repeated, and exaggerated every feature that the critics denounced. I have again gone back to the classic form, preserving all the unities—no division into acts, no change of scene, no silly plot, not a scrap of what the critics call action, nothing but Shaw and some very good acting. I shall be sorry to see my old colleagues leaving the theatre angry, weeping, broken men. But it does them good, and as they will spend the rest of the year sedulously advertising me as the most brilliant of beings I bear no malice."

The scene of Mr. Shaw's piece is laid in the Villa at Hindhead of Mr. John Tarleton, whose successful manufacture of Tarleton's underwear has made him very rich. John Tarleton, junior, who holds an important position in the firm, is a strong, commonplace person of limited intellect. Tarleton's daughter, Hypathia, is by nature adventurous, amorous, and erratic, and she chafes angrily at her monotonous life and the insipidity of the young men who come courting her. Mrs. Tarleton, her mother, is a motherly, middle-class woman, with reminiscences of early married life on a small income. Hypathia is engaged to a neurasthenic, hysterical young man named Bentley Summerhays. He is the son of Lord Summerhays, a retired Indian official, who, in a moment of passion, has proposed marriage to Hypaithia, who has refused him with ridicule.

The action opens with John Tarleton, junior, bullying Bentley, who cries and screams like a child, and brings in Mrs. Tarleton and Hypathia, who carry him out consoling. Two other personages drop into the story, literally "from the skies." They are Joseph Percival, a young man with wealthy connections, and Lina Szczepanowska, a female trapezist and juggler. They have descended into Tarleton's garden on an aeroplane, on which Lina has embarked to keep her nerves in order. Lord Summerhays, in time past on the Continent, made improper proposals to Lina, who is a dashing and attractive personage; and, soon after her arrival, John Tarleton senior, who boasts of his "exuberant vitality," offers to make her his mistress, while Tarleton junior offers her marriage. She scornfully refuses. Then Hypathia makes obstinate and aggressive love to Percival. He resists her overtures for some time, but when she entreats him to "chase her amongst the heather," he yields, and they go out together for that purpose. The conversation between them has, however, been overheard by Julius Baker, a sickly and embittered clerk, whose mother was for some time Tarleton senior's mistress. Baker has been driven half mad by bad health, novel reading, sedentary work, and genteel poverty, and he comes to shoot Tarleton for seducing his—Baker's—mother. The elderly draper treats the matter very prosaically, and points out that it was with the money which he gave to his mistress when they parted that she was able to purchase a husband. This does not pacify Baker, who still threatens Tarleton senior with a revolver; but his life is saved by Lina, who comes in and catches Baker by the wrist, and twists it until he gives up the weapon. Baker, in his bitterness, remarks on the "goings on" of Hypathia and Percival, and the latter, taking high ground, denies everything, and forces Baker, in fear of physical chastisement, to write a confession withdrawing his remarks. Mrs. Tarleton, however, who knew and loved Baker's mother, takes the poor clerk's part, and expresses her belief in the truth of his statements. The blame now falls on Percival, who asks Hypathia to explain that she made overtures to him, which the young lady declines to do. So in the end, therefore, he has to expose her in order to clear his character. Tarleton gives Baker a glass of sloe gin, the effect of which is to make him instantly aggressive, and to set him talking rabid Socialism about retribution and "the writing on the wall"; and he goes off saying he does not "give a damn" for anyone. Lina denounces the stuffiness of life at Hindhead, and the pre-occupation of the well-to-do with sexuality, and complains that almost every man in the house has made love to her—the weeping Bentley has become her slave since she carried him out by the scruff of his neck when he was in a fit of hysterics. She exalts the advantages of being a trapezist and earning one's own living, and departs, shaking the dust of Hindhead from her feet. Percival consents to be married to Hypathia if Tarleton senior will "come down" handsomely; and the piece ends.

The story was embellished with a number of arguments, observations, and jokes. The arguments were on the following subjects:—The difficulty of parents explaining sexual facts to their children; the restraint inflicted on middle-class girls by dull respectability; the objections to clerking as an occupation; the gulf in thought and feeling between youth and age; and many other topics too numerous to mention. The jokes were of various kinds and qualities, but most of them elicited laughs or titters. Tarleton senior's trick of referring to some well-known author in illustration of an argument always evoking a responsive roar. Scarcely a minute passed without a laugh, and sometimes the merriment was prolonged for several seconds. *Misalliance* was received with every evidence of success.

LYRIC
THEATRE.

22/2/1910

Orchestra
Stall.

E20

SICILIANS AT THE LYRIC.

Greeting of the most cordial character was given to the Sicilian actors who are revisiting London, and opened a four weeks' season at the Lyric on Tuesday. All the artists were warmly welcomed by a crowded house in which the foreign element was conspicuous, and it was quite a sight to see Signor Grasso, the lion of two years ago, take the stage and respond to the ovation in which British cheers were mingled with Italian bravos. The enthusiasm thus began was continued throughout the evening, and it is evident that Mr. Robert Arthur's enterprise in bringing our interesting neighbours again to these shores will be liberally rewarded.

For the opening piece reliance was placed on the three-act drama, by Angelo Guimera, entitled *Feudalismo* (*Low Lands*), which was seen during the season of the troupe at the house opposite last February twelvemonth. How a poor, simple-minded Catalonian shepherd marries a pretty peasant girl at the behest of the Squire; how he learns that his wife had been the mistress of the Squire; and how he waits upon that gentleman when he comes to renew his illicit intimacy and kills him by biting his throat is told with many thrills and constant rise and fall of emotions.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

TO-NIGHT, Thursday, February 24th, at 8 o'clock

CHARLES FROHMAN & ARTHUR BOURCHIER

PRESENT

THE TENTH MAN

A Play in Three Acts

BY

W. SOMERSET MAUGHAM.

George Winter..	(*M.P. for Middlepool*) ..	Mr. BOURCHIER
Lord Francis Etchingham		Mr. EDMUND MAURICE
Lord Perigal		Mr. A. HOLMES-GORE
James Ford		Mr. A. E. GEORGE
Rt. Hon. Robert Colby, M.P.		Mr. GODFREY TEARLE
Frederick Bennett		Mr. MICHAEL SHERBROOKE
Colonel Boyce (*formerly in the Volunteers*)..		Mr. FRANK ATHERLEY
Rev. William Swalecliffe		Mr. GEORGE BEALBY
Teddy O'Donnell		Mr. DOUGLAS IMBERT
Thompson		Mr. DALLAS CAIRNS
Lady Francis Etchingham		Miss KATE SERGEANTSON
Anne .. .. / Catherine Winter	*her Daughters*	Miss DAISY MARKHAM / Miss FRANCES DILLON

Acts I. and II. - The Drawing Room of Lord Francis Etchingham's House in Norfolk Street, Park Lane

Act III. - - - A Sitting Room in the Palace Hotel at Middlepool

In the Third Act the curtain will fall for two minutes, during which twelve hours are supposed to elapse.

Scenes by HARFORD. Dresses by BAROLET.

Programme of Music.

Musical Director—HAROLD ROBERTSON GRIMSTON.

1	OVERTURE ...	... "Gasperone"	...	*Millöcker*
2	HUNGARIAN SUITE	... ...	...	*Michiels*
3	MARCH ...	... "Bunch of Roses"	...	*Chapi*
	ENTR'ACTE ...	... "Sizilietta" (Celeste Solo)	...	*Von Blon*
	VALSE... ...	... "The Grenadiers"		*Waldteufel*

MATINEE EVERY SATURDAY AT 2.30

Acting Manager ... / Stage Manager ... ... **for Mr. Bourchier** ... **Mr. S. ARDEN GODFREY / Mr. WILLIAM BURCHILL**

BOX OFFICE (Mr. CLARE) open 10 to 10. **Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.**

Telephone: 8722 GERRARD.

Charles Frohman's General Manager .. .. **W. LESTOCQ**

Business Manager ... ... **OSCAR BARRETT, Junr.**

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Mr. Charles Frohman and Mr. Arthur Bourchier deserve great credit for presenting Mr. W. Somerset Maugham's play. *The Tenth Man* is not only a strong and effective drama, admirably invented, constructed, and written; it is a piece with a thesis and a moral. The thesis is that while nine men out of ten have their prices, an obstacle in the way of the able and unscrupulous rascal will always be found in the tenth, who is incorruptible. The rascal in Mr. Maugham's play is George Winter, a self-made man who, from being a clerk in a "bucket-shop," has become a great company promoter and speculator. He has married Catherine, the daughter of Lord Francis Etchingham, a foolish old man who fancies he has a genius for finance, and has been taken by Winter into partnership. In the first act Catherine, who can endure Winter's glaring infidelity no longer, leaves him and returns to her father's house. She has fallen in love with a young politician named Robert Colby, and is resolved to divorce Winter and marry him.

But Winter explains that this course is out of the question. He has gained possession of a love-letter from Colby to Catherine; and he threatens, if she enters an action for divorce, to bring a counter action. As the seats of both Winter and Colby are held on precarious tenures the scandal which would follow would ruin both. Colby's whole soul is in politics, and he hopes to attain a high position in the Cabinet. So Catherine has to choose between bearing her fate as Winter's wife and spoiling the career of the man she loves. She takes the former course. When a deputation from the provincial town of Middlepool, for which Winter is M.P., arrives to demand from her a direct denial of any intention to divorce her husband, she gives the assurance at once.

The troubles of the Etchingham family are not at an end. Winter, in order to purchase a mine in Central America, has embezzled over £80,000 of Trust Bonds, and has made Lord Francie an innocent accomplice in the crime. The mine turns out to be worthless, and penal servitude stares Lord Francis, Winter, and his subservient clerk, Frederick Bennett, in the face. Lord Francis's first instinct is to go to Scotland Yard, but he is persuaded to keep quiet by Winter, who proceeds to turn the worthless mine into a company.

All these threads of interest are combined in the last act, which takes place in the private room of a provincial hotel, with the sound of trams passing periodically. Winter's election is going splendidly, when a London financial paper finds out that the mine is a swindle, and exposes Winter in a stinging article. A paragraph in this excites the suspicion of a hard, stern provincial man of business, James Ford, who is an exception to the rule that everyone can be bought at a price. He goes to London, looks into matters, and discovers the embezzlement. Winter, by bold "bluffing," has neutralised the effect of the article and has won his election by a narrow majority. When he finds that nothing can alter Ford's resolve, he poisons himself, and so the play ends.

TO-NIGHT AT 8.30.

CHARLES FROHMAN

PRESENTS

THE CLIMAX

A Play in Three Acts by

EDWARD LOCKE.

(By arrangement with JOSEPH WEBER.)

John Raymond	- - - -	GUY STANDING
Luigi Golfanti	- - - -	RUSS WHYTAL
Pietro Golfanti	- - - -	EFFINGHAM PINTO
	AND	
Adelina Von Hagen	- - -	MARIE DORO

Scene - Luigi Golfanti's Studio, New York City.

PROGRAMME OF MUSIC.

Musical Director—Mr. HERBERT E. HAINES.

OVERTURE	"Die Felsenmuhle"	*Reissiger*
a. "BERCEUSE DE JOCELYN" ...	... ...	*Godard*
b. TARENTELLA IN A MINOR ...	... ...	*Haines*
c. "SALUT D'AMOUR	... ...	*Elgar*
a. "MEDITATION"	... ...	*Gounod*
b. "A CHINESE FESTIVAL" ...	... ...	*Pickard*
c. "SONG OF THE SOUL" ...	... ...	*Brasil*

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Business Manager - - -	(For Charles Frohman) -	JAMES W. MATHEWS
Stage Manager - - - - - -	-	CLIFFORD BROOKE

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls. 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows 4s Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

Business Manager - - (illegible) - LEONARD LILLIES

COMEDY THEATRE 26
Sole Lessee,
Mr. Arthur Chudleigh
26/2/1910
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To be retained
DAVID ALLEN & SONS, LTD., LONDON, HARROW, BELFAST, &c.

The Climax, which Mr. Charles Frohman presented at the Comedy Theatre on Saturday evening, is hardly strong enough to draw the London public, especially as Miss Marie Doro is a stranger to them; but it is surprising how much interest is created from the simple and rather scanty theme by the author's realistic and sincere treatment, and by the artistic acting of the performers. Mr. Edward Locke's play deals with the opposition between the domestic affections and the artistic temperament. Adelina von Hagen is a young girl from an American country town, who has "a voice," and is ambitious of operatic fame. She is living with an elderly teacher of music, Luigi Golfanti, and his son Pietro, a composer, in a shabby flat in New York. All three are poor; but Adelina is happy, for her hopes of success are strong. A young doctor named Raymond has fallen in love with her; but, engrossed in her dreams, she treats his affection as lightly as she does that of Pietro, who adores her hopelessly. A touch of originality is given to the piece in the fact that Adelian's singing-lessons are actually heard. Miss Marie Doro has an agreeable voice, and she cleverly mimics the errors and improvements of an earnest pupil. *The Climax* is altogether more realistic than most pieces of its kind, the representative of Pietro being a skilled pianist.

There is something the matter with Adelina's throat, and an operation is inevitable. Now Dr. John Raymond is absolutely convinced that the musical stage is no place for a good girl, and he implores Adelina to relinquish the object of her life, and marry him. She refuses to do anything of the kind; and the young doctor descends to deception. In the second act we find Adelina, after the operation, not allowed to talk, but anticipating a great improvement. But when she tries to sing, she finds that her high notes have "gone," and the doctor, deceiving her, leads her to believe that her voice is ruined permanently. She is so deeply distressed that she is going to stab herself, when she is prevented by Luigi.

In the last act Adelina has consented to marry Raymond, and is about to start for the church in her bridal dress, when she tries to sing, and finds that her voice is better than ever. She is rapturously delighted; and when Raymond confesses his deception, and is cursed by Luigi—and almost assassinated by Pietro—she refuses to marry the doctor. He goes out sorrowfully; but it appears from Adelina's reception of Luigi's remarks about the preciousness of love that a compromise may be arrived at.

Alhambra Theatre

CHARING CROSS ROAD AND LEICESTER SQUARE, LONDON.

Managing Director—ALFRED MOUL.

The National Variety Theatre.

anager & Secretary, Woodford.
Treasurer, E. Corrick.
ge Manager, rence Hunt.

Maître de Ballet, Signor Alfredo Curti
Musical director, Geo. W. Byng.
Sub-Conductor and Leader Julian Jones.

PROGRAMME.

Subject to Alteration at the Discretion of the Management.

Programme for week commencing February 28th, 1910.

10.6 THE POLAR STAR 10.10

A NEW BALLET

Arranged and Produced by **Miss ELISE CLERC.**
Music composed by **GEORGE W. BYNG.**
Costumes by **ALIAS** from designs by **COMELLI.** Scenery by **E. H. RYAN.**
Master Machinist, A. WILLIAMS. Electric Effects by J. WARREN.
Properties by A. WILLIAMS and ALIAS. Wigs by GUSTAVE.

Susan, the Maid	**Miss ELISE CLERC**
Geoffrey (a young Explorer)	Miss JULIA SEALE
His Mother	Miss LOUIE BRYANT
His Father	Mr. TOM COVENTRY
His Chum	Miss G. EDWARDS
Page Boy	MASTER BERT CLERC
Baby Penguin / Young Eskimo	Miss RITA LEGGIERO
Stella's Father	Mr. R. VALLIS
STELLA ... AND	**The Spirit of the Polar Star**

Mlle. BRITTA

Supported by the ALHAMBRA CORPS DE BALLET.

SCENE I.—The Old Hall.

After the Ball—Meeting of Stella and Geoffray—Their Engagement forbidden unless Geoffrey can become famous—His vision of Stella, and departure for the Frozen Regions.
Housemaids and Footmen.—Flirtation Dance.
Eccentric Duo—Susan and Page Boy (Miss Elise Clerc and Master Bert Clerc).

SCENE II.—Geoffrey's Despair.

SCENE III.—Icebound.

Dance of Penguins.—Penguin Solo, Miss Rita Leggiero—
Geoffrey arrives exhausted—The Spirit of the Polar Star (Mlle. BRITTA) appears and rescues Geoffrey.
Dance of the "Spirits of the Ice"
Arrival of Geoffrey's Parents—Dance of Eskimos—
Solo, Eccentric Penguin Dance.
Pas Seul. Mlle. BRITTA.
FINALE.

DUKE OF YORK'S THEATRE

Sole Lessee and Manager - - - - CHARLES FROHMAN.

CHARLES FROHMAN

PRESENTS

OLD FRIENDS,

By J. M. BARRIE.

THE SENTIMENTALISTS,

By GEORGE MEREDITH.

THE TWELVE-POUND LOOK,

By J. M. BARRIE.

TUESDAY, 1st MARCH, 1910.

THE REPERTORY THEATRE

TO-NIGHT, TUESDAY, MARCH 1st, at 8.30,

CHARLES FROHMAN presents

OLD FRIENDS.

A Play in One Act, by J. M. BARRIE.
Produced by DION BOUCICAULT.

STEPHEN BRAND	SYDNEY VALENTINE
MRS. BRAND	LENA ASHWELL
CARRY	DOROTHY MINTO
REV. J. CARROLL	HUBERT HARBEN

THE SENTIMENTALISTS,

An unfinished Comedy by GEORGE MEREDITH.
Produced by GRANVILLE BARKER.

HOMEWARE	DENNIS EADIE
ARDEN	CHARLES MAUDE
SWYTHIN	HUBERT HARBEN
OSIER	LEWIS CASSON
PROFESSOR SPIRAL	C. E. VERNON
ASTRAEA	FAY DAVIS
LYRA	MARY JERROLD
DAME DRESDEN	MAY WHITTY
VIRGINIA	PENELOPE WHEELER
WINIFRED	SYBIL THORNDIKE
LADY OLDLACE	EVA KILLICK

A Garden - The first scene in the morning.
The second in the evening.

The Dresses designed by WILLIAM ROTHENSTEIN and made by L. & H. NATHAN.
The Scene designed by NORMAN WILKINSON and painted by W. T. HEMSLEY.

THE TWELVE-POUND LOOK.

A Comedy in One Act, by J. M. BARRIE.
Produced by DION BOUCICAULT.

SIR HARRY SIMS	EDMUND GWENN
LADY SIMS	MARY BARTON
KATE	LENA ASHWELL
TOMBES	C. C. CALVERT

"OLD FRIENDS."

Stephen Brand .....Mr. Sydney Valentine
Mrs. Brand .....Miss Lena Ashwell
Carry .....Miss Dorothy Minto
Rev. J. Carroll .....Mr. Hubert Harben

This was a gruesome and impressive dramatic homily on heredity, and the descent of the sins of the fathers upon the children. Stephen Brand, now sober and prosperous, was at one time a moderate, but steady, drinker. A clerk in an office, he knew exactly how much he could take without preventing him from turning up at 9 a.m. with a clear head for work; and for years he thus cultivated the vice of alcoholism until it had entered into his blood. The result is that his daughter Carry has in her an irresistible desire for drink; and when Brand locks up the liquor in a cabinet in the hall Carry comes downstairs in her nightdress, steals the keys from her father's pocket as he sits asleep in his armchair, and is about to procure drink when Brand wakes up and discovers her. After trying in vain to screen herself by lying, Carry confesses to an irresistible craving for drink. Mrs. Brand, who knows all about Brand's past intemperance, has concealed it from her daughter; but Brand insists that Carry shall know all. He declares that he has conquered his vice; but Mrs. Brand tells him, rather cruelly perhaps, that he deceives himself—his vice left him instead of his vanquishing it. However, they agree to watch Carry night and day in the hope that her tendency may be overcome.

"THE SENTIMENTALISTS."

Homeware .....Mr. Dennis Eadie
Arden .....Mr. Charles Maude
Swythin .....Mr. Hubert Harben
Osier .....Mr. Lewis Casson
Professor Spiral .....Mr. C. E. Vernon
Astræa .....Miss Fay Davis
Lyra .....Miss Mary Jerrold
Dame Dresden .....Miss May Whitty
Virginia .....Miss Penelope Wheeler
Winifred .....Miss Sybil Thorndike
Lady Oldface .....Miss Eva Killick

George Meredith's style is better suited to the printed book, in the perusal of which it is possible to pause and appreciate the quaint felicities of expression, than to the acted play in which the rapid continuation of the delivery of the author's lines causes much of the literary merit to be lost. The delicate flavour of the piece was quite perceptible, but one could not help feeling that a "book of the words" or a slower delivery, and even an exaggerated distinctness of enunciation would have revealed even more of the beauties of the text. The "vehicle" of the stage performance seemed, somehow, inadequate in the case of an author of so much *preciosité*. Arden, a poetical and ardent young man, is in love with the beautiful widow, Astræa, who is inclined to remain faithful to her husband's memory. Arden pleads his suit earnestly, and the comedy is created by the contrast between the artificially high plane on which she keeps the discussion and the natural and quite feminine feelings which eventually, so we are led to hope, will secure the success of Arden's suit, one of the most effective influences to that end being the fact that the company at the country house where she is staying have seen her and Arden in attitudes suggesting loving converse.

"THE TWELVE-POUND LOOK."

Sir Harry Sims .....Mr. Edmund Gwenn
Lady Sime .....Miss Mary Barton
Kate .....Miss Lena Ashwell
Tombes .....Mr. C. C. Calvert

The Twelve-Pound Look was both humorous and sarcastic, and was heartily enjoyed. Sir Harry Sims is a successful man of business of the brutal type. When the play commences he is rehearsing, with his submissive wife, the ceremony of knighthood, which honour is about to be conferred on him as a rich and influential personage. He is completely self-satisfied, dense, and narrow-minded. He has ordered a type-writer to come to the house, to prepare copies of a letter which he is sending out saying how unexpected was the honour which he has received, and Lady Sims, after a talk with the "young person," leaves her and Sir Harry together. Sixteen years since there was an episode in Sir Harry's life which he has almost forgotten. His wife, Kate, the daughter of a country clergyman, left him suddenly and mysteriously in circumstances which allowed him to divorce her. It was never known with whom she had eloped, and Sir Harry is still in ignorance when she turns up with her typewriter to make the copies. After ridiculing him merrily, Kate tells him that she went off, quite by herself, in sheer weariness of the life led by him and his rich, dull associates. For some time, she explains, she wore a "twelve-pound look," as she had resolved that only when she had earned that sum by her own labours could she take the step of leaving her husband. Sir Harry is enraged at being "chaffed," and is still less pleased when his present wife, whom he keeps in a state of sad subjection, seems to envy the typewriter her cheerfulness and liberty.

LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Ltd.**
Managing Director ... ... **HENRY R. SMITH.**
Chairman ... ... **FRED. W. CARPENTER.**

Licensed by the Lord Chamberlain to Henry R. Smith, Lyceum Theatre, W.C.

Saturday, March 5th, 1910, and every Evening at 8

MATINEES WEDNESDAYS & SATURDAYS at 2.30

THE FIGHTING CHANCE

BY

EDWARD FERRIS & B. P. MATTHEWS.

Characters.

Stephen Blanchard (the General's Brother) - Mr. Frederick Ross
Captain Jim Blanchard (the General's Son) - Mr. Robert Minster
Captain Philip Rivers (Jim's Cousin) - - Mr. Eric Mayne
General Sir Christopher Blanchard, G.C.B. - Mr. Arthur Royston
Dr. John Vorland, R.M.C.S. . - - - Mr. Halliwell Hobbes
Colonel Paget - - - - - - Mr. Geo. P. Poisson
Captain Fraser (of the Gordons) - - Mr. Cecil Kinnaird
Lieutenant Chisholm (of the Guides) - - Mr. Cecil Saunders
Lieutenant Brabazon (of Jim's Regiment) - Mr. Hastings Lynn
Lieutenant Neyland (of Jim's Regiment) - Mr. Vivian Gilbert
Larry O'Brien (General's Soldier Servant) - Mr. Hubert Willis
His Highness the Maharajah of Daulatpore - Mr. A. V. Bramble
Izra Mahomet Khan (Chief of the Tongiris) - Mr. Percy Rhodes
Yasseen Khan (his Brother) - - - - Mr. Frank George
Ali Khan - } (Headmen of the Darelis) { Mr. Sidney Vautier
Yussif Beg - } { Mr. Edward Pollard
Native Hospital Orderly - - - - Mr. Wilton James
Sergeant - - - - - - - - Mr. Frank Stone
Joan Fieldi ng - - - - Miss Phyllis Relph
Mrs. Effie Mackintosh - - - - - Miss Blanche Stanley
Mrs. Vanstart .. - - - - - Miss Mary Forbes
Marjorie Vorland - - - - - - Miss Marjorie Chard
Ethel Hardy - - - - - - - Miss Ruth Maitland

Guests, Native Servants, Soldiers, and Tribesmen.

Synopsis of Scenery.

ACT I.

Reception Room at General Blanchard's town house. Evening.

ACT II.

Morning Room, General Blanchard's house. Next morning.

ACT III.

Officers' Room in Native Fort at Ghizeh, on the Indian Frontier. Evening, a year later.

ACT IV.

In the Shundar Pass. Night.

The Scenery Designed and Painted by E. C. NICHOLLS, and Assistants.

The Military Uniforms by Messrs. L. & H. NATHAN.

The Dresses designed and executed by Madame STAFFORD, Lyceum Theatre.

The Orchestra, under the direction of Mr. H. SULLIVAN BROOKE, will play selections in the intervals, as per list overleaf.

Manager and Treasurer	Mr. W. F. CROWE
Stage Manager	Mr. S. MAJOR JONES
Assistant Stage Manager	Mr. HENRY ARMSTRONG

Box Office (EDWARD HACKETT) open Daily 10 to 10. Tels. 7617, 7618 & 7619 Gerrard

Stalls, 5s. & 3s.; Dress Circle, 4s. & 2s. 6d. (Reserved); Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The Fighting Chance, up to the end of the second act, is a model of construction, and in its entirety the piece is an example of popular melodrama. The authors, however, have not obeyed the rule of melodrama—and, indeed, of all drama—to contrive to keep the hero, heroine, and villain before the audience up to the end of the play. The hero of *The Fighting Chance* almost disappears in the third act; and the villain, who is usually allowed to live and develop his wicked schemes until about a quarter to eleven is prematurely cut off in so pitiful a plight that a reaction almost takes place in his favour in the hearts of the audience. The play, however, is full of dramatic movement, and its merits decidedly outweigh its defects. We start with the always effective motive of jealousy to urge the villain on his path of crime. Captain Philip Rivers is in love with Ethel Hardy; but she prefers his cousin, Jim Blanchard, whom Rivers at once resolves to ruin. He has already played false with Joan Fielding, the *fiancée* of Stephen Blanchard, the brother of the General of the regiment. The girl was placed in Rivers's care by her sweetheart when he went abroad; and he seduced her. Rivers manages to put upon Jim a false charge of cheating at cards, and the young man is forced to send in his papers just as the regiment is ordered on active service. However, he determines to enlist and trust to time to clear his character. He departs, and Rivers persuades Stephen that Jim is Joan's seducer.

In the third act we are on the Indian frontier with an English regiment in a fort, surrounded by natives whom Rivers's cruelty has raised to the point of rebellion. Rivers insists on the execution of a prominent Tongiri on very uncertain proofs of guilt; but the fellow escapes, and news comes that Joan and Ethel, who have become military nurses, have been captured by the natives, and will be tortured unless Rivers is handed over to them to be dealt with instead. Stephen, who has also been captured, and has been cruelly tortured, is sent to the fort with this ultimatum. Rivers, however, cannot face the prospect, and shoots himself, after confessing his villainies.

But Jim Blanchard, in order to gain time, dresses up as Rivers, and is brought by an escort with a flag of truce to the Tongiris in the Shundar Pass. Anxiety is strained to the utmost, till at last the British troops arrive to the rescue. There is a spirited combat, and much firing; but in the end the Tongiris are vanquished, and General Blanchard clasps his son's hand with pride.

"LADY BETTY."

Comedietta, in One Act, by F. E. Fretwell, Produced at the Royalty on Monday, Feb. 14.

Lady Betty Fountaine ..... Miss May Congdon
Pamela ..... Miss Ely Malyon
Eustace ..... Master Wm. H. Brown
Lord Altringham ..... Mr. Douglas Gordon

Those unconscionable fathers of the eighteenth century who were limned in the novels of Fielding, Fanny Burney, and Richardson, and in the comedies of Sheridan, were always so anxious to assure the matrimonial future of their daughters and sons that one is tempted to ask whether any of them ever thought that Cupid could be held in leash by clauses in wills or by parental customary. The joining of family estates was often a pretext for the betrothal of children, and though a journey to Gretna Green of two runaway lovers oft upset the expectations of ancient families, the romance incidental to the elopement formed the basis of many a legitimacy trial and many a comedy. It is the eighteenth century atmosphere that tinctures the slight imbroglio of *Lady Betty*, produced on Monday at the Royalty. The lovers in this case are sisters' children, who have been betrothed from an early age. They are not to see each other again until of age, and then if each takes a fancy to the other a marriage will be arranged. Lord Altringham, who is a strategist apparently in love affairs, tries to hide his identity by assuming the character of his manservant, Miles Wentworth. But my Lady Betty's ruse soon exposes the deception, and his mistress, in a temporary fit of pique, passes herself off as her maid, Pamela. This pretty little game of cross purposes cannot last long, and my lord is more attracted by the new maid's simplicity of manner—natural to my lady—than by the assumed disdain of the masquerading Pamela, who affects a liking for the excitements of town life, which is quite foreign to Lady Betty. Mutual confessions end the misunderstandings, and the little piece ends in the conventional manner.

NEW ROYALTY THEATRE

Licensee] DEAN STREET, SHAFTESBURY AVENUE, W. [Mr. Tom B. Davis.

MONDAY, MARCH 7th, AND EVERY EVENING AT 8.30

(FOR A LIMITED NUMBER OF PERFORMANCES)

THE WAY THE MONEY GOES

A PLAY IN THREE ACTS

BY LADY BELL

The Persons of the Play in order of their appearance.

Mrs. Riggs	Miss AGNES HILL
Mrs. Holroyd	Miss HELEN HAYE
Mrs. Tarlton	Miss MAY CONGDON
Slark	REGINALD DANE
Mrs. Burrows	Miss MABEL ADAIR
Mrs. Smithson	Miss ESTELLE STEAD
Mrs. Dale	Miss L. M. REVELL
Mrs. Molony	Miss EILY MALYON
A Policeman	ALFRED HARDING
John Holroyd	H. NYE CHART
Vincent	DOUGLAS GORDON
Sally Holroyd	Miss EVELYN KIRKBY
Jack Holroyd	GUY HELBROUGH
A Hawker	D. J. WILLIAMS
Mary Ann Jones	Miss MAY KENDAL
Mrs. Jones	Miss HELEN BOUCHER
Tom Tarlton	FRANK COCHRANE
Jim Bates	HOLLIDAY ATTLAY
Yock Denny	REGINALD DANE
A County Court Bailiff	HOLLIDAY ATTLAY
Newspaper Boy	WILLIAM H. BROWN

Men and Women in Crowd.

ACT I.		A Street in a Manufacturing Town. Friday Morning.
ACT II.	Scene 1	Mrs. Holroyd's and Mrs. Tarlton's Cottages. Friday Evening.
	Scene 2	A Street on the Borders of the Town. Saturday Afternoon.
ACT III.		Mrs. Holroyd's Cottage. Six Months later.

The Play Produced by E. HARCOURT WILLIAMS.

MATINEES THURSDAY AND SATURDAY AT 2.30.

During the Evening Selections will be played by a Quintette under the direction of WALTER B. NORRIS.

PRICES: Private Boxes, £3 3s., £2 2s., and £1 1s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 5s. Upper Circle, 4s.
Pit (unreserved), 2s. 6d. Gallery (unreserved), 1s. Seats may now be Booked. Doors open at 8.

Stage Manager ... ... VAL CUTHBERT | Business Manager ... ... E. TAYLOR PLATT

UNDER THE DIRECTION OF A. E. DRINKWATER.

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER: CHARLES FROHMAN

CHARLES FROHMAN PRESENTS

THE MADRAS HOUSE,

A COMEDY IN FOUR ACTS.

BY

GRANVILLE BARKER.

WEDNESDAY. 9th MARCH. 1910.

THE REPERTORY THEATRE

TO-NIGHT. WEDNESDAY. MARCH 9th, AT 8 O'CLOCK.

CHARLES FROHMAN PRESENTS

THE MADRAS HOUSE,

A Comedy, in Four Acts, by GRANVILLE BARKER.

Produced by the Author.

Henry Huxtable ...	E. W. GARDEN
Catherine Huxtable ...	FLORENCE HAYDON
Laura Huxtable ...	ADA MARIUS
Minnie Huxtable ...	ELIZABETH CHESNEY
Clara Huxtable ...	JOY CHATWYN
Julia Huxtable ...	VICTORIA ADDISON
Emma Huxtable ...	SYBIL THORNDIKE
Jane Huxtable ...	NELL CARTER
Major Hippisley Thomas ...	CHARLES BRYANT
Philip Madras... ...	DENNIS EADIE
Jessica Madras ...	FAY DAVIS
Constantine Madras ...	SYDNEY VALENTINE
Amelia Madras ...	MAY WHITTY
Eustace Perrin State ...	ARTHUR WHITBY
Marion Yates ...	MARY JERROLD
Mr. Brigstock ...	LEWIS CASSON
Mrs. Brigstock ...	MARY BARTON
Miss Chancellor ...	GERALDINE OLLIFFE
Mr. Windlesham ...	CHARLES MAUDE
Mr. Belhaven ...	DONALD CALTHROP
Three Mannequins ...	ASTA FLEMING, MAIR VAUGHAN, MARY BRENDA
A Maid at Denmark Hill ...	MILLIE EMDEN
A Maid at Phillimore Gardens	EVANGELINE HILLIARD

Act I.	Denmark Hill.
Act II.	Roberts & Huxtable's.
Act III.	The Madras House.
Act IV.	Phillimore Gardens.

One of the most successful of Mr. Charles Frohman's presentments at the Duke of York's Theatre is certainly *The Madras House*, which was received by a delighted audience on Wednesday last with almost uproarious delight. According to the most up-to-date fashion in plays, it is somewhat straggling in construction, and consists chiefly of discussions; but the conversations are so humorous, the situations are so odd, and the characters so cleverly sketched, that no one could wish the piece other than it is. *The Madras House* is a satire on modern feminism and an essay in favour of polygamy. We are first shown the consequences of monogamy in actual life. Mr. Huxtable, an old-fashioned tradesman, partner in the great firm of Roberts and Huxtable, milliners and dressmakers, is seen in his home at Denmark Hill, with his garrulous elderly wife and six unmarried daughters. The first act is devoted to depicting the dullness of the family and the soured resignation of the girls. An enthusiastic American, Eustace Perrin State, has made an offer for the business called "The Madras House"; and Mr. Huxtable is considering whether he ought to attend a meeting for negotiations, at which he is certain to meet his brother, Constantine Madras, with whom he has for long not been on speaking terms. Constantine is a philosopher, and he has turned Mohammedan, separated from his wife Amelia, and started a harem on the Euphrates. Old Huxtable is also worried about another matter. One of the employees at the Madras House, Marion Yates, is *enceinte*. The matron of the establishment, Miss Chancellor, has seen a salesman, Mr. Brigstock, kissing Miss Yates, and when that lady's condition is discovered, suspicion falls on Brigstock, who, by the way, is entirely innocent.

All this prepares us for a most amusing second act, in which Philip Madras, one of the partners, holds a formal enquiry into the Marion Yates affair. The scene is very diverting, with the unbending respectability of Miss Chancellor, the hysterical violence of Mrs. Brigstock, who demands a public apology for the slur on her husband's character, and the bright originality of Miss Yates, who is unashamed and impenitent, and resolved not to disclose the name of her companion. In the end matters are smoothed over after some very droll altercation.

In the third act a meeting is held to negotiate the sale of the Madras House to State. It becomes a kind of symposium. State is an exuberant and eccentric personage, a poetical man of business, who pours forth conventional sentiment by the yard, but his scheme of a new establishment in a great provincial town, at which the ladies are all served by handsome young athletes, and the men by well-mannered and attractive girls, is, he says, a great success. After State has had his say—and, though verbose, he is always amusing—and the pretty mannequins have displayed the latest fashions, some of which have been invented by notorious foreign *cocottes*, Constantine Madras holds forth against the feminisation of modern society, and praises highly the Mahommedan system. He points out to Huxtable how much better for him it would be if he could get one man to take all his daughters off his hands; and says that the whole system of modern female adornment is one of sexual allurement and irritation. Eventually the talk ends, and the sale of the business is concluded. In the last act Philip Madras, whose friend Major Hippisley Thomas, a married man with a family, has asked Philip, as a favour, not to invite him to his—Philip's—house so much, as he—Thomas—feels certain that he will end by making love to Mrs. Madras, tells his wife what Thomas has said. She is at first very angry; but she admits that, when she has been bored at times she has flirted with the Major, and the act ends with a serious conversation between her and Philip, in which he says that social reform and not self-indulgence should be the object of all humane and educated people. The act ends with a better understanding between the couple.

SAVOY THEATRE.

Manager - - - - - - - - - - Mr. C. H. WORKMAN.

THURSDAY, MARCH 10th, 1910,

And Every Evening at 8.15,

A new Musical Play

In Two Acts, entitled

TWO MERRY MONARCHS

The Book by ARTHUR ANDERSON and GEORGE LEVY.
Lyrics by ARTHUR ANDERSON and HARTLEY CARRICK.
Music by ORLANDO MORGAN.

Rolandyl ...	*Postmaster-General and Assessor of Taxes*	Mr. C. H. WORKMAN
King Paul of Esperanto	... ...	Mr. ROBERT WHYTE, Junr.
King Utops of Utopia	... ...	Mr. LENNOX PAWLE
Prince Charmis ...	(*Governor of Police*)	... Mr. ROLAND CUNNINGHAM
Helvanoise	(*a Herald*)	... Mr. LESLIE STILES
Mandamus ..	(*Lord Chief Justice of Utopia*)	Mr. NEVILLE GEORGE
Head Flunkey	(*at the Palace*)	... Mr. FRANCIS PATER
Princess Cynthia	(*adopted Daughter of King Paul*)	Miss DAISY LE HAY
Iris	(*Principal Lady-in-Waiting*)	Miss ALMA BARBER
Caroline... ...	(*a Public Agitator*)	... Miss MAYNE YOUNG
Dorothy...	*Ladies-in-Waiting to Princess Cynthia*	Miss AILEEN PEEL
Hermia ...		Miss MARIE WEST
Gretchen		Miss LAURIE OPPERMAN
Jean ...		Miss JOAN ADAIR
Carmenita		Miss BETTY HEAPS
Celeste ...		Miss ADELINE WATERLOW

Trumpeters ... Messrs. BROWNE and FRENCH.

Chorus of Populace, Flunkeys, Utopian Bodyguard, Wreath Bearers, Guests, etc.

Messrs. Edward Arundell, Arthur Bourne, Rix Curtis, George Gregson, Jack Hulcup, Frank Melville, Leslie Owen, Harold Slade, Henry Sanders, Alexander Sinclair, Walter Scollick, Fred Tooze, and Frank Walsh.

Mesdames Violet Beryl, Gwladys Clarke, Mona Campbell, Ella Daincourt, Belle Fairley, Ruby Gray, Norah Gourlay, Dolly Germaine, Ray Golden, Yvonne Ingram, Josset Legh, Vivien Maxwell, Eveline Pearce, Elsie Reamer, Kathleen Severn, Ruth Trafford, Fay Temple, Maidee Tomlinson, Ivy Vernon, and Dora Woodroffe.

ACT I. ... COURTYARD OUTSIDE THE ROYAL PALACE AT ESPERANTO (*Alfred Terraine*)

ACT II. ... ANTEROOM TO THE BALLROOM AT THE PALACE (*McCleery*)

There will be an interval of 15 minutes between the Acts.

THE PLAY PRODUCED BY AUSTEN HURGON.

The Dresses designed by PERCY ANDERSON.

Ladies' Costumes in Act I. and the Gentlemen's in Acts I. and II. executed by Messrs. B. J. SIMMONS & Co., 7 & 8 King Street, Covent Garden, W.C.

The Ladies' Dresses in Act II. by Madame NETTLESHIP, 28 & 30 Wigmore Street.

Wigs by CLARKSON.

Properties by J. FRASER.

Musical Director	Mr. T. Silver.
Stage Manager	Mr. W. Simms Bull.
Assistant Acting Manager	Mr. Bernard L. Braithwaite.

Private Boxes, £5 5s., £3 3s., and £2 2s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; First Circle (Reserved), Front Row 5s., other Rows 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office (Mr. R. Weaver) open from 10 a.m. till 10 p.m.

Telegrams, "NEWSAVO, LONDON." Telephone 2602 Gerrard.

Please note that Carriages must set down and take up at the Embankment Entrance of the Theatre.

MATINEE EVERY SATURDAY AT 2.15.

Extract from Rules made by the Lord Chamberlain.—1. The name of the actual and responsible Manager of the Theatre must be printed on every play-bill. 2. The Public can leave the Theatre at the end of each performance by all exit and entrance Doors, which must open outwards. 3. Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every performance, to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5. All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Business Manager .. .. .. Mr. Harry P. Towers.

The story of *Two Merry Monarchs* is of one King Paul of Esperanto, who, nearly a thousand years since, discovered the elixir of life. His assistant in his alchemical studies was one Utops, who also partook of the drug which endows the drinker with longevity. Paul determines to put Utops out of the way, and so invents a plan which is ingenious if a little uncertain in the working out. He inoculates his daughter Cynthia so thoroughly with a certain deadly poison that anyone kissing her must die. Paul then puts forth an edict strictly forbidding oculation in his kingdom for a year. Then Utops is betrothed to Cynthia, Paul's expectation being that, when the *fiancées* meet and embrace, Utops will fall down dead.

But the handsome young Governor of Police, Prince Charmis, is in love with Cynthia, and she with him; and when Utops comes to Esperanto to claim his promised bride, and is going to kiss her, Charmis steps forward, and, in the name of the law, prevents the oculation. The story becomes less easy to follow as the play proceeds; indeed, it serves as a thread on which to string musical numbers, dances, and dialogue. It is, however, necessary to mention that Rolandyl, Postmaster-General and Assessor of Taxes of Esperanto, and the confidant of all King Paul's trickeries and villainies, pervades the piece like a kind of Puck, enjoying the troubles and annoyances of others, and playing his own game in a most amusing manner.

NEW THEATRE

On SATURDAY, March 12th, 1910, and Every Evening at 8.

THE SCARLET PIMPERNEL

By BARONESS ORCZY and MONTAGUE BARSTOW.

Prince of Wales (afterwards George IV.)	Mr. PHILLIP MERIVALE
Sir Percy Blakeney	Mr. FRED TERRY
Sir Andrew Ffoulkes ..	Mr. ALFRED KENDRICK
Lord Anthony Dewhurst ..	MALCOLM CHERRY
Lord Grenville	Mr. J. L. DALE
Chauvelin (French Envoy) ..	Mr. HORACE HODGES
The Comte de Tourna ..	Mr. H. HUMBERSTON WRIGHT
The Vicomte de Tournai	Mr. R. EASTEN PICKERING
Armand St. Just	Mr. MAURICE ELVEY
Hebert	Mr. WALTER EDWIN
Jellyband (Landlord of the "Fisherman's Rest")	Mr. FREDERICK GROVES
Jimmy Pitkin	Mr. NORMAN YATES
Harry Waite	Mr. GUY CUNNINGHAM
Brogard (Landlord of the "Lion d'Or")	Mr. J. CARTER EDWARDS
Captain of the Guard ..	Mr. HERMANN GRIFFITHS
Mr. Hempseed	Mr. GEORGE DUDLEY
Servant	Mr. GOODWIN NOCK
Aristocrat	Mr. KNOTT CUMMING
Chepy	Mr. WALTER ARMSTRONG
Citizen	Mr. BROUGHTY FERRIE
Messenger	Mr. HUGHBERT DANE
The Comtesse de Tournai	Miss CLAIRE PAUNCEFORT
Suzanne de Tournai ..	Miss EILEEN BEATRICE
Sally Jellyband	Miss DORA JESSLYN
Mere Brogard	Miss MARION STERLING
Lady Portarles	Miss STUART INNES
Lady Blakeney	Miss MIRIAM LEWES

Guests, Citizens, Soldiers, Servants.

Misses Montague, Jennings, Manning, Haase, Stewart, Vanderzee, Gardner; Messrs. Tosh, Parker, Drayton.

Synopsis of Scenery.

ACT I., Scene 1. The West Barricade, Paris. Scene 2. "The Fisherman's Rest," Dover.

ACT II. ... ... Lord Grenville's Ball, London

ACT III. (The Next Afternoon) ... ... Sir Percy and Lady Blakeney's House, Richmond

ACT IV. ... ... The "Lion d'Or," near Calais

(FIVE DAYS ELAPSE).

PERIOD 1792.

An Interval of Ten Minutes between each Act.

The Dance in the Second Act arranged by Mr. JOHN D'AUBAN.
Scenery by R. C. MCCLEERY.

The Costumes by Messrs. J. HARRISON & Co., Ltd.
Wigs &c., by CLARKSON.

The Play produced under the Direction of Mr. FRED TERRY.
The entire Music for the Play specially written by Mr. RAYMOND ROZE.

MATINEES EVERY WEDNESDAY & SATURDAY AT 2.30.

THE
PLAYHOUSE
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15/3/1910

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This to be retained

Mr. CYRIL MAUDE will produce, by arrangement with Mr. CHARLES FROHMAN, for a SERIES OF SIX MATINEES at Three o'clock, on

TUESDAYS: March 15th, April 5th and 12th
THURSDAYS: March 17th, 31st and April 7th

A New and Original Play, in Three Acts, called

"THE TOYMAKER OF NUREMBERG"

By AUSTIN STRONG

THE TOYMAKER	Mr. CYRIL MAUDE
THE SERGEANT	Mr. J. D. BEVERIDGE By permission of Gilbert Porteous, Esq.
THE OLD ACTOR	Mr. FRED LEWIS
THE STRANGER	Mr. A. HOLMES GORE By permission of Arthur Bourchier, Esq.
THE BOY	Mr. SHIEL BARRY By permission of Sir H. Beerbohm Tree
THE BOY'S FRIEND	Master BOBBIE ANDREWS
THE EMPLOYER	Mr. CHARLES ALLAN By permission of H. B. Irving, Esq.
THE LAMPLIGHTER	Mr. M. WETHERELL
THE STREET CLEANER	Mr. C. B. KESTON
THE SENTRY	Mr. A. G. ONSLOW
THE AUCTIONEER	Mr. DANIEL McCARTHY
THE MOTHER	Miss ELSIE CHESTER
THE GIRL	Miss MARGERY MAUDE
THE COOK	Miss EMMA CHAMBERS

Children, Girls, Soldiers, etc.

The Scene is laid in Nuremberg. Time: The Present.

ACT I. .. Scene I. Outside the Walled Garden.
Scene II. The Toymaker's.
ACT II. .. Inside the Walled Garden.
ACT III. ... The Toymaker's again.

The Incidental Music and Songs composed by Mr. JOHN ANSELL.

Preceded at Each Matinee, at 2.30, by

THALES and Mlle. MASSILIA

(Of Le Grand Guignol and Les Capucines, Paris)

In a Wordless Play, with Music, called **"A HAPPY MISTAKE."**

Mr. Austin Strong's pretty play has a flavour of Dickens, when the sentimental stop was out; and Mr. Strong almost out-Dickenses Dickens in the supreme simplicity of some of his characters. But the system of trusting to the sympathy of an audience with the weak and affectionate, with the poetical and the improvident, is generally successful; and it certainly was so on Tuesday afternoon, when many present at the Playhouse were "visibly affected," and pocket-handkerchiefs were freely used during the sad scenes. Mr. Strong has done his work very cleverly. He has given Mr. Cyril Maude a splendid part; and he has contrived a little pathetic poem with great ingenuity. By placing the locality of his piece in Nuremberg, a city of associations, he has added to the effect of his poetic inventions; and the expedient by which he saves his simple folk from the results of their foolishness is excellent.

An old Toymaker has been all his life making dolls, when his employer, who is only the middleman between the maker and a big toy merchant in Kansas City, who is known as the "Teddy-Bear King," wants the old man to leave off making dolls and do bears. The Toymaker at first refuses, but yields when he learns that his son is in love with the Employer's daughter. Of course, when the Employer hears of it, he denies his consent; and when two of the Toymaker's friends, an old Sergeant and an elderly actor, pawn their most cherished possessions to raise funds to enable the young couple to elope, the Employer flies into a furious rage, denounces the Toymaker—who has refused to be a party to the elopement scheme—and takes away his "job." Then, in the last act, just as the Toymaker and his son are preparing to go out to America and make their fortunes, who should arrive from Kansas City but the great Teddy-Bear King, who is the Toymaker's elder son, and the "boss" of the Employer, and soon sets matters right. And after a couple of hours of charming, amusing unreality, the piece ends.

TELEPHONES:
14042 } CENTRAL
14043 }
3970 GERRARD

LESSEE AND MANAGER Mr. Cyril Maude. THE PLAYHOUSE NORTHUMBERLAND AVENUE W.

Every Evening at 8.30. Matinees Wednesday and Saturday at 2.30.



"Tantalizing Tommy"
"Laughter all the way."—Daily Telegraph.
CYRIL MAUDE
KENNETH DOUGLAS and MARIE LÖHR.

Special Matinees every Tuesday & Thursday at 3
"THE TOYMAKER OF NUREMBERG."
"A delightful blend of fantasy, pathos and humour."
Daily Mirror.
CYRIL MAUDE
J. D. BEVERIDGE, ELSIE CHESTER
A. HOLMES-GORE, MARGERY MAUDE



MR. CYRIL MAUDE
Caricature by Miss Margery Maude.

CYRIL MAUDE AS "THE TOYMAKER"
Caricature by Miss Margery Maude.
MILES, PRINTERS, LONDON.

BOX OFFICE OPEN 10 to 10. All Seats, including Gallery, can be booked.

T.R.D.L.

26/3/1910

Retain this portion which is the Voucher for One Seat only and does not admit to the Theatre.

Row	No.
D	7

Orches. Stall

DRURY LANE THEATRE.

On Saturday, March 26, Revival of the Drama by Cecil Raleigh and Henry Hamilton, entitled

"THE WHIP."

Rev. Verner Haslam .....Mr. Basil Gill
Tom Lambert .....Mr. George Barrett
Captain Grenville Sartorys .....Mr. Cyril Keightley
Hubert, Earl of Brancaster .....Mr. Vincent Clive
Joe Kelly .....Mr. Charles Rock
The Marquis of Beverley .....Mr. Alfred Bucklaw
Harry Anson .....Mr. Cecil Cameron
Tom Foster .....Mr. Austin G. Melford
Captain Rayner .....Mr. Charles Blackall
The Hon. Mrs. Beamish..Miss Fanny Brough
Lady Diana Sartorye ....Miss Jessie Bateman
Mrs. D'Aquila .....Miss Nancy Price
Myrtle Anson .....Miss Madge Fabian
Lady Antrobus .....Miss May Warley

Mr. Arthur Collins revived *The Whip* at Drury Lane Theatre on Saturday evening with a success

Diary



Herbert Beerbohm Tree

begs to announce

The Sixth Year of the

London Shakespeare Festival

28th March to 30th April, 1910

His Majesty's Theatre

London Shakespeare Festival, 1910.

Committee.

F. R. BENSON.
ARTHUR BOURCHIER.
MARTIN HARVEY.
H. B. IRVING.
CYRIL MAUDE.
WILLIAM POEL.
OTHO STUART.
FRED TERRY.
HERBERT TRENCH.
LEWIS WALLER.
Mrs. KENDAL.
Miss ELLEN TERRY.
HERBERT BEERBOHM TREE (*Chairman*)

Stage Manager—Cecil King *Associate Stage Manager*—Stanley Bell

Musical Director—Adolf Schmid

General Manager . . . HENRY DANA

London Shakespeare Festival [Second Week

Monday April 4 Evening	**Merry Wives of Windsor**	HENRY AINLEY, HUBERT CARTER, W. G. FAY, LYN HARDING, WILLIAM HAVILAND, C. H. CROKER-KING, NIGEL PLAYFAIR, E. M. ROBSON, EDWARD SASS, JULES SHAW, HERBERT BEERBOHM TREE, Miss IRIS HOEY, Miss KATE PHILLIPS, Miss ELLEN TERRY, Lady TREE
Tuesday April 5 Evening	**Merry Wives of Windsor**	
Wednesday April 6 Evening	**Merry Wives of Windsor**	
Thursday April 7 Afternoon	**Twelfth Night**	HENRY AINLEY, SHIEL BARRY, HUBERT CARTER, NORMAN FORBES, GERALD LAWRENCE, EDWARD SASS, FRED TERRY, HERBERT BEERBOHM TREE, Miss ESMÉ HUBBARD, Miss PHILLIDA TERSON, Miss AMY BRANDON THOMAS
Thursday April 7 Evening	**Merry Wives of Windsor**	
Friday April 8 Evening	**Merry Wives of Windsor**	HENRY AINLEY, HUBERT CARTER, W. G. FAY, LYN HARDING, WILLIAM HAVILAND, C. H. CROKER-KING, NIGEL PLAYFAIR, E. M. ROBSON, EDWARD SASS, JULES SHAW, HERBERT BEERBOHM TREE, Miss IRIS HOEY, Miss KATE PHILLIPS, Miss ELLEN TERRY, Lady TREE
Saturday April 9 Afternoon	**Merry Wives of Windsor**	
Saturday April 9 Evening	**Twelfth Night**	HENRY AINLEY, SHIEL BARRY, HUBERT CARTER, GERALD LAWRENCE, EDWARD SASS, HERBERT BEERBOHM TREE, Miss ESMÉ HUBBARD, Miss PHILLIDA TERSON, Miss AMY BRANDON THOMAS

London Shakespeare Festival [First Week

Monday March 28 Evening	**Merry Wives of Windsor**	HENRY AINLEY, HUBERT CARTER, W. G. FAY, LYN HARDING, WILLIAM HAVILAND, C. H. CROKER-KING, NIGEL PLAYFAIR, E. M. ROBSON, EDWARD SASS, JULES SHAW, HERBERT BEERBOHM TREE, Miss IRIS HOEY, Miss KATE PHILLIPS, Miss ELLEN TERRY, Lady TREE
Tuesday March 29 Evening	**Merry Wives of Windsor**	
Wednesday March 30 Afternoon	**Merry Wives of Windsor**	
Wednesday March 30 Evening	**Merry Wives of Windsor**	
Thursday March 31 Evening	**Merry Wives of Windsor**	
Friday April 1 Evening	**Merry Wives of Windsor**	
Saturday April 2 Afternoon	**Julius Cæsar**	HENRY AINLEY, SHIEL BARRY, J. W. BRAITHWAITE, HUBERT CARTER, LYN HARDING, WILLIAM HAVILAND, EDWARD SASS, HERBERT BEERBOHM TREE, Miss ELINOR FOSTER, Miss IRIS HOEY, Miss EVELYN MILLARD
Saturday April 2 Evening	**Merry Wives of Windsor**	HENRY AINLEY, HUBERT CARTER, W. G. FAY, LYN HARDING, WILLIAM HAVILAND, C. H. CROKER-KING, NIGEL PLAYFAIR, E. M. ROBSON, EDWARD SASS, JULES SHAW, HERBERT BEERBOHM TREE, Miss IRIS HOEY, Miss KATE PHILLIPS, Miss ELLEN TERRY, Lady TREE

London Shakespeare Festival [Fourth Week

Monday April 18 Evening	**The Taming of the Shrew**	F. R. Benson, Mrs. Benson and their Shakespearean Company Alfred Brydone — H. O. Nicholson Murray Carrington — Miss Elinor Aickin John Howell — Miss Violet Farebrother J. Moffat Johnston — Miss Nora Lancaster Eric Maxon — Miss Geneviève Ward
Tuesday April 19 Afternoon	**Coriolanus**	Henry Ainley — C. H. Croker-King — Herbert Beerbohm Tree Hubert Carter — Nigel Playfair — Miss Iris Hoey W. G. Fay — E. M. Robson — Miss Kate Phillips Lyn Harding — Edward Sass — Miss Ellen Terry William Haviland — Jules Shaw — Lady Tree
Tuesday April 19 Evening	**Merry Wives of Windsor**	The Elizabethan Stage Society Company, under the direction of William Poel
Wednesday April 20 Evening	**Two Gentlemen of Verona**	Lewis Waller and Lyric Theatre Company including J. H. Barnes — Halliwell Hobbes — Mrs. Tapping Shiel Barry — William Mollison — Miss Madge Titheradge William Devereux — Alec. F. Thompson A. E. George — Frank Woolfe
Thursday April 21 Afternoon	**King Henry V.**	Henry Ainley — Gerald Lawrence — Miss Esmé Hubbard Shiel Barry — Edward Sass Hubert Carter — Herbert Beerbohm Tree
Thursday April 21 Evening	**Twelfth Night**	Henry Ainley — Nigel Playfair — Miss Evelyn D'Alroy Hubert Carter — Edward Sass — Miss Helen Haye Lyn Harding — Norman Trevor William Haviland — Herbert Beerbohm Tree
Friday April 22 Evening	**Twelfth Night**	Henry Ainley — Lyn Harding — Miss Elinor Foster Shiel Barry — William Haviland — Miss Iris Hoey J. W. Braithwaite — Edward Sass — Miss Evelyn Millard Hubert Carter — Herbert Beerbohm Tree
Saturday April 23 Afternoon	**Hamlet**	
Saturday April 23 Evening	**Julius Cæsar**	

London Shakespeare Festival [Third Week

Monday April 11 Evening	**Hamlet**	Henry Ainley — Nigel Playfair — Miss Evelyn D'Alroy Hubert Carter — Edward Sass — Miss Helen Haye Lyn Harding — Norman Trevor William Haviland — Herbert Beerbohm Tree
Tuesday April 12 Afternoon	**King Lear**	Herbert Trench's Haymarket Company including Charles V. France — Norman McKinnel — Charles Quartermaine James Hearn — Dawson Milward — J. Fisher White H. R. Hignett — Norman Page — Miss Ellen O'Malley
Tuesday April 12 Evening	**Julius Cæsar**	Henry Ainley — Lyn Harding — Miss Elinor Foster Shiel Barry — William Haviland — Miss Iris Hoey J. W. Braithwaite — Edward Sass — Miss Evelyn Millard Hubert Carter — Herbert Beerbohm Tree
Wednesday April 13 Afternoon	**The Merchant of Venice**	Arthur Bourchier and Company including Miss Dorothea Baird A. E. George — Godfrey Tearle — Miss Muriel Braumont A. Holmes-Gore — Arthur Wontner — Miss Enid Sass
Wednesday April 13 Evening	**Julius Cæsar**	Henry Ainley — Lyn Harding — Miss Elinor Foster Shiel Barry — William Haviland — Miss Iris Hoey J. W. Braithwaite — Edward Sass — Miss Evelyn Millard Hubert Carter — Herbert Beerbohm Tree
Thursday April 14 Afternoon	**Hamlet**	H. B. Irving and Queen's Theatre Company including Charles Allan — Frank Tyars — Miss Dorothea Baird A. E. George — Henry Vibart — Miss Dora Barton Eille Norwood — Arthur Wontner — Miss Esmé Beringer Tom Reynolds
Thursday April 14 Evening	**Julius Cæsar**	Henry Ainley — Lyn Harding — Miss Elinor Foster Shiel Barry — William Haviland — Miss Iris Hoey J. W. Braithwaite — Edward Sass — Miss Evelyn Millard Hubert Carter — Herbert Beerbohm Tree
Friday April 15 Evening	**Julius Cæsar**	
Saturday April 16 Afternoon	**Hamlet**	Henry Ainley — Nigel Playfair — Miss Evelyn D'Alroy Hubert Carter — Edward Sass — Miss Helen Haye Lyn Harding — Norman Trevor William Haviland — Herbert Beerbohm Tree
Saturday April 16 Evening	**Twelfth Night**	Henry Ainley — Gerald Lawrence — Miss Esmé Hubbard Shiel Barry — Edward Sass — Miss Phillida Terson Hubert Carter — Herbert Beerbohm Tree

London Shakespeare Festival [Fifth Week

Monday April 25 Evening	**The Merchant of Venice**	HENRY AINLEY W. G. FAY Miss EVELYN D'ALROY SHIEL BARRY WILLIAM HAVILAND Miss MARGARET BUSSÉ J. W. BRAITHWAITE NIGEL PLAYFAIR Miss HILDA MOORE HUBERT CARTER EDWARD SASS W. R. CREIGHTON HERBERT BEERBOHM TREE
Tuesday April 26 Evening	**The Merchant of Venice**	
Wednesday April 27 Evening	**King Richard II.**	HENRY AINLEY LYN HARDING JULES SHAW SHIEL BARRY WILLIAM HAVILAND HERBERT BEERBOHM TREE HUBERT CARTER EDWARD SASS Miss IRIS HOEY
Thursday April 28 Evening	**King Richard II.**	
Friday April 29 Afternoon	**Special Bill,** including (*a*) An Act from **Othello** (*b*) An Act from **Macbeth** (*c*) An Act from **The Clandestine Marriage** (*d*) A Recitation	(*a*) Othello - HERBERT BEERBOHM TREE Iago - H. B. IRVING Emilia - Miss CONSTANCE COLLIER (*b*) Macbeth - ARTHUR BOURCHIER Lady Macbeth Miss VIOLET VANBRUGH (*c*) Lord Ogleby CYRIL MAUDE (*d*) Mrs. KENDAL has kindly consented to recite on this occasion.
Friday April 29 Evening	**The Merchant of Venice**	
Saturday April 30 Evening	**The Merchant of Venice**	HENRY AINLEY W. G. FAY Miss EVELYN D'ALROY SHIEL BARRY WILLIAM HAVILAND Miss MARGARET BUSSÉ J. W. BRAITHWAITE NIGEL PLAYFAIR Miss HILDA MOORE HUBERT CARTER EDWARD SASS W. R. CREIGHTON HERBERT BEERBOHM TREE

STRAND THEATRE.

LESSEE AND MANAGER ... ... MR. J. A. HARRISON.

March 29th, 30th & 31st, 1910,

AT 8.15 O'CLOCK.

"The Raven's Cry"

A TURKISH ROMANTIC DRAMA IN THREE ACTS BY D. JANITSCH.

CHARACTERS:

SULTAN MURAT	MR. FRED WILSON
ALI PASHA (*Grand Vizier*)	MR. E. H. BROOKE
MUSTAFA PASHA	MR. A. LLEWELLYN
IBRAIM PASHA	MR. FRED SAMPSON
MILAN OF TOPLITZA	MR. PHILIP CUNINGHAM
RAIKO (*Toplitza's Servant*)	MR. HARRY PAULTON
BILKILL PASHA	MR. KENYON MUSGRAVE
ZULIEKA (*His Daughter*)	MISS MARIE POLINI
SELIM BEY (*His Son*) ...	MR. LANGHORNE BURTON
ALIJA BEY (*The Grand Vizier's Son*)	MR. JERROLD ROBERTSHAW
A MESSENGER	MR. ALBERT WAINWRIGHT
FATIMA (*Zulieka's Attendant*)	MISS POLLIE MARSHALL
MILOSH (*A Soldier*)	MR. GEORGE DE LARA
A MUSICIAN	MR. J. M. WATSON
VLATKO	MR. E. H. BROOKE
ZORKA (*Sister to Vlatko*)	MISS IVY WILLIAMS
A MONK	MR. CHARLES GOODHART
A PEASANT	MR. JOCELYN HOPE

SOLDIERS, PEASANTS, ETC., ETC.

Synopsis of Scenery.

ACT I. SCENE 1. Adrianople. Reception Room in Sultan's Palace.
SCENE 2. Sofia. Garden adjoining Bilkill Pasha's Palace.
SCENE 3. A Plain outside Sofia.

ACT II SCENE 1. Same as Act I., Scene 2.
SCENE 2. A Prison in Sofia.

ACT III. A Plain in Servia on the Turkish Border.

12 Minutes' Interval between each Act.

The Play produced by Mr. Edward O'Neill.

Costumes by J. A. HARRISON, LTD., Leicester Square.

Music by KARL KEFERT.

Scenery by W. T. HEMSLEY and E. C. BANKS.

ORCHESTRA UNDER THE DIRECTION OF MR. J. KATTAUN.

PRICES :—Boxes, £5 5s. and £4 4s. Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Stage Manager ... ... Mr. DUNCAN DRUCE.
Assistant Stage Manager ... ... Mr. ALBERT WAINWRIGHT.

Telephone 3830 Gerrard. Doors open at 7.30.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any otherobstructions, whether permanent or temporary.

BUSINESS MANAGER - - MR. HERBERT HIGGINS.

The Raven's Cry, performances of which have been given this week at the Strand Theatre in aid of the Hairdresser Victims of the Parisian floods, is a simple, straightforward melodrama, with a plain and continuous plot, and distinct and well-defined characters. Though not without occasional absurdities, it held the interest of the audience from commencement to conclusion, having the advantage of being excellently acted.

The hero—and he is a hero in every sense of the word—is Milan of Toplitza, a tall warrior, and a "man of his hands." Milan is a Serb, and while on a mission to the Sultan Murat at Adrianople, he is asked by that magnate to become a Turk and the Soldier of the Crescent. Milan indignantly refuses, and the Turkish soldiers bar every outlet from the apartment. Then a comic servant of Milan's, named Raiko, suddenly enters the room by means of a secret panel, and leads his master to comparative safety. Milan, without revealing his identity to a certain Bilkill Pasha, his host, has won the affections of the Pasha's daughter Zulieka. Top'litza appears to be received by Bilkill as a Turk; and, in company with the villain of the play, Alija Bey, and the Pasha's son Selim, the hero starts in pretended pursuit of Milan, on whose head a heavy price has been placed. When the trio come to a convenient spot, Milan declares his identity, and easily overcomes Alija, who attacks him. The hero then turns to deal with Selim, and Alija tries to stab him in the back, but fails, and Milan easily escapes.

In the next act, Milan arranges with Zulieka that they shall elope at midnight, the signal for their departure being an imitation of the cry of a raven. But their plans are discovered, and Milan is arrested and thrown into a dungeon with his faithful follower. Toplitza, who is very strong, breaks his chains and those of Raiko; and Selim, who has conceived a regard for Milan, finding remonstrance with his father useless, comes to the dungeon, sets the captives free, and enables them and Zulieka to escape.

The last act takes place in Servia on the Turkish border. Selim arrives and entreats the Servians to go to the rescue of Milan, who is hotly pursued by the Turks; Bilkill Pasha, who appears on the scene of action, is recognised by his brother, a Servian monk, as a renegade from Christianity, who became a Mohammedan for love of a woman; Alija Bey, who also ventures on to Servian soil, is promptly slain by Raiko; and there remains no obstacle to the lovers' happiness.

EVERY EVENING AT 8.30,

CHARLES FROHMAN

PRESENTS

Alias JIMMY VALENTINE

By PAUL ARMSTRONG.

Suggested by O. HENRY'S Short Story, "A Retrieved Reformation."

Doyle	*(a Detective)*	GUY STANDING
Miss Webster Mrs. Moore	*of the Gate of Hope Society* ..	GRACE MURIELLE FLORENCE HARWOOD
Rose Lane ..	*(Niece of Robert Fay)* ..	ALEXANDRA CARLISLE
Bill Avery ..	*(an Old Offender)* ..	HARRY NICHOLLS
Red Joclyn ..	*(Valentine's Pal)* ..	C. M. HALLARD
Blickendolfenbach	*(a German Inventor)* ..	HERMAN DE LANGE
Handler ..	*(Warden of Sing Sing Prison)* ..	LYSTON LYLE
Smith	*(His Clerk)*	GISSING WALTERS
Robert Fay ..	*(Lieutenant-Governor of New York)* ..	HERBERT BUNSTON
"Blinky" Davis ..	*(a Forger)*	D. J. WILLIAMS
"Dick the Rat" ..	*(a Sneak Thief)*	FRED CREMLIN
William Lane ..	*(Rose's Father, an Illinois Banker)* ..	T. GIDEON WARREN
Bobby Lane ..	*(Rose's Younger Brother)* ..	FRANK THORNDIKE
Kitty Lane ..	*(a Younger Sister)* ..	MARJORIE DANE
	AND	
Lee Randall	*Doing 10 years for burglary under the name of "Jimmy Valentine"*	GERALD DU MAURIER

Time ... ... Present.

Act I. ... ... Warden's Office, Sing Sing Prison, New York

Act II. ... ... Parlour in Hotel, Albany, New York. A month later

Act III. ... Scene 1 — **Assistant Cashier's Office, First National Bank, Springfield, Illinois. About three years later**

Scene 2 ... ... Interior of the Bank. Five minutes later

ORCHESTRA under the Direction of Mr. HERBERT E. HAINES.

FIRST MATINEE SATURDAY, APRIL 2nd, at 2.30, and every WEDNESDAY and SATURDAY following.

Business Manager - - - (For Charles Frohman) - - JAMES W. MATHEWS
Stage Manager - - - - - - - CLIFFORD BROOKE

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

Business Manager - - (For Comedy Theatre) - LEONARD LILLIES

COMEDY THEATRE 29
Sole Lessee, Mr. Arthur Chudleigh
29/3/1910
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To be retained
David Allen & Sons, Ltd., London, Harrow, Bucks

Alias Jimmy Valentine, which was produced in Chicago, and was well received in New York, adds another to the list of plays in which the hero is a thief; but the adventures of Lee Randall, who is gifted with a marvellous power of opening the "combination" locks of safes by the sense of touch alone, create legitimate sympathy, because, soon after we first meet him he determines to reform, and adheres to his resolve in the face of discouraging difficulties. His adherence to the path of honesty involves the telling of a number of lies; but Randall's heart is in the right place, and by his concluding act of heroism he completes his popularity with the audience.

The piece is remarkable for the realistic representation which is given in the first act of an office in Sing-Sing Prison, New York, its officials, and the prisoners under their control. Handler, the warden, is a disbeliever in the innocence which is claimed by so many of the inmates, and his scepticism is justified in the case of a young man named Lee Randall, who has been fortunate enough to save from the attack of a thief Rose Lane, the niece of the Lieut.-Governor of New York, who comes to inspect the prison. Randall is brought in, and explains away the circumstantial evidence which led to his conviction. It appears, we may mention, that he was guilty not only of this crime but of a burglary on a bank at Springfield, Massachusetts. The Lieut.-Governor, in gratitude for the rescue of his niece, procures a pardon for Randall, and in the next act he appears, properly clothed, at the Hotel Albany, New York.

Here he is exposed to severe temptation. He has not yet expiated the bank robbery, and a detective named Doyle threatens that, unless Randall will play informer with respect to an old convict named Bill Avery, he (Doyle) will have him re-arrested for the Springfield crime. Randall refuses; and then Avery and another old pal of his called Red Joclyn arrive, and almost succeed in inducing him to return to a career of crime. But his love for Rose gives him strength to resist, and her father secures for him a post in a bank in Illinois.

Here we find him in the third act, after an interval of three years, in which he has risen to be cashier, having installed Red Joclyn, whom he has converted to honesty, as watchman. But Doyle, who has been on Randall's track, has discovered his place of refuge, and calls upon him at the bank. Randall, however, is prepared to deny his identity with the criminal Jimmy Valentine. He has collected a number of newspaper cuttings relating to the doings of a namesake of his during the last three years, and has induced Bill Avery, whose son-in-law is a photographer, to represent him, by a double negative, seated at a public banquet on the very date on which Jimmy Valentine left Sing-Sing. He has also managed to remove a certain distinctive scar on his right arm; and when Doyle arrives the detective is completely "bluffed" by Randall's coolness and readiness.

But in the end Doyle is not deceived. Rose's younger sister, Kitty, a charming child, is locked up by accident in the safe which stands in the cellar of the bank, and, to save her life, Randall consents to exercise his old sensitiveness of touch. After he has released little Kitty, he turns to find Doyle watching him with amusement; but the detective is so much affected by the love and grief of Rose Lane when she learns that Randall is to be again imprisoned, that he offers to forget the Springfield burglary, and thus leave Randall free to continue the practice of honesty and marry his employer's daughter.

LYRIC THEATRE.

Lessee and Manager—Mr. WILLIAM GREET.

ON MONDAY, APRIL 4TH, 1910, AT 8.15, AND EVERY EVENING AT 8.30,

THE RIVALS

A COMEDY BY SHERIDAN.

Captain Absolute	Mr. LEWIS WALLER
Sir Anthony Absolute	Mr. C. W. SOMERSET
Faulkland	Mr. CRONIN WILSON
Acres	Mr. ROBERT LORAINE
Sir Lucius O'Trigger	Mr. LEONARD BOYNE
Fag	Mr. HERBERT JARMAN
David	Mr. ALEC F. THOMPSON
Thomas	Mr. ROBERT BOLDER
Mrs. Malaprop	Miss LOTTIE VENNE
Lydia Languish	Miss KATE CUTLER
Julia	Miss DOROTHY DIX
Lucy	Miss BEATRICE FERRAR

The Action of the Play takes place at Bath.

Act I. ...	Scene 1	Whitehall Stairs—South Parade
	Scene 2	... Mrs. Malaprop's House
	Scene 3	Captain Absolute's Lodgings
Act II. ...	Scene 1	Whitehall Stairs—South Parade
	Scene 2	... Mrs. Malaprop's House
	Scene 3	... ... Acre's Lodgings
Act III. ...	Scene 1	... Mrs. Malaprop's House
	Scene 2	... ... A Street
	Scene 3	King's Mead Fields

There will be intervals of 10 minutes between the Acts.

Programme of Music.

OVERTURE	"Si j'etais Roi"	*Adam*
	AFTER ACT I.	
FANTASIA	"Monsieur Beaucaire"	*Rosse*
	AFTER ACT II	
THREE OLD ENGLISH DANCES ...	... ...	*Cowen*

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

MUSICAL DIRECTOR ... ... MR. LEONARD CHALK

STAGE MANAGER ... ... MR. B. CAMPLIN SMITH

The Costumes designed by Mr. T. HESLEWOOD,
and executed by Messrs. B. J. SIMMONS & Co., King Street, Covent Garden.

Scenery by R. C. McCLEERY. Wigs by CLARKSON. Furniture by J. S. LYON.

MATINEES WEDNESDAY AND SATURDAY AT 2.30.

PRICES OF ADMISSION: Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 8 (wet nights 15 minutes earlier). Commence at 8.30. Carriages at 11.

Matinee Doors open at 2.

Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER ... ... Mr. TOM PITT

Extract from the Rules issued by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The Rivals has so rarely been seen by the present generation that, to all intents and purposes, it is new to many playgoers. It was produced at Covent Garden Theatre on Jan. 17, 1775, withdrawn for alterations after two performances, put on again in ten days after revision, and acted with pronounced and prolonged success. Sheridan's play was a protest against the sentimental comedy which at that time was fashionable. In the prologue which he substituted for the original one on the tenth night of *The Rivals*, Sheridan, referring to the mask of Thalia in the proscenium of the theatre, said:—

"Look on her well—does she seem formed to teach?
Should you expect to hear this lady preach?
Is grey experience suited to her youth?
Do solemn sentiments become that mouth?
* * * * * * *
Must we displace her? and instead advance
The goddess of the woeful countenance—
The sentimental muse! Her emblems view,
The 'Pilgrim's Progress' and a sprig of rue!
View her—too chaste to look like flesh and blood—
Primely portrayed on emblematic wood!
There, fixed in usurpation should she stand,
She'll snatch the dagger from her sister's hand."

The racy animation of *The Rivals*, its high spirits, and its unflagging vivacity, appeal to audiences of all periods and all classes. The characters are alive, animated, and amusing. Sheridan was accused of many plagiarisms in connection with this work, but most of his borrowings are trivial, the conveyance of Mrs. Malaprop from his mother's unpublished "Journey to Bath" being excusable as keeping the "notion," at any rate, in the family.

"*The Rivals*," writes Mr. Walter Sichel, in his admirable life of the author, "is the sole play by Sheridan where the humour exceeds the wit, and on that account it is the more lovable. We laugh with his characters more than we smile at their sayings. The wit lacks the steely-brightness of *The School for Scandal*, and the humour has a modern turn. When Mrs. Malaprop illustrates her maxim that in matrimony 'tis safest to begin with a little aversion,' by 'I am sure I hated your poor dear uncle before marriage as if he had been a blackamoor,' we seem to catch the voice of Dickens. The short interlude where Fag mimics the spleen of his master and vents it on the footboy is humour Thackerayan. And when the uncle rages at his cool nephew with 'None of your passion, sir, none of your violence, if you please,' and tells him to 'get an atmosphere and a sun of his own,' we realise our distance from the Georgian drama."

The comedy was twice revived in the early nineties, was acted in 1797, and was included in the Drury Lane performances of September, 1816. A memorable revival of the piece was that given by the Bancrofts at the Haymarket on May 3, 1884, with Sir—then Mr.—A. W. Pinero as Sir Anthony Absolute, Mr. Alfred Bishop as Sir Lucius O'Trigger, Mr. Forbes-Robertson as Captain Absolute, Mr. Bancroft as Faulkland, Mr. Lionel Brough as Bob Acres, Mr. Charles Brookfield as David, Mrs. Stirling as Mrs. Malaprop, Mrs. Bernard Beere as Julia, Miss Calhoun as Lydia Languish, and Miss Julia Gwynne as Lucy. Strange to say, in spite of this superb cast, the play only ran for a few weeks.

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER : CHARLES FROHMAN

CHARLES FROHMAN PRESENTS

TRELAWNY OF THE "WELLS."

A COMEDIETTA IN FOUR ACTS.

BY

ARTHUR PINERO.

TUESDAY. 5th APRIL. 1910.

THE REPERTORY THEATRE

TO-NIGHT. TUESDAY. APRIL 5th. AT 8 O'CLOCK.

CHARLES FROHMAN PRESENTS

TRELAWNY OF THE "WELLS"

A Comedietta, in Four Acts, by ARTHUR PINERO.

THE PERSONS OF THE PLAY.

THEATRICAL FOLK.

JAMES TELFER	of the Bagnigge-Wells Theatre	SYDNEY VALENTINE
MRS. TELFER (Miss Violet Sylvester)		MARIE SAKER
AUGUSTUS COLPOYS		EDMUND GWENN
FERDINAND GADD		GERALD LAWRENCE
TOM WRENCH		DENNIS EADIE
AVONIA BUNN		HILDA TREVELYAN
ROSE TRELAWNY		IRENE VANBRUGH
IMOGEN PARROTT	(of the Royal Olympic Theatre)	FAY DAVIS
O'DWYER	(Prompter at the Pantheon Theatre)	WHITFORD KANE
MEMBERS OF THE COMPANY OF THE PANTHEON THEATRE		C. C. VERNON LEWIS CASSON EVA KILLICK MAIR VAUGHAN
HALL-KEEPER AT THE PANTHEON		R. O. RICHE

NON-THEATRICAL FOLK.

VICE-CHANCELLOR SIR WILLIAM GOWER, KT.		DION BOUCICAULT
MISS TRAFALGAR GOWER	(Sir William's Sister)	MAY WHITTY
ARTHUR GOWER	(his Grandchildren)	CHARLES MAUDE
CLARA DE FŒNIX	(his Grandchildren)	NELL CARTER
CAPTAIN DE FŒNIX	(Clara's Husband)	O. P. HEGGIE
MRS. MOSSOP		FLORENCE HAYDON
MR. ABLETT		E. W. GARDEN
CHARLES		AUBREY FITZGERALD
SARAH		MARY JERROLD

Act I. - Mr. and Mrs. Telfer's Lodgings at No. 2, Brydon Crescent, Clerkenwell. May.

Act II. - At Sir William Gower's, in Cavendish Square. June.

Act III. - Again in Brydon Crescent. December.

Act IV. - On the Stage of the Pantheon Theatre. A few days later.

PERIOD—Somewhere in the Early Sixties.

The Costumes designed by PERCY ANDERSON and made by L. & H. NATHAN.

NOTE.—BAGNIGGE-(locally pronounced Bagnidge) WELLS—formerly a popular mineral spring in Islington, London—is situated not far from the better remembered Sadler's-Wells. The Gardens of Bagnigge-Wells were at one time much resorted to; but, as a matter of fact, Bagnigge-Wells, unlike Sadler's-Wells, has never possessed a play-house. Sadler's-Well's Theatre, however—always familiarly known as the "Wells"—still exists. It was rebuilt in 1876-77.

Trelawny of the 'Wells' was first performed at the Court Theatre on Jan. 20, 1898, with Mr. Gerald Du Maurier as Ferdinand Gadd, Mr. Paul Arthur as Tom Wrench, Miss Pattie Browne as Avonia Bunn, Miss Irene Vanbrugh as Rose Trelawny, Mr. Richard Purdon as O'Dwyer, Mr. Dion Boucicault as Sir William Gower, Miss Isabel Bateman as Miss Trafalgar Gower, Mr. Sam Sothern as Captain de Fœnix, Miss Le Thiere as Miss Mossop, Mr. Fred Thorne as Mr. Ablett, Mr. Aubrey Fitzgerald as Charles, and Miss Polly Emery as Sarah. The plot is simple. A young actress, Rose Trelawny, is engaged to be married to a timid young man named Arthur Gower, grandson of Vice-Chancellor Sir William Gower, an elderly bully and domestic tyrant. She is asked to stay at the latter's house in Cavendish-square, where Arthur, who is Sir William's grandchild, Clara de Fœnix, and her husband, Captain de Fœnix, are sorely oppressed by Sir William's domination. Some of Rose's theatrical friends arrive, and she lets them into the house after the other inmates have retired. The noise which they make arouses Sir William, who appears in high dudgeon. Rose returns to her former surroundings, but she has tasted the sweets of respectability, she is in love, and her acting falls off. Sir William, who has, in his time, been a great admirer of Edmund Kean, visits Rose, and she shows him some relics of the great actor. He indulges in excited reminiscences; and finally agrees to finance the production of a play by an unsuccessful actor named Tom Wrench—an admitted sketch of the late Tom Robertson—and becomes reconciled to the idea of Rose marrying his grandson.

"An interesting correspondence has been going on between Mr. William Farren and Sir Arthur Pinero, apropos of *Trelawny of the Wells*. Mr. Farren has written:—After reading the article with the above title in to-day's paper, will you allow an actor of what you call "the old school of rodomontade" to assert that *Trelawny of the Wells* is distinctly not a true picture of London life on the stage in the Victorian sixties? The picture presents possibly a very funny view of the actor's calling, but its taste and tone may certainly be called into question when one remembers that the artist was himself at one time an actor. The other "true pictures of London life" may, or may not be equally distorted. I never had the honour of acquaintance with a Vice-Chancellor, and if the hectoring, bullying vulgar personage in *Trelawny of the Wells* is a "true picture," then the legal profession will scarcely feel gratified; but I had the acquaintance of actors of all ranks in the sixties, and the actor who scraped his boots on the chair rail, and who used the dinner napkin as a pocket-handkerchief was a personage whose vulgarities never would have been tolerated by Samuel Phelps, whose work at Sadler's Wells Theatre many still hold in honourable remembrance.

Sir Arthur Pinero writes in reply:—"In spite of his objection to *Trelawny of the Wells* as a picture of theatrical life in the early sixties, Mr. Farren instances two pieces of stage 'business' which he describes as vulgar and untrue. Perhaps Mr. Farren will allow me to inform him that these vulgarities neither appear in the book of the play nor were suggested by me at rehearsal. He must attribute their introduction to the 'taste and tone' of a member of his own calling, not to the author. And may I remind Mr. Farren that *Trelawny of the Wells* professes to deal with Sadler's Wells Theatre in its days of decay, and not as it was during Mr. Phelps's distinguished management; and that, moreover, the piece is designed to appeal to persons with some sense of humour?"

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER: CHARLES FROHMAN

CHARLES FROHMAN PRESENTS

PRUNELLA,

A PIERROT PLAY. IN THREE ACTS.

BY LAURENCE HOUSMAN & GRANVILLE BARKER.

The Music by JOSEPH MOORAT.

AND

THE TWELVE-POUND LOOK

A COMEDY. IN ONE ACT.

BY J. M. BARRIE.

WEDNESDAY. 13th APRIL. 1910.

THE REPERTORY THEATRE

TO-NIGHT. WEDNESDAY. APRIL 13th, AT 8.15.

CHARLES FROHMAN PRESENTS

PRUNELLA,

A Pierrot Play, in Three Acts, by
LAURENCE HOUSMAN and GRANVILLE BARKER.
The Music by JOSEPH MOORAT.
Produced by GRANVILLE BARKER.

PIERROT	CHARLES MAUDE
SCARAMEL	ARTHUR WHITBY
KENNEL	O. P. HEGGIE
CALLOW	HAROLD CHAPIN
MOUTH	FREDERICK LLOYD
HAWK	HUBERT HARBEN
DOLL	MARY JERROLD
TAWDRY	EVANGELINE HILLIARD
COQUETTE	NELL CARTER
ROMP	SYBIL THORNDIKE
PRIM	FLORENCE HAYDON
PRIVACY	PENELOPE WHEELER
PRUDE	AGNES HILL
QUEER	ADA MARIUS
QUAINT	MARY BARTON
FIRST GARDENER	WHITFORD KANE
SECOND GARDENER	LESLIE CARTER
THIRD GARDENER	E. W. GARDEN
BOY	DONALD CALTHROP
STATUE OF LOVE	LEWIS CASSON
PRUNELLA	DOROTHY MINTO
CONDUCTOR	THEODORE STIER

Scene - - - A Dutch Garden.

The Mummers' costumes designed by PAMELA COLMAN SMITH and made by LORNA BURN-MURDOCH.

AT 10.15.

THE TWELVE-POUND LOOK

A Comedy in One Act, by J. M. BARRIE.
Produced by DION BOUCICAULT.

SIR HARRY SIMS	EDMUND GWENN
LADY SIMS	MARY BARTON
KATE	LENA ASHWELL
TOMBES	CHARLES CALVERT

WYNDHAM'S THEATRE,

Proprietor — CHARING CROSS ROAD — Sir Charles Wyndham.

Sole Lessee and Manager ... . FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON

On THURSDAY, APRIL 14th, 1910, and Every Evening at 9 o'clock,

MR. CHARLES HAWTREY

And Company in a New Farcical Comedy, in Three Acts, entitled

THE NAKED TRUTH

By GEORGE PASTON & W. B. MAXWELL.

Bernard (Bunny) Darrell	Mr. CHARLES HAWTREY
James Darrell (*his Uncle*)	Mr. ARTHUR PLAYFAIR
Mr. Hayter	Mr. ERIC LEWIS
Teddie Lestrange	Mr. ERNEST THESIGER
Dr. Masters	Mr. LYLE
	(By kind permission of Mr. CHARLES FROHMAN)
Prosser	Mr. GEORGE BELLAMY
Mr. Sawyer	Mr. HOLLIDAY ATTLAY
Mr. Freeman	Mr. LIONEL WILLIAMS
Mrs. Darrell (*Bunny's Mother*)	Miss FRANCES WETHERALL
Mrs. Hayter	Miss MAUDE CRESSALL
Norah Creighton	Miss PHYLLIS EMBURY
Madame Favre	Miss VERA MAITLAND
Mrs. Duckett	Miss CLARE GREET
Hammond	Miss GWYNNE HERBERT

Act I. ... . The Drawing Room of the Darrells' House at Hampstead
Act II. ... The Board Room of the Syrian Cement Company in Queen Victoria Street
Act III. ... ... The Garden of the Darrells' House

Time ... The Present.

There is an Interval of one day between Acts I. and II., and one day between Acts II. and III.

THE PLAY PRODUCED BY Mr. CHARLES HAWTREY.

The First Act Scene and Furniture by Messrs. FRYERS, Ltd., 6 Henrietta Street, Cavendish Square.
The Second and Third Act Scenery by WALTER HANN, and Furniture by OETZMANN & Co., Ltd
Dresses by REVILLE & ROSSITER. Pianoforte by CHAPPELL & Co., Ltd. Wigs by CLARKSON.
Floral Decorations throughout the Theatre by the CIVIL SERVICE CO-OPERATIVE SOCIETY, Ltd., 28 Haymarket.

PRECEDED AT 8.15 BY

THE PARENTS' PROGRESS

By GEORGE PASTON.

Mr. Hoskins	Mr. H. LAURENT
Bert	Mr. HOLLIDAY ATTLAY
George Bunning	Mr. GUY H. ADDISON
Em	Miss MARY LESLIE
Miss Williams	Miss RUBY MILLER
Mrs. Hoskins	Miss CLARE GREET

Scene ... Parlour at the Hoskins' Villa, "Chatsworth," Balham. Time .. The Present.

The Pathéphone used in "The Parents' Progress" by Pathé Frères, 64 Regent Street.

FIRST MATINEE ON WEDNESDAY, APRIL 20th AT 3.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music —

1.	"March of the Giants" - - - - - -	*Hermann Finck*
2.	SELECTION - - - "Gran Via" - -	*Chueca y Valverde*
3.	VALSE - - - "The Balkan Princess" -	*Paul Rubens*
4.	"Danses Espagnole" - - - - - -	*Moskowski*
5.	ENTR'ACTE" - - - "The Butterfly" - -	*Bendix*

Musical Director ... . ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION :—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD.
Doors open at 7.45. Matinees 2.30. Commence at 8.15. Matinees 3.

Business Manager ... ... J. HERBERT JAY

The idea of persons naturally unveracious being forced by some magic spell to speak the truth has been frequently used on the stage, Sir W. S. Gilbert's *Palace of Truth* being a famous example. *The Naked Truth*, by George Paston and W. B. Maxwell, which was produced at Wyndham's Theatre on Thursday, is based on the supposition that a curious old ring can make anyone who wears it speak the whole truth. On whom is the obligation of veracity forced by the magic of the ring? On a suave, persuasive, plausible young man, named Bernard Darrell, otherwise "Bunny," the son of an adoring mother. Mrs. Darrell has devoted herself since her husband's death to the bringing up of her boy, and he is satisfactorily engaged to a nice young lady named Norah Creighton. He is conventionally agreeable, untruthful, and flattering. But "Bunny" has a weakness for flirtation, and has entangled himself with a certain Mrs. Hayter, the wife of an elderly and indifferent Oriental student. She turns up jealous and troublesome, and it is at this juncture that "Bunny's" Uncle James, who has made a fortune in India, gives "Bunny" the magic ring. With this upon his finger, the young man is compelled to speak the exact truth. He tells the directors of the Syrian Cement Company, of which he is secretary, exactly what a fraud the concern is, and there is a storm of indignation and abuse; he dictates honest replies to would-be investors, he reproves Mrs. Hayter for her immorality, he finds fault with his *ouncée's* features and his mother's false hair, and is bluntly rude to his rich uncle. Mrs. Hayter arrives in a state of excitement, and talks most compromisingly to "Bunny," while Norah is listening in the next room. "Bunny" would fain defend himself by prevarication, but, like George Washington, he cannot tell a lie, and "all the fat is in the fire." His servants leave on account of his remorseless truth-speaking, and poor "Bunny" is in despair. Fortunately Mr. Hayter, who is a student of Oriental literature, discovers the secret of the ring, and Norah, to make certain that there shall be no more inconvenient veracity, drops it into the garden well.

APOLLO THEATRE.

HENRY LOWENFELD - - - - - - SOLE PROPRIETOR.

TOM B. DAVIS - - - - - - - - - Sole Lessee and Manager.

SATURDAY, APRIL 23rd, 1910, AT 8.15,

MR. ALEX. HENDERSON'S PRODUCTION.

A New Musical Comedy in Two Acts,

THE ISLANDER

By Major MARSHALL. Music by PHILIP MICHAEL FARADAY.

Captain Alderson Jarrett	Mr SAM WALSH	Sir William Pickerton, K.C.I.E. ...	Mr LAURENCE CAIRD
Lieut. the Hon. D'Arcy Langton, D.S.O.	Mr FRED ALLANDALE	Mirza Makh Ali Khan (*Pasha*) ..	Mr NEIL KENYON
Lieut. Reginald Hume	Mr LAURENCE LEGGE	Hakim Sirdar (*High Treasurer and Commander-in-Chief*) ..	Mr REGINALD LAWRENCE
Midshipman Jackson Mauleverer ..	Master BOBBIE ANDREWS	Mahmoud (*Page to the Princess Haidee*) ..	Master P. HERON
Capt. Grant, R.M.L.I.	Mr WILFRED SEAGRAM	Boatswain	Mr CARYLL STORRS
Lieut. Maxwell	Mr PERCY CLARIDGE	Quartermaster	Mr MURRI MONCRIEFF
Lieut. Bailey	Mr OTTO ALEXANDER	Steward	Mr WILLIAM GUILBERT
Lieut. Fergusson	Mr MONTAGUE SYRETT	Kubardar (*the Spy*)	Mr HARRY DANBY
Lady Birkenhead (*a Globe Trotter*) ..	Miss ETHEL MORRISON	The Hon. Gwendoline Cholmondeley	Miss STEPHANIE STEPHENS
Wilhelmina .. (*her Daughters*) ..	Miss MARY DIBLEY	The Princess Haidee	Miss MABEL BURNEGE
Georgina .. (*her Daughters*) ..	Miss ELAINE INESCORT	Sister Katherine	Miss LESLEY EVERELL
Kitty Mclan .. (*an Orphan*) ..	Miss ELSIE SPAIN	Zeeba	Miss EDRIS COOMBS

Ladies of the Court:—Miss Isabel Lidster, Miss Vivian Carter, Miss Dahlia Gordon, Miss Rita Otway, Miss Lilian Cooper, Miss S. Bellew, Miss Hilda Harris.

Diplomatic Corps, Sailors, Marines, Guards, and Courtiers.

THE SOLO DANCE IN ACT II. BY Miss SYBIL WARREN.

The Orchestra will be Conducted by the Composer at this Performance.

The Solo on the Saxophone in the Intermezzo is played by Mr. J. PARK.

ACT I. .. .. On British Territory.

ACT II. .. Somewhere in the Persian Gulf. 51° 32′ North Latitude, 0° 5′ 12″ West Longitude.

The Play Produced by HARRY GRATTAN.

"A POT OF CAVIARE."

Tragedy, in One Act, by Arthur Conan Doyle, Produced at the Adelphi Theatre, on Tuesday, April 19.

PRECEDED AT 8 BY

A POT OF CAVIARE

(A Tragedy)

By ARTHUR CONAN DOYLE.

Professor Mercer	(*an Entomologist*) ...	Mr. MURRAY CARSON
Colonel Mannering	... ...	Mr. STRATTON RODNEY
James Ainslie	... (*of the Civil Service*) ...	Mr. CLAUDE KING
Mr. Patterson ...	... (*a Missionary*) ...	Mr. A. G. CRAIG
Father Pierre ...	(*a French Catholic Priest*)	Mr. A. CORNEY GRAIN
English Naval Officer ...	... ...	Mr. ARTHUR BURNE.
Ching ...	(*a Chinese Christian Servant*)	Mr. ARTHUR F. THORN
Mrs. Patterson	... ...	Miss HETTA BARTLETT
Jessie Patterson	... ...	Miss DOROTHEA DESMOND

TIME—Boxer Insurrection, 1900. SCENE—The Professor's Bungalow in the besieged European Quarter in Ichau, China.

NOTE.—BOTH PIECES WILL BE PLAYED AT EVERY PERFORMANCE.

PROGRAMME OF MUSIC.

Musical Director—BRIGATA BUCALOSSI.

PRELUDE	...	*Beethoven*
OVERTURE (Before Act I.) ... ... "Old English Melodies" ...	...	*Godfrey*
SELECTION (Before Act II.) ... ... "Songs ...	...	*Sir Henry Bishop*
MELODIES (Before Act III.) ... ... "Ye Olde English" ...	...	*Basquit*
AIRS (Before Act IV.) ... ... "Scottish" ...	...	*Myddleton*
MARCH ... ... "Selpio" ...	...	*Haydn*

MATINEES WEDNESDAY & SATURDAY AT 2.30

Acting Manager ... (for Mr. George Edwardes) ... Mr. CHARLTON MANN

Stage Manager ... ... Mr. W. W. KEENE

THE CHARGE FOR THIS PROGRAMME IS 6d

Sir Arthur Conan Doyle's play, which was put on at the Adelphi Theatre, on Tuesday, in front of *The House of Temperley*, touches on the very nice point how near to certain death and torture one should be before committing suicide or Insurescmurder. The time is that of the Boxer Insurrection of 1900, and the scene is the bungalow of Professor Mercer, an entomologist, in the besieged European quarter in Ichau, China. Gathered together in the bungalow, and waiting for rescue to arrive in the shape of an English regiment, are Colonel Mannering, James Ainslie (of the Civil Service), Mr. Patterson (a missionary) and his wife and daughter, Father Pierre (a French Catholic priest), and a Chinese Christian servant. A dying Chinaman, who has been brought in, asks to see the Colonel, and tells him that the promised relief cannot arrive before three days. As there is no hope of keeping back the Boxers for more than a few hours, the Europeans are obviously doomed to death by slow torture; so the Professor poisons a pot of caviare and induces them all to eat of it. One by one they fall into the sleep of death, the Professor succumbing the last; but before he is quite dead there is a noise of firing, and a detachment of English troops enter. "Don't eat any of the caviare," cries the Professor, and then dies.

the scene of the first act of *The Islander* is remarkably realistic and complete. Two long guns, which have an illusive appearance of solidity, protrude from an armoured fort, practicable ladders lead up to decks on which stand officers and look-out men, and the whole effect is most imposing. It appears that the mission of this magnificent ironclad is the annexation of a certain island in the Persian Gulf. But Sir William Pickerton, the local Commissioner, has lost the despatches which contained the instructions which were to direct the movements of the captain of the vessel, who consequeatly takes action on his own responsibility. A party of English ladies come on board, including Lady Birkenhead, a globe-trotter; Wilhelmina and Georgina, her daughters; and Kitty McIan, her ward.

Scarcely have these been shown over the ship when the approach is announced of Mirza Makh Ali Khan, the local Pasha, who, after receiving much diplomatic compliment, reveals himself as a canny Scotsman who has obtained the position of Pasha by marriage. Captain Jarrett explains the object of his mission, and the Pasha agrees to do a "deal" for the island, if the captain and his officers will come and dine with him on shore. In the course of this act there are frequent love-passages between Lieut. the Hon. D'Arcy Langton and Kitty, and Lieut. Reginald Hume and the Pasha's daughter, the Princess Haidee, an artless but beautiful Oriental.

The second act takes place in the beautiful gardens of the Pasha's Palace, where the ladies of the harem are singing, dancing, and reposing. It was the Pasha, it appears, who caused Sir William's papers to be purloined, and he is going to drive a hard bargain for his share of the spoil. In this he succeeds admirably, especially as the island has belonged to England all the time. He recognises in Kitty his daughter by his first wife, and she consequently becomes a Princess. The young people pair off prettily, and the merry musical comedy concludes.

QUEEN'S THEATRE

SHAFTESBURY AVENUE, W.

Mr. H. B. IRVING

On SATURDAY, APRIL 30th, 1910,

And Every Evening at 8.30.

SATURDAY MATINÉES at 2.30.

"LOUIS XI."

Adapted by Dion Boucicault, from the play by Casimir Delavigne.

Louis XI., King of France	Mr. H. B. IRVING
The Dauphin, afterwards Charles VIII.	Miss DORA BARTON
Duc de Nemours	Mr. EILLE NORWOOD
Philip de Comines	Mr. CHARLES ALLAN
Jacques Coitier, the King's Physician	Mr. TOM REYNOLDS
Tristan L'Ermite, Grand Provost ..	Mr. FRANK TYARS
Oliver le Dain	Mr. ARTHUR CURTIS
François de Paule	Mr. HENRY VIBART
Cardinal d'Alby	Mr. CHAS. A. SLAITE
Count de Dreux	Mr. STUART MUSGROVE
Monseigneur de Lude	.. Mr. H. ROBINSON
Count de Dunois	Mr. C. TREVOR ROPER
Montjoie, Herald of France ..	Mr. ALEX SCOTT-GATTY
Toison D'or, Herald of Burgundy ..	.. Mr A. SYNGE
Marcel	Mr. CLIFFORD BOWN
Richard	Mr. J. PATRIC CURWEN
Officer of the Royal Guard	Mr. W. H. GRAHAM
King's Attendant	Mr. ROLAND PERTUIS
Martha	Miss ROSINA FILIPPI
AND	
Marie de Comines	Miss DOROTHEA BAIRD

Burgundian Knights, Nobles, Royal Guard, Pages, Peasants, &c.

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Ltd
Managing Directors ... ... HENRY R. SMITH and FRED W. CARPENTER

Licensed by the Lord Chamberlain to Henry R. Smith, Lyceum Theatre, W.C.

Saturday, April 30, 1910, and every Evening at 8

MATINEE EVERY WEDNESDAY at 2.30

Revival of

THE PRINCE AND THE BEGGAR MAID

By WALTER HOWARD,

Author of
"HER LOVE AGAINST THE WORLD," "THE MIDNIGHT WEDDING," &c.

Characters.

Prince Olaf of Sylvania		Mr. GODFREY TEARLE
Hildred (his Brother, the reigning Prince)		Mr. ERIC MAYNE
Michael (his Brother)		Mr. HALLIWELL HOBBES
Capt. Hector	Commanding the Princess's Bodyguard	Mr. FREDERICK ROSS
Lieut. Karl Stromberg		Mr. HASTINGS LYNN
Col. Wellenberg	of the Sylvanian Army	Mr. S. MAJOR JONES
Capt. Karsburg		Mr. HERBERT LESTER
Capt. Schwartz		Mr. SIDNEY VAUTIER
Capt. Sudermann		Mr. HENRY POLLARD
Lieut. Welder		Mr. J. R. GILLESPIE
Lieut. Schultz		Mr. HENRY ARMSTRONG
The Bishop of Illyria		Mr. COWLEY WRIGHT
Nathan (a Dumb Servant)		Mr. ARTHUR POOLE
Viola (Capt. Hector's Sister)		Miss MAXINE HINTON
Camiola		Miss ETHEL PATRICK
Princess Monica of Illyria		Miss ANNIE SAKER

The play produced under the direction of the Author.

STRAND THEATRE.

(ALDWYCH.)

Manager - - - - - - - - - - AUSTEN HURGON

EVERY EVENING AT 8

A new Musical Play

In Two Acts, entitled

TWO MERRY MONARCHS

The Book by ARTHUR ANDERSON and GEORGE LEVY.
Lyrics by ARTHUR ANDERSON and HARTLEY CARRICK.
Music by ORLANDO MORGAN.

Rolandyl ...	*Postmaster-General and Assessor of Taxes*	"SMITH"
King Utops of Utopia	... ...	Mr. LENNOX PAWLE
King Paul of Esperanto	... ...	Mr. ROBERT WHYTE, Junr.
Helvanoise ...	... (*a Herald*)	... Mr. LESLIE STILES
Mandamus ...	(*Lord Chief Justice of Utopia*)	Mr. NEVILLE GEORGE
Head Flunkey ...	... (*at the Palace*)	... Mr. FRANCIS PATER
Princess Cynthia	(*adopted Daughter of King Paul*)	Miss DAISY LE HAY
Iris	(*Principal Lady-in-Waiting*)	Miss ALMA BARBER
Caroline... ...	... (*a Public Agitator*)	... Miss LILY MILLS
Dorothy...	*Ladies-in-Waiting to Princess Cynthia*	Miss AILEEN PEEL
Hermia ...		Miss ELLA DAINCOURT
Gretchen		Miss JOSSET LEGH
Jean ...		Miss JOAN ADAIR
Carmenita		Miss BETTY HEAPS
Celeste ...		Miss ADELINE WATERLOW

Prince Charmis (*Governor of Police*) AND **Mr. C. HAYDEN COFFIN**

Chorus of Populace, Flunkeys, Utopian Bodyguard, Wreath Bearers, Guests, etc.

STRAND THEATRE
30 4/1910
STALL
D 3
No.
To be

ACT I. ... COURTYARD OUTSIDE THE ROYAL PALACE AT ESPERANTO (*Alfred Terraine*)

ACT II. ... ANTEROOM TO THE BALLROOM AT THE PALACE (*McCleery*)

There will be an interval of 15 minutes between the Acts.

THE PLAY PRODUCED BY AUSTEN HURGON.

The Dresses designed by PERCY ANDERSON.

Ladies' Costumes in Act I. and the Gentlemen's in Acts I. and II. executed by Messrs. B. J. SIMMONS & Co., 7 & 8 King Street, Covent Garden.

The Ladies' Dresses in Act II. by Madame NETTLESHIP, 28 & 30 Wigmore Street.

Wigs by CLARKSON.

Properties by J. FRASER.

Musical Director	.. Mr. Leonard Hornsey
Stage Manager	.. Mr. Arthur Bailey
Business Manager	.. Mr. Kay Draco
Assistant Acting Manager ..	.. Mr. Bernard L. Braithwaite

MATINEES EVERY WEDNESDAY AT 2.15.

PRICES OF ADMISSION:

PRIVATE BOXES, £2 2s., £1 1s.
STALLS, First three Rows, 6s.; other Rows, 5s.
DRESS CIRCLE, First three Rows, 4s.; other Rows, 3s.
PIT STALLS, 3s.
UPPER CIRCLE, 2s. 6d.
All the above are bookable (Free of Charge).
PIT, 1s. 6d.; Early doors, 2s.
AMPHITHEATRE, 1s.; Early doors, 1s. 6d.
GALLERY, 6d.; Early doors, 9d.

THE QUEEN'S.

On Wednesday Afternoon, May 4, Revival of "HAMLET."

Claudius	MR. FRANK TYARS
Hamlet	MR. H. B. IRVING
Polonius	MR. CHARLES ALLAN
Laertes	MR. ARTHUR HOLMES-GORE
Horatio	MR. EILLE NORWOOD
Osric	MR. STUART MUSGROVE
Rosencrantz	MR. STANLEY HOWLETT
Guildenstern	MR. J. PATRIC CURWEN
Marcellus	MR. H. LAWRENCE LEYTON
Bernardo	MR. KING FORDHAM
Francisco	MR. ROLAND PERTUIS
Reynaldo	MR. W. GRAHAM
First Player	MR. FRANK COCHRANE
Second Player	MR. ALEX. SCOTT-GATTY
Priest	MR. H. R. COOKE
First Gravedigger	MR. TOM REYNOLDS
Second Gravedigger	MR. ARTHUR CURTIS
Ghost of Hamlet's Father	MR. HENRY VISART
Gertrude	MISS ESME BERINGER
Ophelia	MISS DOROTHEA BAIRD
Player Queen	MISS DORA BARTON

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER: CHARLES FROHMAN

CHARLES FROHMAN PRESENTS

HELENA'S PATH,

A COMEDY, IN THREE ACTS.

BY ANTHONY HOPE & COSMO GORDON LENNOX.

AND

THE TWELVE-POUND LOOK

A COMEDY, IN ONE ACT.

BY J. M. BARRIE.

TUESDAY, 3rd MAY, 1910.

THE REPERTORY THEATRE

TO-NIGHT, TUESDAY, MAY 3rd, AT 9.

CHARLES FROHMAN PRESENTS

HELENA'S PATH,

A Comedy in Three Acts, by

ANTHONY HOPE and COSMO GORDON LENNOX.

Produced by GRANVILLE BARKER.

Lord Lynborough	CHARLES BRYANT
Roger Wilbraham	CHARLES MAUDE
Leonard Stabb	ARTHUR WHITBY
Mr. Stillford	O. P. HEGGIE
Col. Wenman	FREDERICK LLOYD
John Goodenough	LESLIE CARTER
Mr. Peters	WHITFORD KANE
Green	C. E. VERNON
A Photographer	W. WILLIAMS
A Yokel	E. SIDNEY
Footman at Nab Grange	HAROLD CHAPIN
The Marchesa di San Servolo	IRENE VANBRUGH
Lady Norah Mountliffey	MARY JERROLD
Miss Gilletson	MARY BARTON

Acts I. and III. — The Boundary of the Nab Grange Estate.

Act II. — The Village Cricket-ground at Fillby.

Preceded at 8.30 by

THE TWELVE-POUND LOOK

A Comedy in One Act, by J. M. BARRIE.

Produced by DION BOUCICAULT.

Sir Harry Sims	EDMUND GWENN
Lady Sims	MARY BARTON
Kate	HILDA TREVELYAN
Tombes	CHARLES CALVERT

Helena's Path is a very pretty, bright, pleasant, vivacious, and agreeable entertainment of the stage. The story is slight, but it is not felt that it is too thin for the dialogue until near the conclusion, where a certain tendency to over-elaboration and an exaggeration of fantasy caused a feeling of strain, and on Tuesday drew some rude comments from persons in the gallery. It was, no doubt, a breach of good manners for a "god" to remark "and so say all of us!" at the end of the reading of a manifesto from one of the lovers to the other; but the authors had themselves partly to thank for the interruption. Up to that point the piece had been very favourably received, and if they can modify the "solemn-ridiculous" spirit which does undoubtedly pervade this part of the play, it will be even more certain to be repeated with success.

The Marchesa di San Servolo, a most gracious and fascinating lady, has bought the beautiful Nab Grange Estate, and we see her there with her solicitor, her companion, Miss Gilletson, her female friend, Lady Norah Mountliffey, and her military admirer, Colonel Wenman. But there is a crumpled leaf on her bed of roses. Through her garden runs a right of way, a footpath which has been used for years by the local population. The Marchesa determines to close it, barricades the gate with furze, has a large padlock affixed, and erects a notice-board stating that the garden is "Private." Her neighbour, Lord Lynborough, an adventurous "original," who has travelled in foreign parts, and is a lover of women, has been accustomed to use the path on his way to bathe, and he writes protesting against the Marchesa's high-handed proceedings. She replies in a hostile spirit, and the two parties, as her lawyer says, "join issue." Lord Lynborough has the padlock carefully removed, and sends it to the Marchesa by messenger. He then presents himself at the gate, and when Lady Norah tries to prevent his entrance by standing inside and refusing to move, he jumps over her head, and thus places himself in the garden. A stalwart retainer of the Marchesa's is ordered to arrest his progress; but his lordship throws him off his guard, pushes him down on the ground, and, having overcome all obstacles, goes calmly on his way to the bathing-place.

In the second act, on the village cricket-ground at Pillby, the parties continue their contest. Lord Lynborough, by insidious courtesy and by the temptations of a luxurious luncheon-tent, wins Miss Gilletson and the Colonel to his side, and the Marchesa, by her personal fascinations, detaches from their allegiance Lynborough's antiquarian chum, Leonard Stabb, and his secretary. Meanwhile, love has sprung up in the hearts of Lynborough and the Marchesa, neither of whom, however, will give in, though he certainly has right on his side. In the last act, he sends to her a mock-heroic document, in which he proposes to come and see her personally. When he arrives, he kneels at her feet, and finally, after *pourparlers*, takes her in his arms and kisses her.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

Lessee and Manager - - - - - CHARLES FROHMAN

TO-NIGHT (Thursday), MAY 5th, 1910, AT 8.30,

CHARLES FROHMAN & ARTHUR BOURCHIER

PRESENT

PARASITES

A Play in Four Acts

from "La Rabouilleuse" by EMILE FABRE, adapted by PAUL M. POTTER, which was founded on a story by Balzac.

Colonel Philippe Bridau	Mr. BOURCHIER
Jean Jacques Rouget	Mr. A. E. GEORGE
Commandant Max Gilet	Mr. NORMAN TREVOR
Joseph Bridau	Mr. ACTON BOND
Borniche	Mr. DRELINCOURT ODLUM
General Carpentier	Mr. BERTRAM FORSYTH
Captain Potel	Mr. FREDERIC SARGENT
Captain Renard	Mr. FRANK ATHERLEY
Commandant Mignonnet	Mr. GEORGE BEALBY
Ors' Anto	Mr. OSCAR ADYE
Kouski	Mr. DALLAS CAIRNS
Flora Brazier	Miss CONSTANCE COLLIER
Madame Bridau	Miss MARIE LINDEN
La Vedie	Miss ROSE DUPRE

The Action of the Play passes at Issoudun, near Bourges, in 1824.

Half-an-Hour is supposed to elapse between Acts I. and II., Twelve Hours between Acts II. and III., and Twelve Days between Acts III. and IV.

The Play Produced by GUSTAV von SEYFFERTITZ,
of the Empire Theatre, New York.

Miss CONSTANCE COLLIER's Dresses by LUCILE, LTD.
Uniforms by MORRIS ANGEL & SONS.

Programme of Music.

OVERTURE	"Coute d'Avril"	...	*Widor*
VALSE LENTE	"Songe d'ete"	...	*Brunet*
a ENTR'ACTE	"Bijou"	...	*Antreassian*
b. MARCH	"Le Regiment de Sembre et Meuse"	...	*Turlet*
SUITE	"La Feria"	...	*Lacome*

Organ and "Celesta" by MUSTEL & Co., 80 Wigmore Street, W.
Pianoforte by STEINWAY, Lower Seymour Street.

Musical Director — HAROLD ROBERTSON GRIMSTON.

MATINEE EVERY WEDNESDAY AT 2.30.

Acting Manager ... ... — **Mr. S. ARDEN GODFREY**
Stage Manager ... ... — **Mr. WILLIAM BURCHILL**

BOX OFFICE (Mr. CLARE) open 10 to 10. Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone: 8722 GERRARD.

Charles Frohman's General Manager .. .. — **W. LESTOCQ**
Business Manager ... ... — **OSCAR BARRETT, Junr.**

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

When a play has started by being a French philosophical satire, has been transformed into a Parisian dramatic success, and, finally, has become a rousing comedy with a predominant part for the principal performer, it is not necessary to catalogue it too carefully. We have simply to take it for what it is worth at present; and certainly Mr. Paul M. Potter's workmanlike adaptation of M. Emile Fabre's version of Balzac's *Ménage de Garçon* fulfilled all the functions of amusement up to the end of its third act. The infatuation of an old man for a pretty woman young enough to be his daughter is always effectively comic on the stage, and this is the leading motive of *Parasites*. Old Jean Jacques Rouget has taken to himself as mistress and housekeeper a handsome young peasant, Flora Brazier, and she has obtained complete command over him. The old man's avarice, however, is at war with his infatuation with Flora, and she has to work hard in order to get him even to consider the notion of making over to her his personal property. This once attained, Flora intends to run away to Paris with a good-looking young officer, Commandant Max Gilet, who frequents Rouget's house. When affairs are in this state, Madame Bridau, Rouget's sister, comes to Issondun and asks him to advance a sum of money to help her son, Colonel Phillppe Bridau, who is in prison awaiting his trial for an alleged conspiracy against the Government. On being refused, Madame Bridau reproaches her brother with his subjection to Flora, and alludes to the latter's intrigue with Gilet. Flora, however, asserts her influence on old Rouget, and by feminine wiles, furious protestations, and hysterics, makes him promise to have nothing to do with his relatives. The latter are entirely defeated, and Max and Flora are triumphant, when, at the end of the first act, Colonel Philippe Bridau, who has been acquitted on the charge of conspiracy, arrives on the scene. He is a Napoleonic swashbuckler, all vigour, audacity, aculeness, and bluster, and he demands to see his uncle.

It now becomes a duel of wits between Flora and Philippe, and the contest is very brisk and spirited. In order to soften Rouget, Flora, at the advice of Max, pretends to run away to Bourges, where Rougot's notary lives, so that the old man may follow her and be induced to make the desired arrangement as to his personal property. But she has reckoned without Philippe, who explains to his uncle the character and intentions of Flora, and informs him of her relations with Gilet. Philippe also extracts from Rouget information as to the extent to which his uncle's senile credulity has already gone, and obtains possession of a will leaving Flora everything. He meets every move of her's and Max's with a clever counter-stroke, and at the end of the second act remains master of the situation.

It is evident to Max that his audacious enemy must be "removed," and this Max proposes to do by a duel. Philippe has given out—quite falsely—that his sword-arm has grown weak, and Max thinks that if he can manage so that he shall be the insulted party, he may get the choice of weapons, and select swords

In the third act old Rouget has conceived a bitter hatred for Max, and implores Philippe to kill him, which Bridau is quite ready to do. Some of the exiled Napoleon's old officers are the guests of Rouget; and, as they are carousing, Bridau enters, and is introduced. He is warmly received as a martyr to the cause; but Max, at the first opportunity, picks a quarrel with him. Philippe is quite ready to take offence, and insults Gilet unmistakably. A duel is arranged, Max having the choice of weapons. Flora, who fears for her lover, tries all her tricks to soften and delude Philippe, who lets her exercise her most seductive fascinations, and then laughs at her.

The last act strikes a weak and unexpected note. Flora, whose hatred for Philippe is now intense, encourages Max's faithful servant Ors' Anto to assassinate Bridau as he is approaching in a fog. A shot is heard, and Philippe enters, making the dry remark that "there is a man outside who requires attention." And then he turns Flora out of doors, and sits down to dinner with his uncle and his mother.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

SATURDAY, MAY 7, 1910.

KING EDWARD VII.

With grief inexpressible the nation will learn to-day of the terrible blow that has fallen upon it. Our beloved King has passed away, and sleeps with the mighty dead. In the words of the Highland coronach, he is gone "like a summer-dried fountain, when our need is the sorest." So swiftly, so suddenly has the hand of Death descended that his people will read the tragic news to-day before they even knew that his precious life was in danger.

KING GEORGE & THEATRES.

REOPENING TO-MORROW AT HIS MAJESTY'S REQUEST.

King George, with a gracious and thoughtful consideration for the interests of the theatrical profession, informed the managers of the London theatres yesterday that it was his wish that the theatres should be opened except on the day of King Edward's funeral. The communication, which was sent to Sir Herbert Tree and Mr. George Alexander, was addressed from the Lord Chamberlain's office, St. James's Palace, and was as follows:

The Lord Chamberlain has received the King's orders to the effect that in view of the number of people who would be thrown out of employment by a prolonged closing of the theatres his Majesty wishes that the theatres should be opened, except on the day of his late Majesty's funeral.

A meeting of managers was called, and in their reply to the Lord Chamberlain they stated:

"We need hardly say how deeply this gracious and thoughtful act of his Majesty is appreciated by the London managers and by all the theatres throughout the country. We desire to assure your lordship that the managers as a body intended as a voluntary act of loyalty to close their theatres until after the funeral of our late beloved Sovereign.

"May we ask you to convey to his Majesty our deep appreciation of his kind consideration? The West End theatres will re-open from next Wednesday."

By reason of many actors and others directly interested in plays that were running last week having gone out of London all the theatres cannot be reopened to-morrow, but with the exception of the Adelphi, the Playhouse, and perhaps one or two others, business will generally be resumed on that day. The Lyceum and Aldwych Theatres will reopen to-night, and the Crystal Palace will also reopen to-day. The Beecham Opera Comique season at His Majesty's Theatre, which on Saturday had to be suddenly postponed until further notice, will be inaugurated on Thursday evening.

Sir Herbert Tree, who had abandoned all intention of appearing at Dublin until after the funeral of King Edward, leaves for the Irish capital with his company to-day.

Another result of the thoughtful action of King George is that the restaurants generally will resume the employment of their musicians, and give work to many hundreds of men thrown temporarily out of work.

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER: CHARLES FROHMAN

CHARLES FROHMAN PRESENTS

CHAINS,

A PLAY. IN FOUR ACTS.

BY

ELIZABETH BAKER.

TUESDAY. 17th MAY. 1910.

THE REPERTORY THEATRE

TO-NIGHT. TUESDAY. MAY 17th, AT 8.30.

CHARLES FROHMAN PRESENTS

CHAINS,

A Play, in Four Acts, by ELIZABETH BAKER.

Produced by DION BOUCICAULT.

CHARLIE WILSON	DENNIS EADIE
FRED TENNANT	FREDERICK LLOYD
MORTON LESLIE	ARTHUR WHITBY
PERCY MASSEY	DONALD CALTHROP
ALFRED MASSEY	EDMUND GWENN
WALTER FOSTER	HUBERT HARBEN
FENWICK	LEWIS CASSON
LILY WILSON	HILDA TREVELYAN
MAGGIE MASSEY	SYBIL THORNDIKE
MRS. MASSEY	FLORENCE HAYDON
SYBIL FROST	DOROTHY MINTO

Acts I., II. and IV. Charlie Wilson's House, 55, Acacia Avenue, Hammersmith.

Act III. - - - Alfred Massey's House, Chiswick.

The favourable notice which we printed of the original performance of Miss Elizabeth Baker's piece after its production by the Play Actors at the Comedy Theatre on April 18 last year was fully justified by the reception which was given to *Chains* at the Duke of York's in connection with Mr. Frohman's Repertory Theatre on Tuesday. Miss Baker has chosen for study the lower middle class, the class of the clerk and the small tradesman, which she treats in soberly realistic fashion, embellished with delightful humour, and represents without caricature. Such plays are not too popular with the general public, who prefer the idealised picture presented by less conscientious artists than Miss Baker, whose truth of treatment is uncompromising. The characters are capitally drawn, and the dialogue, dealing as much of it does, with the little things that are great to little men, is faithfully studied from the real conversation of the class. The slight story is decidedly interesting; and so truly are the characters drawn, so sharply do they appeal to us as real and living individuals, that we follow with interest the humble hopes and projects of the *dramatis personæ*, and are distressed when the first turn out to be baseless, and the latter are found to be futile. As is the fashion nowadays, *Chains* ends on a note of depression, the doctrine of renunciation being strongly preached when the hero, who has stuff in him that might lead to success in the Colonies, consents to remain a drudge at the entreaty of his wife and the prospect of a "babe unborn."

The action opens in the sitting-room of a lower middle-class family, consisting of Charlie Wilson, a City clerk, his wife Lily, and a lodger, Fred Tennant, also a clerk. The "atmosphere" of Acacia-avenue, Hammersmith, is cleverly created, the dialogue being always soberly realistic. Excitement is soon created by the announcement on the part of the lodger that he is weary of office drudgery, and has resigned his berth in the City in order to go to Australia. There is a good deal of discussion *pro* and *con* Tennant's proposed step; and Wilson, whose salary has been reduced owing to the lessened profits of the firm by which he is engaged, is almost convinced of the wisdom of Tennant's proposed course, and thinks of accompanying him.

A character who has a serious amount of influence on the play is Wilson's father-in-law, Alfred Massey, a plumber. He is a somewhat cynical philosopher, who does his plumbing doggedly, and sleeps away Sunday on a sofa. He is the father of Lily, and he cannot comprehend why anyone should throw up a safe berth and exchange a certainty for an uncertainty. Another opponent of any adventurous action on Charlie's part is his wife. When she learns that he proposes to go out to Australia alone, she fancies that he is tired of her, and tells her relations and friends so. His father-in-law and his mother-in-law are both against his emigrating; but Charlie has a sympathiser in his sister-in-law, Maggie Massey, a restless, revoltant girl, who promises to look after her sister till he returns, or until he is in a position to send for her to come out to him. So Charlie determines to get away secretly, and tells Tennant he will meet him at Southampton. But Lily has a last card to play. She informs Charlie that she is to be a mother; and, vanquished by this information, he resigns himself to his fate and to life-long clerkdom.

GARRICK THEATRE

CHARING CROSS ROAD. W.C.

Lessees and Managers ... Mr. ARTHUR BOURCHIER and Mr. HERBERT SLEATH

Licensed by the Lord Chamberlain to Mr. HERBERT SLEATH, Dormy Cottage, Woking.

FRIDAY, MAY 13TH, AT 8.30,

Miss GERTRUDE ELLIOTT

(LIEBLER & CO., MANAGERS)

IN A NEW PLAY

. . THE . .

DAWN OF A TO-MORROW

By FRANCES HODGSON BURNETT.

Sir Oliver Holt	Mr. HERBERT WARING
Mr. Oliver Holt	Mr. JAMESON LEE FINNEY
Sir Bowling Burford	Mr. J. H. BARNES
Dr. Heath	Mr. JAMES HEARN
Dr. Satterley	Mr. JAMES GELDARD
Lord Tommy Dartmore	Mr. PHILIP LESLIE
Dandy	Mr. HENRY AINLEY
The Thief	Mr. J. PARISH ROBERTSON
Barney	Mr. FRANK BERTRAM .
Jem	Mr. JOHN TRESAHAR
The Bat..	Mr. GREIGHTON HALE
The Kid	Master GEORGE HUGHES
Bedell	Mr. ERNEST C. JOY
Powell	Mr. SAM PEARCE
Inspector Barnes	Mr. CHARLES WEIR
Policeman	Mr. EDWARD CHESTER
Butler	Mr. CHARLES KING
Bet	Miss ADA DWYER
Polly	Miss JANE COMFORT
Feathers	Miss MARIE BOYD
Mimi	Miss MAUDE BUCHANAN
Suzanne	Miss MAGDALEINE COTTA
Manette	Miss VIOLET CRAGIE
Madge Delorme	Miss PORTIA KNIGHT
AND	
"Glad"	Miss GERTRUDE ELLIOTT

Act I. ..	Scene 1	Library at Sir Oliver Holt's.	Early Evening
	Scene 2	Apple Blossom Court, East End.	Later

There will be an interval of two minutes between Scenes 1 and 2 in Act I.

Act II. ..	.. "Glad's" Garret in a house in Apple Blossom Court.	Night
Act III.	Mr. Oliver Holt's Chambers.	Dawn

The Play staged by Mr. HUGH FORD.

Scenery by HEMSLEY, HANN, and SCHMITZ.

Programme of Music.

The Orchestra, under the direction of Mr. HERBERT FOX, will play the following Selections:—

OVERTURE	"Lysistrata"	*Lincke*
BETWEEN ACTS I. & II. ...	"Masque Music"	*German*
BETWEEN ACTS II. & III. ...	"Petite Suite"	*Borowski*

MATINEES WEDNESDAY AND SATURDAY AT 2.30.

EXTRA MATINEE WHIT MONDAY AT 2.30.

The Box Office (Mr. A. R. BRITTEN) is open daily from 10 to 10.

Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.

Dress Circle, 6s. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Telephone 9513 Gerrard.

GENERAL MANAGER (for Mr. Arthur Bourchier and Mr. Herbert Sleath) Mr. ARTHUR BERTRAM

ACTING MANAGER ... ... } for Liebler & Co., Ltd. { Mr. A. PENLEY

STAGE MANAGER ... ... } for Liebler & Co., Ltd. { Mr. ERNEST C. JOY

It opens in the library in the house of a rich man named Sir Oliver Holt, who, broken down with nerves and insomnia, given up by the doctors, and tired of life, is determined to commit suicide. He gives out that he is going to Paris, but purchases an old suit of workman's clothes, and starts for the East End, where, in disguise, he intends to put an end to himself in some wretched garret. The only person whom Sir Oliver has depending on him is his nephew, Mr. Oliver Holt, a mean, heartless reprobate, who has succeeded in concealing his vices from his rich relative.

In the second scene of the act we see, through a fog darkly, Apple Blossom-court, a criminal colony in the East End. Gradually the fog clears away, and the local population appears. It seems that three recent inhabitants of the court have engaged in a burglary, which has ended in a murder, and that two of them have been arrested. The third, Dandy, is in hiding somewhere in the vicinity. Sir Oliver enters in disguise, and comes in contact with a strange, original girl, "Glad," who, despite the temptations of Apple Blossom-court, has preserved her reputation, both for virtue and honesty. "Glad's" nature is essentially optimistic. She believes in the efficacy of prayer, and her vitality and cheerfulness have an excellent effect on Sir Oliver, drawing his mind away from his own troubles. In the end he becomes deeply interested in the girl and in the people in the court.

In the second act we find Dandy seeking refuge in "Glad's" garret. He really had no part in the burglary, having fallen behind his comrades and abandoned the enterprise; but they, in revenge, swore that he was with them, and Dandy is in danger of the death penalty. The only person who can prove an alibi for him is Mr. Oliver Holt, who met him on the night of the murder at the very time when it was being committed. "Glad" conceals Dandy in a cupboard under the roof, and he manages to get down to the basement and hide before the garret is searched by the police.

And now "Glad" determines to put her faith in prayer to the test. She will go to Mr. Oliver, and will ask him to come forward and prove an alibi for Dandy, though it is unlikely that he will do so, as he wants "Glad" for himself, and would be willing to see his rival out of the way. She goes to his chambers, and asks him to come forward and save Dandy. Holt refuses, but eventually promises to prove the *alibi* if "Glad" will become his mistress. She agrees to do so if nothing happens in answer to a prayer which she makes for help. Oliver threatens her with violence, but she rings up the police on the telephone, and Sir Oliver's arrival on the scene alters the situation entirely. Oliver swears to the *alibi*, Dandy promises to lead an honest life in future, and Sir Oliver is entirely cured by his experience and adventures.

TERRY'S THEATRE.

Sole Proprietor . . . . . Mr. EDWARD TERRY.

Under the Management of Mr. GILBERT PORTEOUS.

May 21

EVERY EVENING AT 8.15

DAME NATURE

A New Play in Four Acts,

Adapted from HENRY BATAILLE'S "La Femme Nue"

By FREDERICK FENN.

Robert Bertram	Mr. ERNEST LEICESTER
The Prince de Chabran	Mr. NORMAN FORBES
James Ridgeway	Mr. FRANK COOPER
Paul Garford	Mr. J. D. BEVERIDGE
Henry Greville	Mr. F. KINSEY PEILE
Chaillard	Mr. CHARLES HAMPDEN
Arnheim	Mr. CHARLES DODSWORTH
Rivett	Mr. RICHARD HATTERAS
Certin	Mr. KEITH J. SHEPERD
Ernest Taubman	Mr. H. ASHETON TONGE
Sadler	Mr. BERTRAM STEER
Taylor	Mr. RICHARD CARFAX
Roussell	Mr. J. A. BENTHAM
Johnson	Mr. JOHN CASTLE
Harvey	Mr. EDMOND BREON
Princess de Chabran	Miss LILIAN BRAITHWAITE
Mimi	Miss MINNIE TERRY
Emma	Miss VERITA VIVIEN
Madame Certin	Miss FLORENCE NELSON
Madame Moulzi	Miss WINIFRED HARRIS
Isadora Lorenz	Miss MABEL HUNT
Suzon Cassagne	Miss PAMELA GAYTHORNE
Mrs. Garford	Miss AGNES HEWITT
AND	
Lolette	Miss ETHEL IRVING

Artistes and Guests: Miss IVY WILLIAMS; Messrs. HAROLD HOLLAND, A. JONES, CHARLES TERRIC, VALENTINE PENNA, DAVID DARRELL, SIDNEY BUCKLAND.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

TO-NIGHT AT 9 O'CLOCK,

CHARLES FROHMAN & ARTHUR BOURCHIER

PRESENT

PARASITES

PRECEDED AT 8.30 BY

A MIDNIGHT MEETING

A Comedietta by CUTHBERT MORLEY.

Cecily	.. Miss ENID SASS
Kate	.. Miss JEAN HARKNESS
A Burglar	.. Mr. GEORGE BEALBY

The Scene occurs in a Bedroom of a country house near London.

"A MIDNIGHT MEETING."

Comedietta, by Cuthbert Morley, Produced at the Globe Theatre, on Saturday, May 21.

Cecily .....MISS ENID SASS
Kate .....MISS JEAN HARKNESS
A Burglar .....MR. GEORGE BEALBY

The story of a burglar's complete seriousness is generally set out in three acts; it is in the one-act pieces in which his reserve is thrown aside, and he becomes either the cynic, the pessimist, or the humorist. He is all three in Cuthbert Morley's little play produced on Saturday evening in front of *Parasites* at the Globe. Cecily and Kate are chatting in the former's bedroom before retiring for the night. Cecily is a leader of the Suffragist movement, and will speak on the morrow at the Caxton Hall. There is nothing angular or unattractive about her; but nevertheless she poses as a strong-minded female, and has wagered a new hat with a male friend that she would not faint at the sight of a burglar. During the conversation she toys with an unloaded revolver, frightening her friend, but unconsciously giving the cue to a burglar concealed behind the curtains of the French windows. Kate having said good-night, Cecily goes off to sleep while reading a speech antagonistic to the Votes for Women movement—a speech that she hopes to answer triumphantly in her speech on the morrow. A noise made by the cracksman awakens her, and she finds herself in darkness with the door locked and the key gone. At once concluding that a practical joke has been played upon her, she calls upon her male friend to come out of his hiding place. But she discovers her mistake when the brutal countenance of the burglar faces her revolver quite calmly and tells her it is not loaded. He appropriates the contents of her jewel case, her friend's diamond ring, her bracelets, and detaches a necklet by force. He considers himself an expert in jewels with advanced political views, and is quite a lady's man. Cecily behaves very pluckily, but when the burglar leaves her, after giving expression to his enjoyment of a very pleasant evening, she faints. On her recovery the thief has got clear away with the swag, and Cecily runs in terror from the room, calling her friend.

ROYAL ADELPHI THEATRE
23 May, 1910
Orch. Stall
No. B 5
THIS PORTION TO BE RETAINED
MORNING

Monday, May 23rd, at 2.30 p.m. (and Monday and Friday Matinees until further notice) :

"FIRES OF FATE"

BY

ARTHUR CONAN DOYLE

Colonel Cyril Egerton, D.S.O., 53rd Bengal Lancers ...	Mr. BEN WEBSTER
The Rev. Samuel Roden, Minister of Clayview Congregational Church, Hackney	Mr. J. D. BEVERIDGE
James Roden, M.D., F.R.C.S. ...	Mr. BASSETT ROE
Mr. Thomas Belmont, of Dublin...	Mr. ARTHUR BURNE
Mr. Cecil Brown, of London ...	Mr. SPENCER TREVOR
Mr. Brodie, of Edinburgh ...	Mr. ALEC. F. THOMPSON
Mons. Octave Fardet, of Paris ...	Mr. MICHAEL SHERBROOKE
Rudkin, Dr. Roden's Butler ...	Mr. CHARLES COMBE
Abdulla, a Dragoman	Mr. A. S. HOMEWOOD
Captain Jack Archer, Bimbashi, Egyptian Camel Corps ...	Mr. CHARLES MAUDE
Sidi Mohamed, a Dervish Spy ...	Mr. W. CRONIN WILSON
Ali Wad Ibrahim, an Arab Chief...	Mr. FRANK WOOLFE
Abdurrahman do. ...	Mr. S. J. WARMINGTON
A Dervish	Mr. A. CATON WOODVILLE
Mrs. Belmont	Miss DOROTHEA DESMOND
Miss Adams } of Massachu-	Miss AGNES THOMAS
Miss Sadie Adams } setts, U.S.A.	Miss RUTH BOWER

Soudanese Soldiers, Negroes, Arabs, etc.

Time ... ... The Winter of 1894

Act I. ... ... *Dr. Roden's Consulting Room*
Act II. ... ... *A Tourist Steamer on the Nile*
Act III. ... ... *The Abousir Rock*
Act IV. ... ... *The Oasis of Abouteh*

The curtain will be lowered for 30 seconds during Act IV. to mark lapse of time

There will be Intervals of 10 minutes between the Acts

QUEEN'S THEATRE

SHAFTESBURY AVENUE, W.

Mr. H. B. IRVING

On SATURDAY, MAY 28th, 1910

And Every Evening at 8.30

MATINÉES: Wednesdays and Saturdays at 2.30

Will be acted (by arrangement with Mr. George Alexander)

"JUDGE NOT—"

A Play in Two Acts, from the French of GEORGES HENRIOT.

Translated by P. G. DUCHESNE.

The Examining Magistrate	Mr. H. B. IRVING
The Attorney General	Mr. CHARLES ALLAN
The Counsel for the Defence	Mr. HENRY VIBART
The Doctor	Mr. FRANK TYARS
The Magistrate's Clerk	Mr. J. PATRIC CURWEN
The Prisoner	Mr. EILLE NORWOOD
The Prisoner's Wife	Miss EDYTH OLIVE

Scene:

A Magistrate's Private Room in a French Provincial Town.

Time: The Present.

An Interval of One Day is supposed to elapse between the Acts.

(There will be an actual interval of five minutes only, during which time it is requested that the audience will remain seated).

FOLLOWED BY

ROBERT MACAIRE

A Drama in Two Acts (Fechter's Version).

Robert Macaire	Mr. H. B. IRVING
Jacques Strop	Mr. TOM REYNOLDS
Germeuil	Mr. CHARLES ALLAN
Dumont	Mr. HENRY VIBART
Charles	Mr. ALEX. SCOTT-GATTY
Pierre	Mr. ARTHUR CURTIS
Serjeant Loupy	Mr. FRANK TYARS
Louis	Mr. J. PATRIC CURWEN
François	Mr. ROLAND PERTUIS
Gendarmes	Messrs. A. GRENFELL and W. H. GRAHAM
Marie	Miss ESMÉ BERINGER
Adele	Miss GLADYS BAIRD

Act I., Scene: The Exterior of a Roadside Inn.
Act II., Scene: The Interior of the Inn.

The Dance arranged by M. EDOUARD ESPINOSA.

Dancers: Misses Irene Browne, E. Sinclair, and E. Videau; Messrs Musgrove, Roper, and Robinson.

Scenery by G. SACKMANN.

Overture	"Hebrides"	*Mendelssohn*
Ballet Music	Selected	
Overture	"Robert Macaire"	*J. Meredith Ball*
Selection	"Gypsy Suite"	*E. German*

Musical Director, Mr. J. MEREDITH BALL

PRICES OF ADMISSION:—Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Dress Circle, 5s.; Upper Circle, 4s. and 3s.; Pit, 2s. 6d.; Gallery, 1s; Private Boxes, One to Three Guineas.

Box Office (Mr. J. W. SHEPPARD) Now Open. Telephone: Gerrard 9437 (two lines).

Acting Manager and Treasurer	Mr. J. B. GLOVER
Stage Manager	Mr. TOM REYNOLDS
Assistant Stage Manager	Mr. H. RAE COOK

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

GENERAL MANAGER — Mr. AUSTIN BRERETON

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Saturday, May 28th, 1910, and every Evening at 8.

MATINEE EVERY WEDNESDAY at 2-30.

MR. MARTIN HARVEY'S PRODUCTION OF

SHAKESPEARE'S

RICHARD III.

Characters.

King Edward IV.	Mr. ERIC MAYNE
Edward, Prince of Wales	Miss BRENDA GIBSON
Richard, Duke of York	Miss ETHEL PATRICK
George, Duke of Clarence	Mr. OWEN ROUGHWOOD
Richard, Duke of Gloucester (afterwards King Richard III.)	Mr. MARTIN HARVEY
The Duke of Buckingham	Mr. CHARLES GLENNEY
The Duke of Norfolk...	Mr. C. GEORGE
Earl Rivers	Mr. E. J. FRASER
Lord Stanley	Mr. S. MAJOR JONES
Henry, Earl of Richmond	Mr. PHILIP NEWLAND
Lord Hastings	Mr. FREDERICK ROSS
Marquis of Dorset	Mr. LEONARD CRASKE
Lord Grey	Mr. DAVID BAIN
Lord Lovel	Mr. S. MCCARTHY
Sir William Brandon	Mr. D. HOLM
Sir William Catesby	Mr. ALFRED MANSFIELD
Sir Richard Ratcliffe	Mr. EDWARD COMBERMERE
Lord Mayor of London	Mr. DENHOLM MUIR
Sir James Tyrrel	Mr. B. A. PITTAR
The Bishop of Ely	Mr. A. WILSON
Sir James Blount	Mr. F. PERCY
Sir Robert Brackenbury	Mr. H. GRAVES
1st Murderer	Mr. GEORGE COOKE
2nd Murderer	Mr. PERCY FOSTER
1st Messenger	Mr. PAUL BARRY
2nd Messenger...	Mr. A. B. MCKAY
3rd Messenger...	Mr. C. LEONARD
Queen Margaret	Miss MARY RORKE
Queen Elizabeth	Miss SYBIL WALSH
Duchess of York	Mrs. A. B. CROSS
Page to Richard	Miss BESSIE ELDER
Lady Anne	Miss N. DE SILVA

Synopsis of Scenery.

Act 1—An Open Place Outside the Tower -	*William Telbin*
Act 2, Scene 1—A Room in the Palace -	*George Dodson*
Scene 2—A Dungeon in the Tower -	*William Telbin*
Scene 3—Another Room in the Palace	*George Dodson*
Scene 4—An Open Place Outside the Tower - - - -	*William Telbin*
Act 3, Scene 1—A Chamber in the Tower -	*George Dodson*
Scene 2—Baynard's Castle - -	*George Dodson*
Act 4, Scene 1—Before the Tower - -	*George Dodson*
Scene 2—The Throne Room in the Palace	*George Dodson*
Scene 3—Another Room in the Palace	*George Dodson*
Scene 4—Outside the Palace - -	*George Dodson*
Act 5, Scene 1—Bosworth Field - - -	*George Dodson*
Scene 2—Outside Richmond's Tent -	*George Dodson*
Scene 3—Richard's Tent at Bosworth Field	*George Dodson*
Scene 4—Outside Richmond's Tent -	*George Dodson*
Scene 5—Richard's Tent at Bosworth Field	*George Dodson*
Scene 6—Bosworth Field - - -	*George Dodson*

The Dresses designed and executed by Miss D. CARLETON SMYTH.
The Fighting arranged by ALFRED MANSFIELD.
The Heraldry under the supervision of the Rev. E. E. DORLING.
The Overture and Incidental Music by WILLIAM HUDSON, who will conduct on the first night.

The Orchestra, under the direction of H. SULLIVAN BROOKE, will play selections during the intervals, as per list overleaf.

Acting Manager (for Popular Playhouses, Ltd.) - Mr. W. F. CROWE.

Business Manager - - - - Mr. FRANK B. O'NEILL.
Stage Director: Mr. JOHN KURKAMP. For Mr. MARTIN HARVEY
Assistant Stage Manager: Mr. DAVID BAIN.

Box Office (EDWARD HACKETT) open Daily 10 to 10. Tels. 7617, 7618 & 7619 Gerrard.
Stalls, 5s. & 3s.; Dress Circle, 4s. & 2s. 6d. (Reserved); Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Playwrights across the Channel have before dealt very effectively with French methods of administering justice, and one remembers the strong little tragedy taken from *La Robe Rouge*, and presented by Mr. Arthur Bourchier and Miss Violet Vanbrugh at the Garrick a few years since. Even more powerful in the thrilling denouement is the version by Mr. Duchesne of Georges Henriot's piece *L'Enquête*, entitled *Judge Not* — which was produced by Mr. Henry B. Irving at the Queen's on Saturday evening, before a deeply interested audience. The scene of the play is the room of an examining magistrate. A particularly brutal murder has been committed. A highly respected and popular judge has been done to death, and the ferocity of the attack has been such that the body is covered with bruises caused by some blunt instrument, such as a loaded stick or a life-preserver. It cannot have been the work of a prowling Apache, for the watch and chain of the victim have been found upon him. The judge and examining magistrate had been both guests at a dinner party on that fatal evening, and strange to relate, the victim's companion on the walk home was the very man now conducting the criminal investigation. He had left the judge at the corner of the Rue Victor Hugo, and was horror-struck to read the announcement of his violent death in the next morning's papers. In the search of the murdered man's house, among the contents of a bureau is discovered a bundle of letters from a Madame Moreau—letters clearly establishing a liaison between her and the deceased. The examining magistrate, on this documentary evidence, comes to the conclusion that revenge has been the motive of the crime, and obsessed with this idea, he conducts a ruthless cross-examination of the unhappy Moreau, a passionately jealous man, solely with the view of forcing him to confess. Madame Moreau is then persecuted with questions; but she does not help the theory of the judge when she indignantly asserts that her husband never knew anything of her guilt, and, therefore, had no motive whatever for the crime which the torturing questioner is only too anxious to bring home to him.

In the second act a different complexion is put upon the whole matter by a skilful counsel for the defence of Moreau, who is now a prisoner. He makes it pretty clear that the judge was murdered *before* his companion on that fatal night—i.e., the examining magistrate—had left him, and the tables are turned when the magistrate's stick, with its formidable silver knob, is examined, and found to be dented. A doctor then takes up the examination, and, by a series of questions, elicits the awful truth that the magistrate is subject to fits of epilepsy. He cannot recall the actual parting from the murdered man, nor the words he addressed to him at their leave-taking. His distress and anxiety are growing every moment more painful, and all of a sudden he utters a terrible cry and falls in a fit. As the doctor kneels down and loosens the collar of the convulsively twitching form, the curtain falls. The magistrate is the murderer, and Moreau is innocent; but he is a broken man, for during his terrible ordeal he has had to listen to his wife's confession of her guilt.

In deep contrast to modern French tragedy was presented the oft-adapted *L'Auberge des Adrets*, under the title of

"ROBERT MACAIRE."

Robert Macaire	Mr. H. B. IRVING
Jacques Strop	Mr. TOM REYNOLDS
Germeuil	Mr. CHARLES ALLAN
Dumont	Mr. HENRY VIZARD
Charles	Mr. ALEX. SCOTT-GAITY
Pierre	Mr. ARTHUR CURTIS
Sergeant Loupy	Mr. J. PATRIC CUSWEN
Louis	Mr. FRANK TYARS
François	Mr. ROLAND PERTUS
Marie	Miss BERT BRAINGER
Clementine	Miss GLADYS BAIRD

The particular version, chosen was the one used by Fechter, who played it as *The Roadside Inn* at the Lyceum on Jan. 21, 1865, with Widdicombe as Jacques Strop. In the art of depicting picturesque roguery Mr. Irving once more triumphed. The affectation of the manners of the fastidious gentleman in the tatters of the tramp was always amusing, and there was care taken that every attitude mimicked to the general effect of the impersonation. The final fall down the staircase, and the pathetic recognition of wife and son, rounded off a great success.

Alhambra Theatre

CHARING CROSS ROAD AND LEICESTER SQUARE, LONDON.

Managing Director—ALFRED MOUL.

The National Variety Theatre.

Business Manager & Secretary, H. Woodford.
Treasurer. A. E. Corrick.
Stage Manager. Clarence Hunt.

Maitre de Ballet, Signor Alfredo Curti
Musical director, Geo. W. Byng.
Sub-Conductor and Leader Julian Jones.

PROGRAMME.

Subject to Alteration at the Discretion of the Management.

Programme for Week, commencing Monday, May 30th, 1910.

9 **"FEMINA"** 9.50

A NEW GRAND SPECTACULAR BALLET

By SIGNOR ALFREDO CURTI.

Music composed, selected, and arranged by GEORGE W. BYNG with the music of the fourth scene by Senor VALVERDE.
Costumes by ALIAS from designs by COMELLI.
Scenery by AMABLE of Paris and E. H. RYAN.
Master Macbinist, A. WILLIAMS. Electric Effects by J. WEBBER.
Wigs by GUSTAVE.

Presented under the Personal Direction of ALFRED MOUL.

The Spirit of Vanity	**Mlle. BRITTA**
Spanish Espada	Senor FAICO
Spanish Dancer	SENORA LOLA La PLAMENCA
High Priest	CHARLES RAYMOND
Keeper of the Posada	TOM COVENTRY
An Old Chief	R. VALLIS
AND	
FEMINA	**Mlle. LEONORA**

Supported by the ALHAMBRA CORPS DE BALLET.

SCENE 1.—THE FIRST GARDEN.
Dance—The Creation of Fashion.
Mlle. BRITTA and LEONORA.
Dance of the Daughters of Eve.

SCENE 2.—THE STONE AGE.
Dances of the Warriors. The Ri-Tchave Troupe. And Members of the Corps de Ballet.

SCENE 3.—ANCIENT ASSYRIA.
Grand Bachanale.
Dance of Mystery—Mlle. LEONORA.
Dances—Europeans, Asiatics, Egyptians and Amazons.

SCENE 4.—SPAIN.

Dance Tango Gitana	LOLA La FLAMENCA
„ La Farruca	Mlle. LEONORA
„ Danza Salvage Gitana	SENOR FAICO
„ Habanera Tango	SENOR FAICO and Mlle. LEONORA

SCENE 5.—THE KINGDOM OF FASHION.
APOTHEOSIS
THE WEB OF VANITY.

LYRIC THEATRE.

Lessee and Manager—Mr. WILLIAM GREET.

ON TUESDAY, MAY 31ST, 1910, AT 8.30 O'CLOCK,

DON CESAR DE BAZAN

Adapted from DUMANOIR & D'ENNERY'S Play of that name by

GERALD DU MAURIER.

Don César de Bazan	Mr. LEWIS WALLER
The King of Spain	Mr. LEON QUARTERMAINE
Don Jose de Santarem	Mr. WILLIAM HAVILAND
The Marquis de Montefiore	Mr. ALEC F. THOMPSON
Captain of the Guard	Mr. FRANK WOOLFE
Governor of the Prison	Mr. H. B. TABBERER
A Waterman	Mr. A. BAXENDELL
An Old Man	Mr. HENRY STEVENS
Perez	Mr. CATON WOODVILLE
First Exquisite	Mr. CRONIN WILSON
Second Exquisite	Mr. LEWIS BROUGHTON
Third Exquisite	Mr. REGINALD DANE
Gaoler	Mr. PATRICK DIGAN
An Officer	Mr. ARTHUR ANSELL
Pedro	Miss BERYL MERCER
The Marchioness de Montefiore ...	Miss MINNIE GRIFFEN
Marita	Miss MADGE TITHERADGE (By arrangement with Mr. HERBERT TRENCH)

	Scene	Spain.
Act I. ...	Scene 1	... A Street in Madrid
	Scene 2	A Guard Room in a Fortress
Act II. ...	... ...	The Palace of the Marquis de Montefiore
Act III. ...	... ...	Don Jose's Villa in the Forest of Aranjuez

Mr. Waller has been assisted in the production by Mr. HERBERT JARMAN.

"DON CESAR DE BAZAN."

On Tuesday, May 31, the Play, in Three Acts, adapted from Dumanoir and D'Ennery's Play of the same name by Gerald du Maurier, Originally Produced at the Coronet and Duke of York's Theatres as *A Royal Rival* in 1901.

Don César de Bazan.....Mr. Lewis Waller
The King of Spain....Mr. Leon Quaatermaine
Don José de Santarem..Mr. William Haviland
Marquis de Montefiore ..Ma. A. F. Thompson
Captain of the Guard ....Mr. Frank Woolfe
Governor of the Prison ....Mr. H. B. Tabberer
A Waterman .....Mr. A. Baxendell
An Old Man .....Ma. Henry Stevens
Perez .....Ma. Caton Woodville
First Exquisite .....Ma. Cronin Wilson
Second Exquisite .....Mr. Lewis Broughton
Third Exquisite .....Mr. Reginald Dane
Gaoler .....Mr. Patrick Dioan
An Officer .....Mr. Arthur Ansell
Pedro .....Miss Beryl Mercer
Marchioness de Montefiore.Miss Minnie Griffen
Marita .....Miss Madge Titheradge

Don César de Bazan is quite an old stage favourite, and the story will ever be associated with the melodious strains of W. Vincent Wallace in the still popular *Maritana*. The original French piece was produced at the Porte St. Martin, with Lemaitre in the title-rôle, on July 30, 1844; and in the first anglicised version, by Gilbert Abbott à Beckett and Mark Lemon, which was produced at the Princess's on Oct. 8, 1844, Mr. James Wallack was the Don César and Mrs. Stirling the Maritana. On the 14th of the same month in the same year Ben Webster brought out another version, by himself and Dion Boucicault, at the Adelphi, and other adaptations were to be seen in the same week at the Haymarket and Surrey. There were thus no fewer than four versions of the play running at the same time in London.

Mr. Lewis Waller is well served by Mr. Gerald Du Maurier's adaptation, which was produced at the Duke of York's in August, 1901, under the title of *A Royal Rival*.

CRITERION THEATRE.

On WEDNESDAY, JUNE 1st, 1910, and every evening at 8.30
Will be presented the Comedy in Three Acts:—

THE CASE OF REBELLIOUS SUSAN.

By HENRY ARTHUR JONES.

Sir Richard Kato, K.C.	CHARLES WYNDHAM
Admiral the Hon. Sir Joseph Darby	Mr. ALFRED BISHOP
James Harabin	Mr. SAM SOTHERN
Fergusson Pybus	Mr. LESLIE HAMER
Lucien Edensor	Mr. CHARLES QUARTERMAINE (By kind permission of Herbert Trench, Esq.)
Mr. Jacomb	Mr. REGINALD WALTER
Kirby	Mr. KING FORDHAM
Footman	Mr. LAWRENCE WHITE
Hotel Waiter	Mr. S. BOND
Mrs. Quesnel...	Miss ELLIS JEFFREYS
Lady Darby	Miss MARIE ILLINGTON
Elaine Shrimpton	Miss ATHENE SEYLER
and	
Lady Susan Harabin	Miss MARY MOORE

ACT I.	Morning Room at Mr. Harabin's in Mayfair
	Ten Months Pass.
ACT II. ..	Sir Richard Kato's Sitting-Room at the St. Mildred's Hotel, Westbay
	Fifteen Months Pass.
ACT III.	Sir Richard Kato's House In Harley Street

Stage Manager	Mr REGINALD WALTER
Assistant Stage Manager	Mr. LAWRENCE WHITE
Musical Director	.. Mr. ALICK MACLEAN
Business Manager	..Mr J. W. LETHBRIDGE

Lady Susan Harabin, it will be remembered, has discovered her husband's infidelity, and is determined to leave him, and import a little romance into her life. This project she carries out in Cairo, where she meets an impressionable youngster named Lucien Edensor, who takes her to church, and in the second act proposes an elopement. The very good friend of everybody in the comedy prevents any such catastrophe, and as guardian of Lady Susan takes her under his immediate care. Her young lover becomes disillusioned on his voyage out to New Zealand, falls in love with somebody else; and when Lady Susan receives back in a piece of wedding cake the ring which she has given him as a token, she decides to take her husband back.

Sir Charles Wyndham plays with the same charm of manner and delightful ease that have always marked his rendering of the slightly cynical and tender-hearted man of the world. Sir Richard does the right thing all the time, and appeals to us both in his humour and his seriousness. Miss Mary Moore is just the froward, wilful, perverse, and winning Lady Susan that we have admired on previous occasions, and we are ready to believe the best of rebellious Susan as presented by her.

ROYAL ADELPHI THEATRE.

TO-NIGHT AT 8.45,

THE SPECKLED BAND:

An Adventure of Sherlock Holmes,

By ARTHUR CONAN DOYLE.

Dr. Grimesby Rylott	*a retired Anglo-Indian Surgeon, owner of Stoke Place*	Mr. LYN HARDING
Enid Stonor	(*Dr. Rylott's Step-daughter*) ..	Miss CHRISTINE SILVER
Mrs. Staunton	(*Housekeeper to Dr. Rylott*) ..	Miss AGNES THOMAS
Rodgers ..	(*Butler to Dr. Rylott*) ..	Mr. A. S. HOMEWOOD
Ali, an Indian	(*Valet to Dr. Rylott*) ..	Mr. WILTON ROSS
Mr. Scott Wilson	(*engaged to Enid's Sister*) ..	Mr. ARTHUR BURNE
Mr. Armitage	(*the Village Grocer*) ..	Mr. SPENCER TREVOR
Mr. Longbrace ..	(*Coroner*)	Mr. J. J. BARTLETT
Mr. Brewer	(*Foreman of the Jury*) ..	Mr. FRANK RIDLEY
Inspector Downing ..	.. .. ..	Mr. GEOFFREY HILL
Coroner's Officer ..	.. .. ..	Mr. GEORGE LAUNDY
Mr. Holt Loaming ..	*Clients of Mr. Sherlock Holmes*	Mr. A. G. CRAIG
Mrs. Soames		Miss GWENDOLEN FLOYD
Mr. James B. Montague		Mr. A. CORNEY GRAIN
Mr. Milverton ..		Mr. FRANK RIDLEY
Billy ..	(*Page to Sherlock Holmes*) ..	Master CECIL F. LOWRIE
Dr. Watson ..	.. .. ..	Mr. CLAUDE KING
Peters	(*a Butler*)	Mr. C. LATER
Mr. Sherlock Holmes	.. .. ..	Mr. H. A. SAINTSBURY

Jurors at the Inquest.

Act I.	.. ..	The Hall of Stoke Place, Stoke Moran
		(Two years are supposed to elapse.)
Act II. ..	Scene 1	.. .. Dr. Rylott's Study, Stoke Place
	Scene 2	Mr. Sherlock Holmes' Rooms, Upper Baker Street, London
Act III. ..	Scene 1	.. .. .. The Hall of Stoke Place
	Scene 2	.. .. .. Enid's Bedroom, Stoke Place

Acting Manager ...	(for Mr. George Edwardes) ... Mr. CHARLTON MANN
Stage Manager ...	... ... Mr. W. W. KEENE
Assistant Stage Manager	... ... Mr. A. BACHNER

ROYAL ADELPHI THEATRE
4 June, 1910
Orch. Stall
I 5
THIS PORTION TO BE RETAINED

125

One at least of Sir Arthur Conan Doyle's Sherlock Holmes stories has been already dramatised with success. Mr. William Gillette, in his season at the Lyceum in the September of 1901, produced a drama with the detective's name as its title, he and Sir Arthur Conan Doyle having collaborated in adapting "The Strange Case of Miss Faulkner." In this, Holmes was by far the most prominent figure, and the struggle of intellects between him and the arch-criminal, Professor Moriarty, formed the theme of a most exciting play. In *The Speckled Band*, which was produced with complete success at the Adelphi Theatre last Saturday, the detective does not by any means occupy the whole of the stage, though he has an important influence on the action of the drama. The predominant personage is the villain, who is a great deal before the audience, and who is a bold, big, and emphatic individual.

Out of his short but thrilling story of cunning crime Sir Arthur Conan Doyle has evolved a highly-sensational and enthralling drama of crime and its detection, which, as soon as the interest of the audience has been engaged by a demonstration of affairs, holds them in a grip of iron, and leaves them at the close in a state of excited satisfaction. Sir Arthur winds into his subject gradually, with an inquest in the first act on the death of the sister of Enid Stonor, the heroine. The young lady has mysteriously and suddenly expired in her bedroom, and no cause can be assigned for her death, either by medical and other evidence. But at the end of the act we are left with a strong suspicion that Dr. Grimesby Rylott, a retired Anglo-Indian surgeon, the step-father of the girl, has had a hand in her murder in order that he may inherit a legacy left to her by her mother. As a similar legacy has been left to Enid, who, like her dead sister, lives with Rylott at his lonely country house, we feel anxious about her safety.

Two years elapse. Enid has become engaged, and refuses to sign a paper which would make over her money to Rylott. Fearing that she may share her sister's fate, she calls, in London, on Sherlock Holmes, to whom she has been recommended by her mother's friend, Dr. Watson. Holmes at once takes up her case, and promises to come to her rescue if she should be in imminent danger. In this act those in the audience who have not read the book get an inkling of the means by which Enid is to be done to death, for the curtain descends at the end of one of the scenes on the Doctor enticing a horrible puff adder out of his basket.

In the last act Rylott returns home from London, where he has engaged a new butler. The rapid and resourceful Holmes, who is on the spot, manages, at a critical moment, to assume the new menial's identity, to save Enid from Rylott's immediate brutality, and to shoot the savage dog which he keeps to guard the house. When night comes on Holmes and Watson overpower the Indian servant who watches outside Enid's window, enter her bedroom, and wait. Then through a ventilator in the wall and down a sham bell-rope comes the adder on his mission of death. The horrid thing, startled by a blow of Holmes's cane, glides back through the ventilator, and Dr. Rylott, who sent it on its deadly visit from the adjoining room, rushes in with the irritated reptile round his neck, and expires from its bite.

THE SNAKE ACTOR.

The snake which plays a realistic part in Sir Arthur Conan Doyle's drama "The Speckled Band," at the Adelphi Theatre, is no imitation of the real creature, but a very formidable speckled python engaged for the run of the piece in spite of the fact that his name does not appear on the programme.

Every night the snake, coiled up in a box, makes his journey from the East End to the theatre, where he allows anyone to stroke him or lift him out of his box. The python is quite six feet long and very strong, yet at no time has he shown any disinclination to be put through the aperture in the scene of the last act, where he is supposed to enter the girl's room and attempt to strike her with his fangs.

He is the property of a naturalist and snake dealer, and in playing the name-part in the Adelphi drama is making his first acquaintance with a theatre audience.

VAUDEVILLE THEATRE.

Sole Lessees and Managers ... ... A. & S. GATTI.

Under the Management of
Messrs. A. & S. GATTI.

On SATURDAY EVENING, JUNE 4th, 1910,
At 8.15 o'clock,

Mr. GEORGE EDWARDES'

New Production,

The Girl in the Train

("DIE GESCHIEDENE FRAU")

A Musical Play, in Two Acts.

Adapted from the German of VICTOR LEON. Lyrics by ADRIAN ROSS

Music by **LEO FALL.**

Characters.

Karel Van Raalte - - -	Mr. ROBERT EVETT
Lucas Van Tromp - - -	Mr. RUTLAND BARRINGTON
Cornelius Scrop - - -	Mr. FRED EMNEY
Willen Kronwevliet - - -	Mr. PERCY DAVISON
Councillor Van Lieje - -	Mr. ALEC FRASER
Councillor Van Dender - -	Mr. PAUL PLUNKET
AND	
President Van Eyck - -	Mr. HUNTLEY WRIGHT
Jana Van Raalte - - -	Miss CLARA EVELYN
Martje Kronwevliet - - -	Miss KATE WELCH
Adeline - - - - -	Miss MADELINE SEYMOUR
AND	
Gonda Van der Loo - -	Miss PHYLLIS DARE

On this occasion the ORCHESTRA will be under the direction of Mr. IVAN CARYLL.

Synopsis of Scenery.

ACT I. - - **Court of Justice, Amsterdam.**
(Alfred Terraine)

ACT II. - - **Drawing Room, Van Raalte's House.**
(Alfred Terraine)

Stage Production by **EDWARD ROYCE.**

Costumes designed by Signor ATILLO COMELLI.

Dresses made by MARGAINE LACROIX, Madame HERBERT and B. J. SIMMONS & Co.

Hats worn by Miss Phyllis Dare designed and made by ZYROT ET CIE, 14, Hanover Square, W.

The Gentlemen's Costumes by BURKINSHAW & KNIGHT, JOHNS and BONHAM.

Uniforms and Character Dresses by MORRIS ANGEL & SON.

Wigs by CLARKSON. Piano supplied by CHAPPELL & Co., Ltd.

Music published by ENOCH & SONS, 14, Great Marlborough Street, W.

Stage Manager ... ... Mr. A. E. DODSON

General Manager (for Mr. GEORGE EDWARDES) Mr. HERBERT RALLAND

Ices, Tea, and Coffee can be had of the Attendants.

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.

Matinee every Wednesday at 2.15 o'clock.

PRICES OF ADMISSION.—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 1.45 and 7.45. Commence at 2.15 and 8.15.

Telephone No. 3815 Gerrard.

Box Office (Mr. ARTHUR FRYE) open from 10 to 10.

Business Manager (for Messrs. A. & S. GATTI) Mr. HERBERT CLARK

The stage heroines discovered by Mr. George Edwardes have varying degrees of charm, and of them it may truly be said, "another and another still succeeds, and each is as welcome as the former." The latest "girl," indeed, is a most fascinating creature, and all London will be following in her "train," for she may be said to float on a current of sweet melody, stirred only by occasional zephyrs of sentiment and breezes of humour. M. Victor Leon, the original writer of *Die Geschiedene Frau*, deals with the inconsistency of the "eternal feminine" in a way that is invariably piquant and exhilarating; and the freshness of the score, its flood of tune, and the delicacy and refinement of the whole thing will captivate London and the provinces for a long time to come.

When Karel Van Raalte was about to start upon a journey to Amsterdam he little thought that Miss Gonda Van der Loo would enter his compartment and make herself very much at home. His behaviour was perfect in the circumstances, for he never kissed the alluring little syren, an actress, who regards the whole affair in the light of a pleasant adventure. Not so the wife, who is beset with all the pangs of raging jealousy, and will accept no explanation, especially when she hears that the young couple have been locked in by the blundering car conductor. She brings an action for divorce, and it is while this is proceeding that the play opens. The court scene bears some resemblance to *Trial by Jury*. We have a judge who will flirt with any pretty witness, while prejudicing the defendant with the most outrageous (comic opera) statements. Though he says that the husband, Van Raalte, "seems to have behaved like a perfect ass" in not kissing the pretty co-respondent, he gives the verdict against him, and grants the petitioner a divorce. This decision is a surprise to both husband and wife, whose separation is followed by that of their faithful servitors Willem and Martje Kronwevliet.

In the second act further misunderstandings widen the breach between the couple, neither of whom is happy; but there seems to be some prospect of reconciliation with the arrival of Lucas Van Tromp, the father of Frau Van Raalte. He has heard nothing whatever of the divorce proceedings, and insists on his daughter and son-in-law behaving like turtle-doves. He is a jolly old buck, and he, too, has had an adventure in the train. The inevitable reconciliation is brought about by Gonda, who arranges a "blind man's buff" waltz, in which the conditions are that the man who removes his handkerchief will have to marry his partner in the dance. Gonda settles that Karel Van Raalte shall choose his own wife for partner, and—their hearts attuned to a pretty waltz melody that is bound to capture London—the "separatists," happily reconciled, fall into each other's arms.







Mr GEORGE EDWARDES'
COMPANY

THE GLOBE THEATRE

Shaftesbury Avenue, W.

EVERY EVENING AT 9 O'CLOCK,

CHARLES FROHMAN & ARTHUR BOURCHIER

PRESENT

GLASS HOUSES

A Comedy in Three Acts,

Adapted, by Kenneth Barnes, from "Connais-toi",

By PAUL HERVIEU.

General Sir Paul Carteret	Mr. BOURCHIER
John *(his Son)*	Mr. HERBERT SLEATH
Captain Bernard O'Brien	Mr. NORMAN TREVOR
Ralph Goring	Mr. GEORGE BEALBY
Giles	Mr. DALLAS CAIRNS
Mrs. Goring	Miss MURIEL BEAUMONT
AND	
Lady Carteret	Miss VIOLET VANBRUGH

The events, which pass within eight hours, happen at Sir Paul Carteret's house near Salisbury.

"GLASS HOUSES."

Comedy, in Three Acts, Adapted by Kenneth Barnes from Paul Hervieu's *Connais-toi*, Produced at the Globe Theatre on Monday, June 6.

PRECEDED AT 8.30 BY

THE TRAP

A Play in One Act by ARTHUR ECKERSLEY and ARTHUR CURTIS.
(By arrangement with HERBERT SLEATH.)

Bill Parsons	Mr. JAMES LINDSAY
"Needle" Barnes	Mr. WILLIAM BURCHILL
Nell	Miss DAISY MARKHAM
An Old Woman	Miss MAY HOLLAND

Scene - A room in a mean street.

Miss Violet Vanbrugh's Dresses by LUCILE, LTD.
Miss Muriel Beaumont's Dresses by ALEXANDRA.
Hats by ZYROT ET CIE.

Programme of Music.

OVERTURE	"Venus on Earth"	*Lincke*
SELECTION	"Coppelia"	*Delibes*
a. VAUDEVILLE	"Lalun"	*Percy Godfrey*
b. ENTR'ACTE	"Bijou"	*Antreassian*
c. TWO-STEP	"The Frolic"	*Haines*
a IDYL	"Whispering of the Flowers"	*Blon*
b. VALSE	"The Divorced Wife"	*Fall*

Organ and "Celesta" by MUSTEL & Co., 80 Wigmore Street, W.
Pianoforte by STEINWAY, Lower Seymour Street.

Musical Director ... HAROLD ROBERTSON GRIMSTON.

MATINEE EVERY WEDNESDAY AT 2.30.

Acting Manager ... } for Mr. Bourchier { ... Mr. S. ARDEN GODFREY
Stage Manager ... { ... Mr. WILLIAM BURCHILL

BOX OFFICE (Mr. CLARE) open 10 to 10. Prices:—Private Boxes, £3 3s. and £2 2s Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone: 8722 GERRARD.

Charles Frohman's General Manager ... W. LESTOCQ
Business Manager ... ... OSCAR BARRETT, Junr.

It did not need the information on the programme that *Glass Houses* was adapted from M. Paul Hervieu's *Connais-toi* to tell me that the play was taken from the French. It is French in its subject, French in its treatment, and French in the excellent effectiveness of its construction. If the play has a moral, it certainly tends to a more indulgent view of female adultery than is fashionable in England. We hardly knew, indeed, whether to take the piece as a drama or as a comedy; it vibrated between the two. Certainly, to English ideas, matters were made decidedly serious by the implied adultery of one of the ladies in the first act. It is not distinctly stated that Mrs. Goring has "gone wrong"; she may possibly have been only imprudent; but the author of the play seems to consider that it is of small consequence whether she has actually "sinned" or not as long as she has "compromised" herself. On the supposition that she has only been imprudent, the desire of her husband to hear her explanation and make it up is creditable to him; but most Englishmen will take the old General's view that, if actual adultery has taken place, there is no alternative but divorce.

The action takes place at the house of Sir Paul Carteret, near Salisbury. Sir Paul is a big, overbearing martinet, who worships his wife in secret, but cannot abandon his habit of imperious command in addressing her. Exactly the opposite fault is that of a younger husband, Ralph Goring, a weakling whose wife is carrying on an intrigue with John, the son of the General. How far this intrigue has gone, whether Mrs. Goring has broken the seventh commandment or not is not distinctly stated; but an interesting young man called Captain Bernard O'Brien has lent the pair his bungalow for purposes of assignation. The result is that one morning, when the General is out riding with Goring, they see a woman running away from the bungalow, chase her, and finally discover that she is Mrs. Goring.

Goring, who is very much attached to his wife, is inclined to forgive her; but when he consults the General the latter takes high ground, and gives Goring to understand that, unless he puts his wife away friendship between him and the General—and Lady Carteret—must cease. Now the marriage of the latter pair was one of convenience on the lady's side; and as the General has certainly not worked to win his wife's affection since their union Lady Carteret's heart is, so to speak, unoccupied. Captain Bernard O'Brien, a protégé of the General's, who hates him for his benevolent tyranny, is madly in love with Lady Carteret. She is at first only harmlessly interested in him; and her principles are so far firm that she is very hard on Mrs. Goring for her *liaison* with John. But when Lady Carteret learns that O'Brien, who is suspected of being Mrs. Goring's lover, is going to hold his tongue in order to shield John, she begins to entertain a sentimental feeling for him.

And now the difficulty of the position increases. The General has called in O'Brien, and has made him write a letter asking to be transferred to Bermuda. On the top of this O'Brien makes a declaration of love to Lady Carteret, who repels him reproachfully. O'Brien mentions that one reason why he was accepting his exile was the consciousness that he had better leave England and put the seas between himself and Lady Carteret before mischief should come of his passion for her. And so she is on the horns of a dilemma. She now feels herself guilty of, at any rate, an affection for another man than her husband; and she cannot therefore take the same attitude towards Mrs. Goring's *faux pas*.

Then the real offender, young John Carteret, comes into the action. He is determined not to let O'Brien suffer for another's fault, and he is ready, when the usual divorce is obtained, to marry Mrs. Goring. When John makes confession to his father, the General is at first incredulous, and then furious. He has a serious quarrel with his son, and ends by turning him out of the house. But O'Brien does not want to leave England without something warmer passing between him and Lady Carteret than mere conversations. He has an aggressive love scene with her, grapples with her, and ends by forcibly kissing her. At this moment the General enters, turns O'Brien out, and reproaches his wife with having given the young man encouragement. She retorts by telling him that his bullying has made her hate him, and that it is now too late to try and win her affection. The General realises his folly, and collapses at the idea of losing his wife. Then Goring returns from town, having seen his solicitor, and arranged to sue for a divorce. Both the General and Lady Carteret are now on the other side of the argument; and Goring is justly irritated at the former's change of front. However, in the end he consents to condone his wife's offence, and Lady Carteret, when the General has shown himself sufficiently abased and repentant, gives him hope that he may yet win her love. O'Brien, however, is safely despatched to Bermuda.



Photo] Mr. Arthur Bourchier, Mr. Norman Trevor and Miss Violet Vanbrugh in "Glass Houses" *[Foulsham & Banfield*

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LYRIC THEATRE.

Lessee and Manager—Mr. WILLIAM GREET.

EVERY EVENING AT 9 O'CLOCK,

DON CESAR DE BAZAN

Adapted by

GERALD DU MAURIER.

PRECEDED AT 8.30 BY

June 7

THE GREAT GAME

A Trifle by

W. CRONIN WILSON.

J. Marsh	... ...	*(a Detective)*	... Mr. ALEC F. THOMPSON
Bill Hamlin	... ...	*(a Burglar)*	... Mr. W. CRONIN WILSON
Snippy...	... ...	*(a Thief)*	... Mr. STANLEY LOGAN

Scene - A Basement in a House at Tilbury.

Very strong meat is the new melodramatic one-act play which on Tuesday was put on at the Lyric in front of Mr. Lewis Waller's splendid production of "Don César de Bazan." The new playlet is entitled

"A Great Game,"

and is the work of Mr. Cronin Wilson, a clever member of Mr. Waller's company. Put briefly, it is the story of a quaint little detective's clever capture of a burglar who has in the exercise of his profession also became a murderer. The wretched Bill Sikes-like criminal is in biding with a fellow-crook in a Tilbury garret, waiting for a chance to cross the water. After displaying a considerable amount of pawky Scottish humour, the little 'tec throws off the Caledonian, and by a smart subterfuge compels the other crib-cracker to handcuff his murderer pal. The little drama is cleverly acted by the author, as the murderer; Mr. Stanley Logan, as his pal; and Mr. A. F. Thompson, as the droll detective whose catch-word forms the title.

MANAGING DIRECTOR: MR GEORGE EDWARDES.

GAIETY THEATRE

Every Evening at 8,

"OUR MISS GIBBS,"

By JAMES T. TANNER. Lyrics by ADRIAN ROSS and PERCY GREENBANK.
Music by IVAN CARYLL and LIONEL MONCKTON.

The Honourable Hughie Pierrepoint (an Amateur Criminal) Mr. GEORGE GROSSMITH, Jnr.
The Earl of St. Ives (Lord Eynsford's Father) Mr. ARNOLD LUCY
Slithers ... (a Professional Crook) ... Mr. ROBERT HALE
Mr. Toplady ... (Manager at Garrod's) Mr. ARTHUR HATHERTON
Lord Eynsford ... (in love with Mary) Mr. J. EDWARD FRASER
Mr. Beavis ... (the Earl's Family Solicitor) Mr. A. J. EVELYN
A Taxi Cabby ... ... Mr. F. PAYNE
Mr. Amalfy ... ... Mr. H. B. BURCHER
Youri (a Japanese Wrestler) Mr. W. RICHARDSON
AND
Timothy Gibbs ... (Mary's Yorkshire Cousin) Mr. EDMUND PAYNE

Madame Jeanne ... (Modiste at Garrod's) Miss JEAN AYLWIN
Lady Elizabeth Thanet (engaged to Lord Eynsford) Miss OLIVE MAY
The Duchess of Minster ... (Lady Elizabeth's Mother) Miss GLADYS HOMFREY
Mrs. Farquhar ... (an Impecunious Woman of Fashion) Miss MAISIE GAY

So-Shi, Fan-Fan, Si-Klop — Mousmes of the Jap-Anglo Exhibition — Miss MARIE MITCHELL, Miss ALICE HATTON, Miss EDITH STANDEN

Lady Connie	Miss Gertie Thornton	Lady Gwen ...	Miss Phyllis Barker
Lady Sybil ...	Miss Blanche Stocker	Lady Beryl	Miss Gertie Murray
Lady Trixie ...	Miss Enid Leslie	Lady Edith ...	Miss Connie Stuart
Lady Angela...	...Miss Crissy Bell	Lady Jane	Miss Lena Leibrandt
Lady Muriel	Miss Dorothy Selbourne	Lady Nora ...	Miss Chice O'Hara

AND

Mary Gibbs ("Our Miss Gibbs") Miss GERTIE MILLAR

Girls at the Stores:—Mesdames Nancy More, Madge Melbourne, Gladys Carrington, Pattie Wells, Irene Warren, Shirley Power, Marjorie Michie, Marjorie Napier, Ruby Kennedy, Gertrude Birch, Nellie Hobson, Babs Taylor, Milicent Field, Ruby Artrey, Pauline Twenlow, May Flower, Rhona Dalvy, Olive Tempest, May Kennedy, Maud Percival.

Dudes:—Messrs. G. Grundy, T. C. Maxwell, J. Redmond, S. Lyndon, E. Camp, F. W. Pedgrift.

ACT I. ... ... **Garrod's Stores** (*Joseph Harker*).
ACT II. ... **...A Japanese Garden at the Jap-Anglo Exhibition** (*Joseph Harker*).

The Play produced by Mr. GEORGE EDWARDES and Mr. EDWARD ROYCE.

Costumes designed by SIGNOR COMELLI

Stage Manager, Mr. EDWARD ROYCE

Musical Director ... ... CARL KIEFERT

BOX OFFICE (... DAILY, from 10 till 10.

The Bars in this Theatre are under the c... anagement, and all articles sold are specially selected a... he finest quality.

GAIETY THEATRE

Saturday Evening, June 11th

STALL, 10/6

Row F No. 15

This portion to be retained.

MR. EDMUND PAYNE.

RETURN TO GAIETY THEATRE AFTER SIX MONTHS' ILLNESS.

The Gaiety Theatre was its real self again on Saturday when, after a six months' absence through a dangerous illness, Mr. Edmund Payne, cheery and well, returned to play his part in "Our Miss Gibbs." What a cheer the crowded house gave him! In the nature of things he must have expected a kindly reception, but the warmth of the welcome took him by surprise. The first words he got a chance to speak set the house in a roar, and from then to the end of the play there was continuous laughter when he was on the stage.

To celebrate Mr. Payne's return and also, perhaps, because "Our Miss Gibbs," has now a total of nearly 500 performances to her credit, Mr. Edwardes has made many changes in the "business"—mostly in the second act—of this popular Gaiety piece. A charming Japanese garden now takes the place of the Court of Honour, and a more picturesque scene has never been set on the Gaiety stage.

Saturday night's performance was a great success. Valses, character songs, songs with a chorus of charming bridesmaids, headed by pretty Miss Enid Leslie, a valse for Miss Millar and Mr. George Grossmith, a song called "Angelina" for the latter that puts out "Yip-i-addy-i-ay," and a burlesque for Mr. Grossmith and Mr. Payne on the topics of the day, including the invasion of Russian dancers, were things to delight everybody.

QUEEN'S THEATRE

SHAFTESBURY AVENUE, W.

Mr. H. B. IRVING

On MONDAY, JUNE 13th, 1910

And Every Evening at 8.45

MATINÉE: EVERY WEDNESDAY AT 2.45

THE LYONS MAIL

A Play in Three Acts, by CHARLES READE.

From "Le Courrier de Lyon," by MM. Moreau, Siraudin, and Delacour

Joseph Lesurques (a Merchant of Paris)	Mr. H. B. IRVING
Dubosc (Captain of a gang of Robbers)	
Courriol	... Mr. ERIC MAXON
Choppard ... ... (Members of the	Mr. CHAS. DODSWORTH
Fouinard ... ... Gang of Robbers)	... Mr. TOM REYNOLDS
Durochat	Mr. STUART MUSGROVE
Jerome Lesurques (Father of Joseph) ...	... Mr. FRANK TYARS
Dorval (a Magistrate)	... Mr. HENRY VIBART
Didier (betrothed to Julie)	Mr. STANLEY HOWLETT
Joliquet (Jerome's Serving Boy)	...Mr. ARTHUR CURTIS
Guerneau (Friends of Lesurques)	Mr. ALEX. SCOTT-GATTY
Lambert (Friends of Lesurques)	Mr. J. PATRICK CURWEN
Postmaster of Montgeron	... Mr. J. B. GLOVER
Coco	... Mr. H. R. COOK
Commissary of Police	... Mr. W. GRAHAM
Postillion...	... ... Mr. W. CASS
Guard	Mr. ROLAND PERTUIS
Waiter	... Mr. S. BEAUMONT
Julie (Daughter of Lesurques)	... Miss GLADYS BAIRD
Marie (a Servant)	... Miss MAY HOLLAND
Niece to Postmaster	Miss E. FRANCES DAVIS
Jeannette	Miss ESMÉ BERINGER

MR. FROHMAN'S PLANS.

COST OF REPERTORY THEATRE.

ANOTHER SEASON IN 1911.

Mr. Charles Frohman feels so convinced that there is a public for the Repertory Theatre that he is going on with his arrangements for its reopening, after this season ends, next February.

"My plans when I made my original announcement of this scheme a year ago were to give a repertory season at the Duke of York's Theatre immediately following 'Peter Pan,' and to run it on into the summer. I am keeping that promise, and I renew it for next February. I hope that the authors will assist me to do as well then as I have done this season, and that the public will help me to do better. My part of the contract will, if endeavour counts for anything, be better done each year.

"It is to the interest of the English theatre and of the British playgoer to have a repertory theatre. It is an influence good in both directions. Even this one season at the Duke of York's Theatre has brought forward many players. It has had a good effect generally on the English-speaking stage, and that is a gain.

"I have been asked if the cost is in excess of the price the public pays. My answer is, 'I do not count alone on profit and loss.' I believe in the immense usefulness of a repertory theatre, and I will give one for a portion of each year. Look at opera, an acquired taste. Well, it has been made an annual feast. A repertory theatre is a novelty, too, in London. I believe in its future, and I am glad to have been able to offer it. I want to do for the theatre in England what *The Daily Mail* has done for airmanship. Naturally, it will cost money. The expenses of a company numbering fifty-three actors are much in excess of the ordinary expenses of a theatre, but I can say that the receipts have been fully equal to the receipts of a successful theatre.

"Take some of our plays—'Trelawney of the Wells,' for instance. If I gave that now without interruption, it would run for at least 150 continuous performances. But I cannot give it such a run; we must keep to our plan of constant change.

"If I had not inaugurated the Repertory Theatre I might not have had the chance to put on 'Chains,' and now I say that I never felt prouder of anything than of producing this piece. Nothing has ever pleased an audience better; and if the author, Miss Baker, is denied her reward here, she will certainly get it in America. All this adds to the interest of a repertory theatre. I am crazy about it, and I believe I am justified in standing by it."

May 28

PRACTICAL ENCOURAGEMENT.

To the Editor of *The Daily Mail.*

Sir,—I see that Mr. Frohman, the American theatrical manager, announces that he would like "to do for the theatre in England what *The Daily Mail* is doing for airmanship."

Everyone knows that what *The Daily Mail* is doing is to offer a superb prize to European aviators. Can you inform me whether Mr. Frohman is offering any such prize (£10,000, I believe, was the amount of the last *Daily Mail* prize) to the theatre to encourage the greater daring and best achievements of its workers, and what are the conditions of entering for the competition?

Arena Goldoni, Florence. GORDON CRAIG.

"PRACTICAL ENCOURAGEMENT."

To the Editor of *The Daily Mail.*

Sir,—I have read with pleasure Mr. Gordon Craig's letter in *The Daily Mail*, and I am most eager to comply with the fine suggestion made by him with reference to *The Daily Mail* airship prize that I should give a £10,000 prize "to encourage the greater daring and the best achievements of workers for the stage."

I think it is a capital idea, and I believe in encouraging such an idea; therefore, I endorse it—but, alas, I have not £10,000.

CHARLES FROHMAN.

Globe Theatre, Shaftesbury-avenue, W.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

WEDNESDAY, JUNE 8, 1910.

MR. FROHMAN'S SURPRISE.

CLEVER SATIRICAL PLAY BY AN ANONYMOUS AUTHOR.

Mr. Charles Frohman gave a special matinée of "Chains" for the theatrical profession at the Duke of York's Theatre yesterday, and provided them also with an agreeable surprise for their own special amusement.

The surprise was a new short play. It did not appear on the printed programme, but Mr. Dion Boucicault came before the curtain to explain. He said that as there were a few minutes to spare some of the junior members of the Repertory Theatre would produce for that afternoon a short example of the uncommercial drama, which they called "A Slice of Luck." The name of the author was not given, but the amusing skit was so clever and droll that no one could be blamed for thinking that Mr. J. M. Barrie had written it.

The three "junior" members who formed the cast were Mr. Gerald Du Maurier, Miss Cecilia Loftus, and Miss Irene Vanbrugh.

From first to last the performance is a funny burlesque of the modern problem play. It burlesques author, stage manager, and actor. Everything that can be thought of is made funny—the modern method of telling the story in the first act of a comedy, even the anxiety of the actors to acknowledge applause when they enter.

Miss Loftus as the servant was capital. She had a splendid part to play and she excelled in it, giving right through the piece a kindly imitation of Mrs. Patrick Campbell's method in a comedy.

The performance convulsed the audience, but Mr. Barrie, who sat in a box, only allowed himself one short smile.

* * *

The end of the present repertory season at the Duke of York's came on Friday night. Throughout the evening a crowded house followed with intense interest the performance of "Chains," by Miss Baker. At the close of the piece there was an enthusiastic demonstration more in keeping with a première than a last night. The curtain had to be raised time after time in response to continuous applause, but Miss Baker did not respond to the insistent calls for author.

* * *

"PRACTICAL ENCOURAGEMENT."

To the Editor of *The Daily Mail.*

Sir,—I have only to-day read Mr. Frohman's answer in *The Daily Mail* to my letter asking for further information about the £10,000 which he implied it would cost "to do for the theatre in England what *The Daily Mail* has done for airmanship."

Mr. Frohman now writes: "Alas! I have not £10,000," and at the same time conveys a wrong impression by the following passage:—"I am most eager to comply with the fine suggestion made by Mr. Craig with reference to *The Daily Mail* airmanship prize."

The suggestion was not mine at all; it was Mr. Frohman's. His words in the original interview are: "I want to do for the theatre in England what *The Daily Mail* is doing for airmanship. Naturally, it will cost money." And then he goes on to talk about his Repertory Theatre and how much it costs.

But the running of a theatre for commercial purposes in London is in no way to be compared with *The Daily Mail's* offer of a sum of money to encourage daring and the highest achievements, and therefore Mr. Frohman cannot be thinking of his Repertory Theatre when he makes his fine suggestion. Besides this, the Repertory Theatre, run in at all a practical manner, with such practical and spirited men as there are in London, would be a success from the day it opened—though here success must not imply a dividend.

If Mr. Frohman cannot make good his words he should withdraw the entire passage in the interview, and should announce that he only wishes to "do for the theatre" what every other commercial manager in London is doing to-day.

GORDON CRAIG.

Arena Goldoni, Florence, June 13.

GARRICK THEATRE

CHARING CROSS ROAD, W.C.

Lessees and Managers ... Mr. ARTHUR BOURCHIER and Mr. HERBERT SLEATH.

Licensed by the Lord Chamberlain to Mr. ARTHUR BOURCHIER, 26 Langham Street, and Mr. HERBERT SLEATH, Dormy Cottage, Woking.

Under the Management of

Messrs. WENTWORTH CROKE, MILTON BODE and EDWARD COMPTON.

Mr. WEEDON GROSSMITH'S SEASON

Under the Direction of Mr. RICHARD T. MAYNARD.

ON THURSDAY, JUNE 23RD, 1910, AT 8.30

WILL BE PRODUCED A SENSATIONAL FARCE IN THREE ACTS, ENTITLED

BILLY'S BARGAIN

By ROBERT LASCELLES.

J. K. Rotterford ...	*of Binghampton, U.S.A.; Clare Court, Surrey, & Corinthian House, Mayfair, London*	Mr. JOHN CLULOW
Billy Rotterford ...	*(his Son)*	Mr. WEEDON GROSSMITH
Aubrey Colpoys ...		Mr. WILFRED FORSTER
Alf. K. Kelly	*(of Cincinnatti)*	Mr. OSWALD MARSHALL
Sir Richard Mulberry ...		Mr. ARTHUR B. MURRAY
Col. Brazier		Mr. HUGH ARDALE
Hon. "Toffy" Dillingham		Mr. ALFRED DRAYTON
Bertie Allerton ...	*of Black's Club*	Mr. RICHARD NEVILLE
Freddie Western ...		Mr. T. A. BRAIDON
Algy Ripton *(of Ripton)*		Mr. B. BURLEIGH
Percy Tifton		Mr. JAMES GELDERD
Edwards	*(Butler at Corinthian House)*	Mr. EDWIN H. WYNNE
Mr. Polting		Mr. FRANK H. DENTON
"Baron Harper" ...	*(a Money Lender)*	Mr. SEBASTIAN SMITH
Crossing Sweeper ...		Mr. HENRY NIXON
Reporter		Mr. LYONEL WATTS
Policeman		Mr. CECIL McGUINESS
Warner	*Footmen at Corinthian House*	Mr. FRED PAUL
Fitzgerald		Mr. A. RHADEN
Mrs. J. K. Rotterford ...	*(Rotterford's Second Wife)*	Miss FORTESCUE
Lady Mulberry ...		Miss LYNN FONTANNE
Lady Ballater ...		Miss JEAN BLOOMFIELD
Dolly Catarack ...		Miss GWENDOLEN WREN
Judy Johnson ...	*... of the Adwych Theatre ...*	Miss BEATRICE AINLEY
Popsy Hockit		Miss VIOLET RADCLIFFE
Belle Bateman ...		Miss JANE TOUSSAINT
Kitty Chatteris ...		Miss EMILY REYNOLDS
Nurse Fairmead ...		Miss MARJORIE DORÉ
Madam Garvarnavitch ...	*(a Tartar Lady)*	Miss ANNIE HILL
Landlord	*(at Hotel Caspian)*	Mr. FRANK LEACH
Zampassa *(the Chief)* ...		Mr. ARTHUR CHESNEY
Vanderhousan *(Second in command)*		Mr. HENRY LATIMER
Davitts *(Italian)* ...		Mr. GEORGE G. COLE
GavondaVritz *(Armenian)*	*Gentlemen of the Mountains*	Mr. H. J. VINE
Aga Kingerlinsky ...		Mr. A. PAULAUVE
Ching Lightenzen Fungza *(Croatian)*		Mr. SIDNEY LAURIMER
Baga Linkskingz *(Tartar)*		Mr. JAMES GING
Adgybydzky		Mr. GUY SMETHURST
Idjzakitch ...		Mr. A. E. ACKERMAN
Vera Vanderhousan ...	*(Wife of Vanderhousan)*	Miss OLGA MORRA

Bosnians, Croatians, Servians, Tziganes, &c.

Act I. .. Corinthian House, Mayfair, J. K. Rotterford's Town House. End of August

Act II. .. Scene 1 Hotel Caspian, near the Caspian Sea. End of September

Scene 2 Zampassa's Fortress near the Caucasus. End of November

Act III. .. The Hall at Clare Court, J. K. Rotterford's Country House. Christmas Eve

The Play produced by the Author, assisted by Mr. Frank Harding.

THE DANCES ARRANGED BY ESPINOSA.

Incidental Music by GEORGE F. FORD.

Principal Dancers in the Kola, Messrs. ROKER & COWLEY; Mesdames K. DENTON & D. RAY.

Programme of Music.

The Orchestra, under the direction of Mr. KNIGHT PEARCE, will play Selections from the following:—

OVERTURE	"Billy's Bargain"	*Geo. F. Ford*
BALLET SUITE	"La Source"	*Leo Delibes*
VALSE DE ROSES	... ...	*Haines*
INTERMEZZO	"Suzette"	*Bruch*
INTERMEZZO	"Muzette"	*Neil Moret*
MAZURK (Op. 103)	... ...	*B. Godard*

All Ladies' Dresses in Act I. by the ÉLITE DRESS CO., Grosvenor Mansions, Victoria Street.
Miss Fortescue's Dresses by ELISE KREUTZER, Hanover Square.
The Guns and Ammunition supplied by ALFRED W. KNIGHT, Upper St. Martin's Lane.

MATINEE EVERY WEDNESDAY AT 2.30.

The Box Office open daily from 10 to 10.

Telephone 9513 Gerrard.

Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle (Bonnets Allowed), 6s. Upper Circle (Bonnets Allowed), 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

At this Theatre Visitors to the Pit and Gallery are under Shelter while waiting for the Doors to open.

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

BUSINESS MANAGER { for Messrs. Wentworth Croke, Milton Bode and Edward Compton } MR. LAWSON LAMBERT

WIGHTMAN MOUNTAIN & ANDREWS, LTD., Printers, 31 & 33, Victoria Street, S.W.

Technically the performance of *Billy's Bargain* at the Garrick Theatre was not its "first in London," for Mr. "Robert Lascelles'" piece, under the title of *Billy Rotterford's Descent*, was tried at the King's Theatre, Hammersmith, on May 11, 1908, after being produced at the Theatre Royal, Birmingham, on Oct. 25, 1907, under the title of *Among the Brigands*. Mr. Weedon Grossmith is no novice as a playwright, and his pieces *A Commission* and *The Night of the Party* are well known for their cleverness and their success. In *Billy's Bargain* Mr. Grossmith has given his imagination a free rein, and the result is a very amusing, and at times vigorously exciting, entertainment.

Billy Rotterford, the son of an American millionaire, is in serious financial difficulties, and meditates bankruptcy, when his friend, Aubrey Colpoys, a sharp and enterprising young man, suggests a plan by which the amount of Billy's debts may be extracted from Rotterford père. Colpoys has met in London a certain Vanderhousan, the second in command of a band of brigands in the Caucasus. Colpoys suggests that Billy, who is about to travel with his father and step-mother in those mountains, shall be captured by the band, and a large ransom demanded of his father, half of which will be sufficient to pay Billy's debts.

The next act shows us the Rotterfords in a very primitive hotel near the Caspian Sea. The food is execrable, the wine is undrinkable, and the other guests are an egoistical invalid and a Russian lady who flies into passions and kicks people's legs. Billy is hourly expecting to be kidnapped by the brigands, and excites his father's suspicion by the preparations he makes for his departure. Vanderhousan and his friends arrive, and Billy, assuming an heroic attitude, assumes his father's identity and is dragged away; but not without J. K. Rotterford seeing through the trick.

In the second division of this act we see Billy in the brigands' fortress in the mountains. He does not realise the seriousness of his position, and flirts gaily with Vera, the wife of Vanderhousan, making himself quite popular with the brigands. But business is business, and when it appears that Rotterford père is adamant, and that no ransom is forthcoming, Billy is bidden to prepare for death. Jealousy arises between Vanderhousan and Zampassa, the chief of the brigands, and the latter makes the whole of his men disarm. This annoys the second in command, and he engages in a duel with Zampassa, who, by pretending to be dying, distracts Vanderhousan's attention, and then shoots him dead from behind. This incident, however, does not prevent Billy from being seized by the brigands and thrown over a high precipice.

In the last act, having miraculously escaped death by descending amidst a flock of geese, and then falling on some soft snow, Billy returns to his parents, who are mourning for him in London. Billy disguises himself as a brigand, raids his father's house, forces him to disgorge his wealth, and regains his favour. Vanderhousan's death leaves Vera free to marry Billy; she comes to London, and they are betrothed. Billy's father, of course, relents, and all ends happily.

THE LYCEUM.

On Saturday, June 25, the Revival of the Drama, in Four Acts, by John Rutherford, entitled "THE BREED OF THE TRESHAMS."

Lieut. Beresby, "The Rat" ..... Mr. Martin Harvey
Viscount Dorsington ..... Mr. Philip Hewland
Col. the Hon. Clement Hungerford ..... Mr. Charles Glenney
Col. Sir Henry Curwen ..... Mr. Eric Mayne
Col. Bagshaw ..... Mr. S. Major Jones
Capt. Stanhope ..... Mr. Edward Combermere
Capt. Rashleigh ..... Mr. Alfred Mansfield
Lieut. Willoughby ..... Mr. Denholm Muir
Cornet the Hon. Francis Tresham ..... Mr. Leonard Craske
Cornet Pit Keyton ..... Mr. Percy Foster
Corporal Lumsford ..... Mr. George Cooke
Corporal Saxton ..... Mr. A. B. McKay
Will Lumsford ..... Mr. B. A. Pittar
Jevons ..... Mr. A. Wilson
Servant ..... Mr. David Bain
Hon. Margaret Hungerford ..... Miss Brenda Gisson
Mrs. Bagshaw ..... Miss Bessie Elder
Helena Pierrepoint ..... Miss Sybil Walsh
Betty ..... Miss N. de Silva

HAYMARKET
Manager
HARRISON
TRENCH
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Evening
June 28
Orchestra Stl 10/6
No. K 21
This to be retained
This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

TO-NIGHT, TUESDAY, JUNE 28TH, 1910,
AND EVERY FOLLOWING EVENING AT 8.30,

HERBERT TRENCH
PRESENTS

PRISCILLA RUNS AWAY

A Comedy in Four Acts by ELIZABETH ARNIM.

Herr Fritzing ..	(*Grand Ducal Librarian*)	.. Mr. E. Lyall Swete
Dr. Billetson ..	(*Grand Ducal Body Physician*)	.. Mr. Edward Rigby
Baron Osterman ..	(*Grand Ducal Chamberlain*)	.. Mr. E. A. Warburton
Henry, Prince of Lucerne ..		.. Mr. Charles Maude
The Grand Duke of Lothen-Kunitz		.. Mr. Charles V. France
Robin Morrison ..		.. Mr. Louis Goodrich
Sir Augustus Shuttleworth		.. Mr. Donald Calthrop
A Plumber ..		.. Mr. J. Fisher White
A Carpenter ..		.. Mr. H. R. Hignett
A Clerk ..		.. Mr. R. W. Hutton
Mr. Price ..		.. Mr. Norman Page
1st Footman ..		.. Mr. J. Dickson-Kenwin
2nd Footman ..		.. Mr. Arthur Webster
The Princess Priscilla of Lothen-Kunitz		.. Miss Neilson-Terry
The Grand Duchess of Gerstein ..		.. Miss Helen Haye
Annalise ..	(*The Princess's Maid*)	.. Miss Amy Lamborn
Mrs. Jones ..		.. Miss Sydney Fairbrother
Mrs. Morrison ..		.. Miss Agnes Thomas
Lady Shuttleworth		.. Miss Frances Ivor
Emma Jones ..		.. Miss Victoria Addison
A Nurse ..		.. Miss Margaret Murray
A Maid ..		.. Miss Enid Rose

Guests at the State Ball:—Mesdames F. Celli, M. Caldicott, M. Lake, V. Whitaker. Messrs. J. Kelly, Roy Travers, J. O'Brien, O. Bailey.
Footmen:—Messrs. E. Sully and R. H. Leverett.

The Play produced for Herbert Trench by NORMAN McKINNEL.

Act I. .. Scene .. Library in the Grand Ducal Castle of Lothen-Kunitz
Act II. .. Scene .. Living Room in Creeper Cottage, Symford. (Two days later)
Act III. .. Scene .. .. .. Same as Act II. (Ten days later)
Act IV. .. Scene .. .. .. Same as Act I. (Two days later)

INTERVALS:—After Act I. 8 minutes; after Act II. 5 minutes; after Act III. 8 minutes.

The Scenery, Costumes and Appointments have been designed and arranged by F. CAYLEY ROBINSON.
Scenery painted by JOSEPH HARKER.
Miss Neilson-Terry's Dresses by PAQUIN, others by DEBENHAM & FREEBODY.
Uniforms by NATHAN. Wigs by CLARKSON.

General Stage Director .. .. NORMAN McKINNEL

Programme of Music.

1. OVERTURE AND BALLET MUSIC FROM "ROSAMUNDE" ... ... *Schubert*
2. *a.* VALSE ... ... "Priscilla" ... ... *Norman O'Neill*
   b. MORRIS DANCES ... ... *Geoffrey Toye*
3. *a.* MINUET ... ... *Schubert*
   b. HUMORESKE ... ... *Dvorák*
4. *a.* MINIATURE SUITE ... ... *Debussy*
   b. VALSES ... ... *Brahms*

MATINÉE EVERY WEDNESDAY AND SATURDAY AT 2.30.

MUSICAL DIRECTOR ... NORMAN O'NEILL | STAGE MANAGER ... CHARLES LA TROBE

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Box Office (W. H. LEVERTON) is open daily from 10 to 10.

Private Boxes, £3 3s. & £4 4s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Balcony, 5s.; Upper Circle (reserved), 2s. 6d.; Pit, 2s. 6d.; Gallery, 1s. Telephone 3344 Gerrard.

Opera Glasses can be hired from the Attendants at a charge of 6d. for the performance.

Extract from the Rules made by the Lord Chamberla n. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Lessee & Manager .. .. FREDERICK HARRISON
Director - HERBERT TRENCH

Business Manager .. .. .. HORACE WATSON

A beautiful young Princess runs away from home with her tutor, Herr Fritzing, to avoid a marriage arranged for her without her consent with a certain Prince of Lucerne.

Priscilla and Herr Fritzing get safely to England, and select a village called Symford as their dwelling place. The Princess, of course, knows nothing of real life, and her amiable errors are very amusing. She offers to buy a pretty cottage, which is inhabited by the only invalid in the village, Mrs. Jones, a peevish, petted old woman. Sir Augustus Shuttleworth, the young and timid son of the Lady Bountiful of the place, and Robin Morrison, the rather vulgar offspring of the Vicar and his severe spouse, come to the cottage bearing gifts for Mrs. Jones, and meet Priscilla, who has taken a false name, and has introduced Herr Fritzing as her uncle. Sir Augustus falls in love with her at first sight; and Robin Morrison pesters her with impudent attentions. Mrs. Jones imposes on Priscilla's ignorance as far as to induce her to send for a bottle of rum, on the plea that it is her "medicine." Then the Princess indulges in reckless liberality to the villagers, to whom she gives a treat on the Sabbath.

The reckoning comes ten days later, in the third act. The rum proves to have been the worst thing possible for Mrs. Jones, who becomes hysterical and troublesome; the children are all ill from overeating at the treat; the lady's maid breaks out into open mutiny; and, worst of all, the money which Fritzing brought from Lothen-Kunitz has all been spent, and the local tradesmen come clamouring for their money. Morrison tries to kiss Priscilla, and she boxes his ears; Sir Augustus proposes marriage to her, and is told that it is out of the question; and, humbled and harrassed on all sides, the poor Princess almost breaks down. Fritzing rushes out to chastise Morrison, and is locked up by the police; and, in the midst of all these misfortunes, Prince Henry, who has kept himself informed of Priscilla's movements, appears with money and renewed devotion. Horrified by a chorus of indignation, in which the vicar's wife, the tradesmen, and Mrs. Jones join, Priscilla snatches the money, puts on her hat and cloak and starts for Lothen-Kunitz, the Prince's announcement of his and her rank astounding the Symfordians immensely. There is some amusing comedy in the last act, in which the inevitable result of Priscilla's repentance and acceptance of Prince Henry is attained.

COUNTESS ARNIM'S PLAY.

HOW IT WAS WRITTEN.

The production of "Priscilla Runs Away" at the Haymarket Theatre next Tuesday evening has brought the authoress, Countess Arnim, to London from her home in Pomerania, for it is her first play, and it means more to her, in sentiment, than any of her books, more even than her famous first story, "Elizabeth and her German Garden."

Countess Arnim is an Englishwoman, with a slight, girlish figure, a frank, expressive face, crowned with brown, curling hair. A winning smile adds to the charm of her conversation.

"It is curious that my present visit to London should be for the rehearsal of a play by me," she said yesterday. "I had never seen a rehearsal before. I knew nothing of the working of a theatre before, and I never knew anyone on the stage. After my story of 'Princess Priscilla's Fortnight' was published some friends said I ought to make a play from it, and so I tried and the result will be seen in a few days.

EXCITED DAUGHTERS.

"In this as in other stories of mine I have been suspected of writing from life, taking the characters from people I know. That I have never done except in my first two stories. In 'Elizabeth and her German Garden' you will see my three little girls, something of my husband and myself, much of our home and garden. My best audience for my stories are my daughters, all three schoolgirls here in England, excited and thrilled beyond description because they are to be taken to see my first play next Tuesday.

"For me these rehearsals are ceaseless wonders. To go to the theatre and find one's thoughts embodied—that is an experience so strange, for in some instances the living characters I see there are exactly as I had pictured them in my imagination."



SIR AUGUSTUS:
"Can I be of any use to you?"

PRISCILLA:
"Yes; if this is your cottage, I wish to live in it."

SIR AUGUSTUS:
"Live in it?"

PRISCILLA:
"It's all so truly sweet outside. The prettiest in the village. The roof is the roof I've wanted all my life. And the creepers are exactly in the right places."

MRS. JONES:
"I don't take in no lodgers, Miss!"

Lessee and Manager.
Mr. WILLIAM GREET.

Telephone 3687 Gerrard.

LYRIC THEATRE,

SHAFTESBURY AVENUE,
LONDON, W.

On Thursday, June 30th, 1910, at 9 o'clock,

"Miss Elizabeth's Prisoner"

BY

ROBERT NEILSON STEPHENS and E. LYALL SWETE

Capt. Harry Peyton (of Lee's Light Horse) ...	Mr LEWIS WALLER
Major John Colden (King's New Jersey Volunteers) ...	Mr FRANK WOOLFE
Serjeant Carrington (of Lee's Light Horse) ...	Mr CRONIN WILSON
Mr Valentine	Mr HERBERT JARMAN
John Edwards	Mr CATON WOODVILLE
Black Sam	Mr G. WELSH
Cuff	Mr C. KEENE
Mistress Sarah Williams	Miss LOTTIE VENNE
Molly Edwards	Miss GORDON LEE
Miss Elizabeth Phillipse	Miss MADGE TITHERADGE

The Action of the Play takes place in the Phillipse Manor House, near New York.

Period ...	...	Late Autumn, 1778.
Act I. ...	The Hall.	(Late Afternoon)
Act II. ...	The Parlour.	(The Same Evening)
Act III. ...	The Hall.	(A Week Later—Afternoon)

Preceded at 8.30 by

"THE GREAT GAME"



MISS ELIZABETH'S PRISONER

A Romantic Comedy in Three Acts
By ROBERT NEILSON STEPHENS and E. LYALL SWETE

Mr. LEWIS WALLER
Miss LOTTIE VENNE Miss MADGE TITHERADGE

Every Evening at 9.
Matinees: Wednesdays and Saturdays at 2.30.

When *Miss Elizabeh's Prisoner* was first produced, we remarked in our critique that the play was frankly theatrical, with a first act full of stir and movement, and one very cleverly-devised situation; a rather weak second act; and a third act that brought on the inevitable happy ending without any undue strain upon the probabilities. The series of exciting and romantic incidents which result in the union of Miss Elizabeth Phillips and Captain Harry Peyton need not be re-described by us in detail; suffice it to say that the chivalry of Peyton, the impulsiveness of Miss Phillips, and the cruelty and cowardice of Major John Colden created as much pleasure in the audience at the Lyric Theatre on Thursday as they did when Mr. Robert Neilson Stephens and Mr. E. Lyall Swete's play was first performed at the Imperial Theatre on April 16, 1904. On that occasion Mr. Lewis Waller was the Captain Harry Peyton, Mr. Norman McKinnel the Major John Colden, Mr. Owen Roughwood the Sergeant Carrington, Mr. E Lyall Swete the Mr. Valentine,, Miss Lottie Venne the Mistress Sarah Williams, Miss Constance Walton the Molly Edwards, and Miss Grace Lane the heroine. We need only remind the reader that the pivot of the plot is the affection which young Captain Hugh Peyton pretends to feel for the young lady, Miss Elizabeth Phillips, who has taken him prisoner, in order to induce her to assist him to escape. Afterwards he becomes really in love with his fair captor; but she hears from a tattling friend in whom Peyton confided his first stage of feeling that he has only been tricking her; and she is correspondingly indignant. However, in the end, the young people come to an understanding, and the piece ends happily.



"AN ENTIRELY NEW EDITION OF THE POPULAR REVUE."

WYNDHAM'S THEATRE,

Proprietor — CHARING CROSS ROAD. — Sir Charles Wyndham.

Sole Lessee and Manager ... ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON

Every Evening at 9 o'clock,

MR. CHARLES HAWTREY

And Company in a New Farcical Comedy, in Three Acts, entitled

THE NAKED TRUTH

PRECEDED AT 8.15 BY

THE WILES OF THE WIDOW

BY KATHLEEN C. LION.

Betsy Pye (*a Widow*) .. .. Miss CLARE GREET
Mary Beasley (*Sister to James*) .. .. .. Miss JOY CHATWYN
James Beasley (*Skipper of the "Mary Jane"*) .. Mr. HOLLIDAY ATTLAY
Daniel John Scatt (*the Village Policeman*) .. Mr. HUBERT DRUCE

Place ... ... A Small Fishing Village in Yorkshire.

MATINEE EVERY SATURDAY AT 3.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1. OVERTURE ... ... "The Owl" ... ... *Victor Herbert*
2. SELECTION ... ... "Princess of Kensington" ... ... *Edward German*
3. SELECTION ... ... "The Balkan Princess" ... ... *Paul Rubens*
4. { *a.* BARCAROLLE ET VALSE "Contes d'Hoffmann" ... ... *Offenbach*
   { *b.* DANCE OF THE GRASSHOPPERS ... ... *Ernest Bucalossi*

Musical Director ... ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD.
Doors open at 7.45. Matinees 2.30. Commence at 8.15. Matinees 3.
Business Manager ... ... J. HERBERT JAY

WYNDHAM'S
THEATRE

11/7/1910

Orch. Stall

F 114
To be retained

"The Wiles of the Widow,"

which had its first London representation at Wyndham's Theatre on Monday evening. When Betsy buried her "first" she bought a grave for three, and thinking it would be a pity to waste it, and feeling lonely, she looked about for a second. She found him in James Beasley, skipper of the Mary Jane. James was bashful, and never once showed a coming-on disposition. He had promised his mother that while his sister Mary lived he would never bring another woman into the house to interfere with her domestic arrangements. The widow, being wily, schemed to bring about a match between Mary and the policeman, who was her own very bold wooer. He loved Betsy much, but he loved hot cakes and pickled pork more, and the widow persuaded him that Mary was an expert in the preparation of both. And "the wiles of the widow" were successful. The policeman proposed to Mary, and was accepted with rapture, and James came along to make the widow his wife.

* * *

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

Wednesday, July 20th, 1910, and every Evening at 8.

MATINEES WEDNESDAYS & SATURDAYS at 2-30

Extra Matinee, August Bank Holiday Monday, August 1st, at 2-30.

A White Man

A ROMANCE OF THE WEST,

BY

EDWIN MILTON ROYLE.

Characters.

Captain James Wynnegate, V.C. (afterwards Jim Carston)	Mr. HERBERT SLEATH
Earl of Kerhill (his Cousin)	Mr. ERIC MAYNE
Sir John Applegate	Mr. FRANK ELLIOTT
Bates	Mr. WILTON JAMES
Mr. Chiswick (Private Secretary)	Mr. HENRY ASHMEAD
Malcolm Petrie	Mr. WILLIAM F. GRANT
Lieutenant Henry George	Mr. WILLIAM HEAL
Lieutenant Alex. Leslie	Mr. SYDNEY HOPE
Lieutenant Charles Magarth	Mr. GEORGE NORTON
The Dean of Trantham	Mr. HARRY CANE
Big Bill (Foreman)	Mr. R. A. BRANDON
Shorty	Mr. GERALD VALENTINE
Andy	Mr. STANLEY WARMINGTON
Grouchy	Mr. HUGH TAYLOR
Baco White (Interpreter)	Mr. F. THORNTON
Tab-y-wana (Peace Chief of the Utes) ...	Mr. FREDERICK ROSS
Cash Hawkins	Mr. FRANK MAYO
Nick (Barkeeper)	Mr. J. FLOYD
Bud Hardy (the County Sheriff)	Mr. S. MAJOR JONES
Clark (his Deputy)	Mr. DAVID DOUGLAS
McSorely (Engine Driver)	Mr. JOHN BELL
Parker (Conductor)	Mr. JACK COUTTS
Pete	Mr. GERALD EARLE
Parson	Mr. JOHN ROGERSON
Punk (a Chinaman)	Mr. ALFRED GORDON
Mr. Hiram Doolittle	Mr. W. FLETCHER
Little Hal	Little KITTY ROGERS
The Dowager Lady Kerhill	Miss DORA MORDANT
Lady Mabel Wynnegate	Miss GLADYS STOREY
Mrs. Hiram Doolittle...	Miss LILIAN TWEED
Music Hall Artiste	Miss DOROTHY DUNCAN
Nat-u-rich	Miss VIOLET VORLEY
Countess of Kerhill	Miss GEORGINA WYNTER

Cowboys, Sheriff's Posse, Passengers, &c.

TERRY'S THEATRE.

Sole Proprietor ... Mr. EDWARD TERRY.

Lessee ... L. S. SIRE.

Bijou Theatre, New York.

EVERY EVENING AT 8.30

MATINEE WEDNESDAY AND SATURDAY AT 2.30,

Mr. SIRE presents

MAY ROBSON

IN

THE FARCICAL COMEDY

The Rejuvenation of Aunt Mary

By ANNE WARNER.

John Watkins, Jr. ..	(Denham "Jack")	.. JACK STOREY
Mitchell ..	.. Jack's Chums ..	PAUL DECKER
Robert Burnett		ARTHUR DEERING
Clover ..		JOHN McMAHON
Joshua	(Aunt Mary's Hired Man)	.. C. C. GWYNNE
James	(the Burnetts' Butler)	.. GEORGE F. HALL
Mr. Stebbins ..	(Aunt Mary's Lawyer)	.. LESTER WALLACE
Messenger Boy ..	.. .. ..	.. HARRY JONES
Betty Burnett .	(Burnett's Sister)	.. FAYE CUSICK
Lucinda ..	(Aunt Mary's property body and soul)	NINA SAVILLE
The Girl from Kalamazoo	.. .. ..	.. LILLIAN WESTNER
Mrs. Daisy Mullens	.. (a Villager) ..	.. LOTTA BLAKE
Betty's Maid ..	.. .. ..	.. ROSE FANTUSZ
Ruth	.. (a Villager) ..	.. BY HERSELF

AND

Aunt Mary Watkins .. .. **MAY ROBSON**

TERRY'S

THEATRE

—

AUG.

22

—

Orch. Stall

No. D16

To be retained

Act I. .. Just before dawn, June morning. Aunt Mary's New England home
Time: Present.

Act II. .. .. .. Bob Burnett's home, New York City. Three weeks later

Act III. .. .. Aunt Mary's home. Three weeks later

The Song introduced by Mr. Jack Storey in Act II. written especially for this play.
Lyrics by EARLE C. JONES. Music by HERMAN AVERY WADEA.

Produced under the Stage Direction of E. F. BOSWICK.

Scenery, Acts I. and III., by FRANK D. ORMSTON.
Act II., by YOUNG BROTHERS & BOSS.

Programme of Music.

OVERTURE	"Columbia"	*Leonard Gautier*
INTERMEZZO ALLA MAZURKA...		*Walter Slaughter*
THE TERRAPIN TWO-STEP		*J. M Gallatly*
PICCOLO SOLO	"The Lark's Festival" ... ... Mr. A. E. LUMLEY-HOLMES.	*M. A. Brewer*
CHARACTERISTIC PIECE ...	"The Butterfly"	*Theo. Bendix*

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their Hats.

The Box Office (G. WILLIAMS) is open daily from 10 to 10.

Private Boxes, £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone 2702 Gerrard

Executive Staff for L. S. SIRE.

MANAGER	R. A. RODEL
MUSICAL DIRECTOR	L. GAUTIER
STAGE MANAGER	G. F. HALL
MASTER MECHANIC	CHRISTIAN PORTER
MASTER OF PROPERTIES	F. WEST
ELECTRICIAN	RICHARD CARTER

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, AUGUST 23, 1910.

"THE REJUVENATION OF AUNT MARY."

PARLOUR MELODRAMA.

John Watkins, Jr.	Jack Storey.
Mitchell	Paul Decker.
Robert Burnett	Arthur Deering.
Clover	John McMahon.
Betty Burnett	Faye Cusick.
Lucinda	Nina Saville.
The Girl from Kalamazoo	Lillian Westner.
Ruth	By Herself.
Aunt Mary Watkins	May Robson.

America must be a country of endless resources to be able to spare us so curious an entertainment as "The Rejuvenation of Aunt Mary" for the opening of the London dramatic season at Terry's Theatre last evening. Farcical comedy seems a quite inadequate description for a romp seasoned highly with sentiment. Parlour melodrama would not be a wholly misleading classification. Three acts made one wonder why the story was not told in two, and the curious ceremony of presenting bouquets to Miss May Robson at the end of the second act might fittingly have brought the play to an end.

There is no complicated plot in this latest importation to worry the mind of the tired business man in search of an entertainment. It is all about Aunt Mary, a rich old maiden lady, and her scapegrace nephew Jack. The latter beats a cabman, shoots a cook, breaks windows, and the aunt pays the bill every time. When he is drawn into a breach of promise case his relative cuts him off with a dollar, and Jack is faced with the terrible alternative of having to work. Some friend, however, writes to the old lady that Jack has measles, and, although the story is untrue, it brings her up to see him in New York. Jack, of course, is forgiven. He is saved from the misery of having to work for a living; and to add to his responsibilities a girl consents to marry him, and his aunt, grown young again through tasting the pleasures of New York roof garden theatres, threatens to live next door to him and have a good time.

The play was acted as well as it deserved—much better, in fact. Some of the scenery stood badly in need of a fresh coat of paint. Some of the jokes were much the worse for wear.

J.V.

GARRICK THEATRE

CHARING CROSS ROAD, W.C.

Lessees and Managers ... Mr. ARTHUR BOURCHIER and Mr. HERBERT SLEATH.

Licensed by the Lord Chamberlain to Mr. ARTHUR BOURCHIER, 26 Langham Street, and Mr. HERBERT SLEATH, Dormy Cottage, Woking.

Season under the Management of Messrs.

WENTWORTH CROKE, MILTON BODE, and EDWARD COMPTON.

On SATURDAY, AUGUST 27th, AT 8,
AND EVERY EVENING

WILL BE PRODUCED

THE ETERNAL QUESTION

BY

HALL CAINE.

Music specially composed by PIETRO MASCAGNI.

Baron Bonelli (Prime Minister of Italy)	GUY STANDING
David Rossi (Member of the Chamber of Deputies) ..	VERNON STEEL
Pope Pius XI.	HALLIWELL HOBBES
Bruno Rocco (a Sculptor's Assistant and Rossi's Friend)	OSCAR ADYE
Commendatore Angelelli (Chief of the Roman Police)	EDWARD SORLEY
General Morra (President of the Military Tribunal) ..	RIDGWELL CULLUM
Major Doria (Public Prosecutor of the Military Tribunal)	WALTER RINGHAM
Colonel Cavalli (Governor of the Castle of St. Angelo)	EDWARD DURRANT
Charles Minghelli (a Police Spy)	WILFRED E. PAYNE
Felice (Major Domo to Bonelli)	GEORGE ROWLANDS
Father Pifferi (a Capuchin Friar)	ORLANDO BARNETT
Maestro de Camera	RICHARD NEVILLE
Joseph (Bruno's Son)	Miss ANNA CUKA
Secretary of the Court	BERNARD A. LESLIE
Donna Roma Volonna (a Sculptor)	Miss TITTELL-BRUNE
Elena (Bruno's Wife)	Miss MARIE HOUSLEY
Nattalina (Roma's Maid)	Miss RITA CARR

Students, Peasants, Prelates, Pontifical Guards, Swiss Guards, Warders, Carabineers:—
LOUIS SEALY, Jr., GILBERT ESMOND, LANGFORD REED, CECIL SAUNDERS, C. FIELDING, A. NIELD, LESLIE OSWELL, WILLOX CADOGAN, CAMPBELL STERNE.

The Play produced by CREAGH HENRY.

Act I. ..	Scene 1	The Loggia of the Baron Bonelli's Palace, overlooking the Piazza of St. Pietro
	Scene 2 ..	The Apartment of David Rossi in the Piazza Navona
Act II. ..	.. ..	.. Donna Roma's Studio
Act III. ..	Scene 1	A Hall in the Castle of St. Angelo
	Scene 2	The Pope's Garden at the Vatican
Act IV. ..	Scene 1	.. Donna Roma's Studio
	Scene 2	A Cell in the Prison of Regina Coeli

There will be an interval of **Ten Minutes** between each Act.

The Entire Production is under the Direction of
G. RALPH HALL CAINE, Managing Director of "THE ETERNAL QUESTION, LIMITED."

BUSINESS MANAGER ...	for "The Eternal Question, Limited"	... Mr. W. F. CROWE
STAGE DIRECTOR		... Mr. FRANK COLLINS
STAGE MANAGER		... Mr. BERNARD A. LESLIE
MUSICAL DIRECTOR		... Mr. E. WOODVILLE

Scenery by W. T. HEMSLEY and J. T. BULL & SON. Wigs by GUSTAVE.
Costumes and Uniforms by L. & H. NATHAN. Furniture and Upholstery by J. S. LYON.
Gramophone Effects by THE GRAMOPHONE COMPANY, 21 City Road, E.C.
The Costumes and Hats worn by Miss Tittell-Brune executed and designed by LAURETTE, 15 Maddox Street, Bond Street, W.

MATINEE EVERY WEDNESDAY AT 2.30.

The Box Office (A. R. BRITTEN) open daily from 10 to 10. Telephone 9513 Gerrard.
Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

At this Theatre Visitors to the Pit and Gallery are under Shelter while waiting for the Doors to open.

THE MANAGEMENT reserves to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

BUSINESS MANAGER { for Messrs. Wentworth Croke, Milton Bode, and Edward Compton } Mr. LAWSON LAMBERT

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Having thus laid down his thesis, the author carries on his arguments, pro and con, principally by means of three characters—David Rossi, Baron Bonelli, and Donna Roma Volonna, and he does so powerfully and interestingly. The play, indeed, as a piece of theatrical work shows that the author has advanced much as a stage craftsman. His incidents are presented vividly; his situations are strong; his ensemble, if we may use the word, is picturesque; and his dialogue always good, if occasionally too didactic. It certainly needs no polemics on the stage to prove that the attitude of the world towards the repentant Magdalen is governed more by the severity of Mosaic law than by the message of the grand Exemplar of Love and Faith—"She hath done what she could"; but in the polemics of Hall Caine the public are particularly interested just now, and if future audiences at the Garrick will scarcely be filled with admiration at his character drawing, they will be able to listen to a play that always holds the attention and is never dull.

The early meeting between David Rossi and Donna Roma, sculptress, is in the toggis of her protector, Baron Bonelli's palace—the scene of the first act—from which she hears the young Socialist Deputy addressing the populace and denouncing the ruling classes: "We have two sovereigns in Rome, brothers, a great State and a great Church, but a perishing people. We have soldiers enough to kill us, and priests enough to tell us how to die, but no one to tell us how to live." (Shouts of "Corruption!") "Corruption, indeed, brothers, and who is there among us to whom the corruption of our rulers is unknown? Who cannot point to the Ministers who allow their mistresses to meddle in public affairs, and to enrich themselves by the ruin of the poor?"

Roma is furious at this outburst, and to the impassive Bonelli she says, "Leave the man to me. Within a month, within a week, he shall lie as tamely to my hand as a ripe apple on a wall. With his angel face he shall sit to me—he shall sit for Judas among the figures about my fountain." In their first interview Roma lies to Rossi. She says: "I am a sculptor, and I have nothing but what my work brings me"; but at the end of the first act it is made quite clear that hero and heroine are destined for mutual love and self-sacrifice. The love confession comes in the second act, when Roma says nothing of her past life, accepting with some misgiving Rossi's description of their happiness: "Our sky is blue, our sun is shining, and we can laugh at everything."

Retribution comes swiftly, however. Bruno Rocco, Rossi's friend, takes his little son, Joseph, to the procession of the people going up to the Coliseum. Bonelli has given instructions to the police to disperse the crowd, if needs be, by means of the soldiers, who fire and kill the child. Bruno Rocco is arrested, and rather than betray his leader, Rossi, he stabs himself with a dagger.

The influence of the Pope is brought to bear on Roma, in order to make her betray Rossi, who has freely spoken of his past life to the woman he so implicitly trusts. She alone knows of his connection with a so-called political crime committed by him when passing under the name of his father, Leone, who is now the sovereign Pontiff. The lovers meet again in the first scene of the fourth act, and in the hearing of Bonelli Roma explains her apparent treachery to the distracted Rossi, saying that her action was due to her love for him. The Prime Minister stigmatises Roma's statement as a lie. Rossi then learns for the first time of the relations that have existed between Bonelli and Roma, who is at length denounced as a harlot by her fiercely jealous paramour. This is too much for Rossi, who strikes the Baron. The latter draws his revolver, and in the struggle for its possession the weapon is discharged, and Bonelli is killed. Rossi departs with a volley of curses hurled at Roma's head; the police rush in; and to the question "Who killed his Excellency?" Roma replies "I did. In the final scene—the Prison—Rossi comes to Roma in the disguise of a friar. The chivalrous young Socialist is ready to take her with her life behind her. They are in a blind alley; but there is a way out. He says: "We will let the law of man do what it will with us. And if we may not seek to unite our lives in this world we will do so in the next!" They go out to their trial together, and the play ends.

APOLLO THEATRE.
HENRY LOWENFELD . . . . . SOLE PROPRIETOR.
TOM B. DAVIS . . . . . Sole Lessee and Manager.
EVERY EVENING AT 8.30. MATINEES—THURSDAYS AND SATURDAYS AT 2.30.
August 30 1910
THE FOLLIES
H. G. PÉLISSIER,
MORRIS HARVEY
DAN EVERARD
DOUGLAS MACLAREN
AND
LEWIS SYDNEY
GWENNIE MARS
MURIEL GEORGE
EFFIE COOK
AND
ETHEL ALLANDALE



NEW THEATRE

ST. MARTIN'S LANE, W.C.

Proprietor, SIR CHARLES WYNDHAM

Wednesday, August 31st, 1910, and every evening at 8.15,

An Adaptation from Pierre Berton's "La Rencontre," by Rudolf Besier,

Entitled:

THE CRISIS.

Camille de Lançay	Miss EVELYN MILLARD
Renée Serval (Serval's Wife)	Miss SARAH BROOKE
A Maid	Miss E. MARTHEZE
Canuche	Mr. LENNOX PAWLE
Raymond de Brévannes	Mr. ATHOL STEWART
Armand Vivien (Serval's Secretary)	Mr. DOUGLAS IMBERT
Adrien Serval	Mr. NORMAN McKINNEL

Act 1 .. .. At Serval's House, Paris.

Acts 2 & 3 .. .. At Serval's House, Ville d'Avray.

Fourteen days elapse between Acts II. and III.

The Play produced by NORMAN McKINNEL.

Scenery by Walter Hann and F. L Schmitz. Dresses by Madame Handley-Seymour, 47, New Bond Street.
Hats by Michée Zac, 2, Hanover Court, Hanover Street.

MATINEE EVERY WEDNESDAY & SATURDAY.

ORCHESTRA UNDER THE DIRECTION OF MR. EDMOND RICKETT.

Overture	"The Merry Wives of Windsor" *Nicolai*
After Act I. Selection	"Sylvia" *Delibes*
After Act II.	(*a*) Chant sans Paroles *Tschaikowsky*
	(*b*) Pizzicato—Polka *Strauss*

Business Manager .. Mr. WALTER MAXWELL

Stage Manager .. Mr. FRANK HARDING

"What is the use of being a pretty woman if you don't make the man fall in love with you?" asks pretty Renée Serval of her friend Camille de Lançay. Renée has successfully exploited her own charms to her great personal advantage; they have gained her a husband, a successful lawyer of humble origin—whom she despises—of immense wealth, in which she delights, and of a social position which she values very highly. It is for his position and his money that she has condescended to marry him. She loves him not at all, nor does she pretend to do so, for Renée's heart is the cold, calculating organ of the *mondaine*. Her liaison with Raymond de Brévannes serves rather to gratify her vanity than her senses; and Raymond is a bird of the same feather, a *bon viveur* whose outlook on life is one of undiluted materialism. To the home of Renée comes an old school friend, Camille de Lançay. The friends have not met for six years, and during that time both have married. Camille's marriage has ended disastrously. We gather that her husband has been an "unmitigated brute" (fortunately we are spared details). Camille is a lovely, sympathetic woman; Serval is one of the "strong, silent men" of the newspaper feuilleton. The inevitable happens. At their first meeting (is this La Rencontre of the original title?) we see a mutual attraction dawning. In the fortnight which elapses between Acts I. and II. they have fallen madly in love with one another. Serval is strong, but not quite so silent. He confesses his love, and Camille reduces him to silence again. They are to be friends—nothing more; she will leave his house in the morning. Serval goes off to Paris that night, and the moment he is safely out of the way Raymond enters clandestinely, and Camille is the unseen spectator of passionate embraces between him and Renée. As the pair retire to Renée's room Camille emerges from her hiding place to confront Serval, who has returned unexpectedly. Camille at first believes that he also has been a spectator of the lovers' meeting; but she finds that she is wrong—he is entirely unsuspicious of any deception on the part of his wife. In an agony of apprehension Camille sees him going towards the door of his wife's room, and to prevent this she falls back on a last resource. As she stands on the threshold she utters a frantic cry. He turns; she holds out her arms to him. She loves him, she is his; and he catches her in his arms.

The best scene in the play occurs in the last act. Camille and Serval have agreed to pass the sponge of oblivion over the episode between them, but Renée discovers that her lover is on the eve of marriage with an heiress, and her wounded vanity turns her into a Fury. A chance word awakens her suspicions that there is more than friendship between Camille and her husband. She cannot satisfy her desire for vengeance on Raymond, as to do so would be to defy the only god she worships—conventionality; but someone must pay for her bedraggled pride. If Camille and her husband are guilty they shall be the victims of her wrath. So she sets a poor tool of hers to spy on them. His report confirms her suspicions, and, in a blind rage, she accuses Camille, who has posed as her high-minded, noble friend, of having stolen her husband from her. She heaps scathing scorn and vitriolic abuse on Camille's head until the worm turns, and Renée is in her turn annihilated by the knowledge that Camille is aware of her liaison with Raymond, and that she has only to communicate it to Serval for the altar at which Renée worships to be demolished. But Camille's nobility of character is so great that she will sacrifice her own happiness, and incidentally Serval's, for the sake of her friend. As he enters she goes slowly and sadly away; and as she goes she conveys to his wife that there will be no exposure and that the secret will be kept.

The Weekly Dispatch

LONDON: 2, Carmelite Street, E.C.

MANCHESTER: Deansgate.

Artificial and Unconvincing.

At this period of the year first-night audiences are not often distinguished, but I must confess I have rarely seen one so uninteresting as that which gathered at the New Theatre on Wednesday evening for the first performance, in English, of Pierre Berton's "La Rencontre," in the adaptation, "The Crisis." Strange faces were everywhere, and one of the unaccustomed first nighters, a young gentleman—wearing white gloves, too—came into the stalls smoking a cigarette which he, with "careless gaiety," dropped on the floor when about to make his way into Row J. The play was, however, well matched to the audience in that it possessed little distinction. The double intrigue, husband and wife each in love with someone else, was poor artificial stuff, bearing no resemblance to reality, having no life in it, and never for one instant convincing us that the people on the stage were doing anything other than working hard at their profession.

Some Wonderful Costumes.

There must be something very wrong with a play when Mr. Norman McKinnel fails to make a success. He can carry a strong part, a grim, determined man, as no other English actor can, but here all his efforts to appear convincing failed. Now when he, much the ablest player appearing in "The Crisis," did not convince us, what need be said of the others? Miss Evelyn Millard and Miss Sarah Brooke, as the rivals with lovers, had a wordy battle that got a titter, but to me they both seemed so impressed with the beauty of their costumes that the intrigue mattered less. Anyhow, their costumes were wonderful creations, which is more than can be said of plays like "The Crisis." By the by, I wonder if the three girls who sat in the front row of the pit giving a top-note, like an American college yell, to the entr'acte applause are to be a feature of this season's first nights.

His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE.

SHAKESPEARE'S

KING HENRY VIII.

EVERY EVENING

"HENRY VIII." AT HIS MAJESTY'S.

On Thursday, Sept. 1, Revival of Shakespeare's Play.

TO-NIGHT AT 7 O'CLOCK.

(Subsequent Performances will commence at 8.15)

SHAKESPEARE'S

KING HENRY VIII.

King Henry VIII.		ARTHUR BOURCHIER
Cardinal Wolsey		HERBERT TREE
Cardinal Campeius	(*Legate from the Pope*)	S. A. COOKSON
Cranmer	(*Archbishop of Canterbury*)	CHARLES FULLER
Duke of Norfolk		A. E. GEORGE
Duke of Buckingham		HENRY AINLEY
Duke of Suffolk		EDWARD O'NEILL
Earl of Surrey		GERALD LAWRENCE
Lord Chamberlain		EDWARD SASS
Gardiner	(*Bishop of Winchester*)	WILLIAM BURCHILL
Lord Abergavenny		CLARENCE DERWENT
Lord Sands		WALTER R. CREIGHTON
Sir Henry Guildford		EDMUND GURNEY
Sir Thomas Lovell		HENRY C. HEWITT
Sir Nicholas Vaux		CHARLES JAMES
Thomas Cromwell	(*Secretary to Cardinal Wolsey*)	REGINALD OWEN
Griffith	(*Usher to Queen Katharine*)	HENRY MORRELL
1st Gentleman		CYRIL SWORDER
2nd Gentleman		CHARLES HOWARD
Garter King at Arms		CLIFFORD HEATHERLEY
Surveyor to the Duke of Buckingham		ACTON BOND
Sergeant-at-Arms		ARTHUR GASKILL
Servant		W. B. ABINGDON
A Crier		EDMUND GOLDING
A Scribe		FRANCIS CHAMIER
Jester		ROSS SHORE
Queen Katharine		Miss VIOLET VANBRUGH
Anne Bullen		Miss LAURA COWIE
An Old Lady		Mrs. CHARLES CALVERT
Patience	(*Waiting Maid to Queen Katharine*)	Miss LILA BARCLAY

Act I.

Scene 1.—The Cloisters.
Scene 2.—The Council Chamber.
Scene 3.—The Banqueting Hall, Wolsey's Palace.
(Designed by Percy Macquoid, R.I.)

Act II.

Scene 1.—The River Gate.
Scene 2.—The Gallery.
Scene 3.—The Pleasaunce, Windsor.
Scene 4.—A Hall in Blackfriars.

Act III.

Scene 1.—The Pleasaunce.
Scene 2.—Ante-Chamber with adjoining Chapel.
Scene 3.—Kimbolton.
Scene 4.—Westminster Abbey

The Scenery has been painted by Joseph Harker.
The Dances have been arranged by Miss Margaret Morris.

The Furniture and Costumes have been designed by Percy Macquoid, R.I., and the latter carried out by B. J. Simmons & Co., 7 & 8, King Street, Covent Garden, W.C. Wigs by W. Clarkson.

The Overture, Entr'actes and Incidental Music have been selected from the original Music of
EDWARD GERMAN,
by whom several new Incidental Numbers have been composed for the present production.

Note.—The Tunes sung to the Morris Dance in Act I., Scene III, are traditional, and the Part Song "Pastime and Good Company," which occurs in the same scene, was written and composed by King Henry VIII.

The Overture, Entr'actes and Incidental Music, by arrangement with the Executors of the late Sir Henry Irving.

Musical Director—ADOLF SCHMID.

Sir Herbert Tree wishes to express his gratitude to Louis N. Parker for his valuable help in the production and pageantry of the play; and to Percy Macquoid, R.I., for his inspiring archæological advice.

MATINEE EVERY WEDNESDAY & SATURDAY, at 2.15.

In connection with this production, Sir Herbert Tree has written a little volume entitled "Henry VIII. and his Court." This book, published by Messrs. Cassell & Co., Ltd., is on sale at all booksellers, or can be procured at the Box Office of the Theatre and from the attendants, price 1/- net.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread and Butter and Cake, Price 6d. per person inclusive.

The Theatre has now been fitted throughout with the Ozonair System of Ventilation for the constant supply of pure fresh air, by Messrs. Ozonair Ltd., 96, Victoria Street, S.W.

The safety Curtain will be lowered in the presence of the audience once during each performance.
Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Stage Manager—CECIL KING. Associate Stage Manager—STANLEY BELL.

General Manager - - - - - - HENRY DANA.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Balcony, 5s. Upper Circle, 4s., 3s. and 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. Watts) OPEN DAILY 10 TO 10. Telephone Gerrard 1777.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

WEDNESDAY, AUGUST 31, 1910.

A PAGEANT PLAY.

MY VIEW OF "HENRY VIII."

By SIR HERBERT TREE.

"Bluff King Hal" was of the eternal type adored by the people. The genial adventurer with sporting tendencies and large-hearted proclivities is always popular with the mob. He had a certain outward and inward affinity with Nero. Like Nero, he was corpulent; like Nero, he was red-haired; like Nero, he sang and poetised; like Nero, he was a lover of horsemanship, a master of the arts, and a slave of his passions. If his private vices were great, his public virtues were no less considerable. There was something baffling and terrifying in the mysterious bonhomie of Henry. In spite of Cæsar's dictum, it is the fat enemy who is to be feared.

In the play of "Henry VIII.," which we revive to-morrow night at His Majesty's Theatre, the author or authors (for to Shakespeare is ascribed only a portion of the drama) have given us as impartial a view of his character as a due regard for truth on the one hand and a respect for the scaffold on the other permitted. We must remember the times Henry lived in; he was born into an inheritance of blood and blackmail. Men murdered to live—the axe and the sword were the final Court of Appeal.

Nor does the old order change appreciably in the course of a few hundred years. For in international politics, as in public life, self-interest sends Christianity to the wall. To-day we grind our axes with a difference. A more subtle process of dealing with our rivals obtains.

HENRY VIII. AND WOLSEY.

Commendation or condemnation must always depend upon our point of view. We must judge by results, for the truest expression of a man is his work; his greatness or his littleness is measured by his output. Henry produced great results, though he may have been the unconscious instrument of Fate. He was a stern moralist in regard to the conduct of others, but he had an indulgence towards himself which enabled him somewhat freely to interpret the Divine right of kings as "Le droit de seigneur." So strong was he in his self-assurance that he made even conscience his slave. He had the power of gathering round him the great men of his time, and their learning he turned to his own account with that adaptiveness which is the peculiar attribute of genius.

In Wolsey Henry appreciated the mighty Minister, and this, indeed, is one of his claims to greatness, for graciously to permit others to be great is a sign of greatness in a King.

If Henry was a great King, Wolsey was a mighty statesman. It was the custom for many years to regard Wolsey as the type of the arrogant and ambitious ecclesiastic, of the man of humble origin who had used the Church as a means of fulfilling his astounding ambition and rising to a state of power from which his fall was like that of Lucifer, never to rise again. But now we have learnt to realise the great claim of Wolsey as a statesman. He was the first great patriot with a desire for bringing England into the highest circle of European politics. He has been called the greatest statesman England ever produced. Had Wolsey been able to fulfil his own ideals, had he been the head of a Republic and not the servant of a King, his public record would no doubt have been on a higher ethical plane. But he was better as a patriot than as a royal servant, and with regard to the divorce which was the cause of his fall we must remember that a first-rate man cannot do second-rate things well. Henry and Wolsey were two giants littered in one day. Wolsey realised his possibilities of power before Henry. But when Henry once learnt how easy it was for him to get his own way "the nation, which had trembled before Wolsey, learned to tremble before the King who could destroy Wolsey with a breath."

CALCULATED DISPLAY.

Wolsey's magnificence, the pomp and circumstance of his life, surpass description. Shakespeare in his banqueting scene in "Henry VIII." reproduces the cardinal's lavish splendour almost word for word as recorded by Cavendish. But we must remember that Wolsey surrounded himself with such worldly vanities less from any vulgarity in his nature than from a desire to work upon the common mind, ever ready to be impressed by outward show. The lives of great men compose themselves dramatically; Wolsey's end is, indeed, a fit theme for the dramatist. The King had become more masterful. It was impossible for two such stormy men to act permanently in concord. As Anne Boleyn's power over the King grew, Wolsey's influence waned. Well might he say in the day of his downfall, "Had I but served my God as diligently as I have done the King, He would not have given me over in my grey hairs."

It is this struggle between these two dominant characters that Shakespeare has treated in his play, and which gives it such a human interest.

With regard to the production of the play, it is sometimes necessary to state the obvious. All those who have preceded me in setting the play of "Henry VIII." before the public have recognised the necessity of presenting the play as a chronicle of the time, and they have all presented it with all the resources their generation afforded them.

Shakespeare and Burbage, Betterton, Colley Cibber, the Kembles, the Keans, Phelps, Calvert, and Henry Irving as artists recognised that that was the one and only way to treat the play. It is pleasant to sin in such good company.

From the descriptions recognised of that time it will be seen that the period of "Henry VIII." was characterised by great sumptuousness: indeed, the daily life of the Court consisted largely of revels, masques, and displays of splendour.

And so "Henry VIII." is largely a pageant play. As such it was conceived and written, as such we shall endeavour to present it to the public. Indeed, it is obvious that it would be far better not to produce the play at all than to present it to the public without those adjuncts by which alone the action of the play can be illustrated. Of course, it is not possible to do more than indicate on the stage the sumptuousness of the period of history covered by the play; but it is hoped that an impression will be conveyed to our own time of Henry in his habit as he lived, of the people, of the architecture, and of the manners and customs of that great age.

WYNDHAM'S THEATRE,

Proprietor — CHARING CROSS ROAD. — Sir Charles Wyndham

Sole Lessee ... ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

On SATURDAY, SEPTEMBER 3rd, 1910, and EVERY EVENING at 8.30,

NOBODY'S DAUGHTER

A Play in Four Acts, by GEORGE PASTON

Mr. Frampton	*Managing Director of the Wolverswyck Pottery Works*	Mr. GERALD DU MAURIER
Mrs. Frampton		Miss GILLIAN BRAITHWAITE
Col. Torrens	*Commanding the Regimental Depot at Wolverswyck*	Mr. SYDNEY VALENTINE
Mrs. Torrens		Miss HENRIETTA WATSON
Jim	*(their Son)*	Mr. RONALD SQUIRE
Honora May		Miss ROSALIE TOLLER
Christine Grant		Miss MARY RORKE
Teresa Hollyd		Miss DOROTHY BEEL
Sir Lester Richmond		Mr. LEON QUARTERMAINE
Will Lorrimer		Mr. H. MARSH ALLEN
Maid		Miss MARY TESTE

Act I. — Christine Grant's Cottage at Brambleside (Three days elapse)

Act II. — The Drawing Room of the Framptons' House on the outskirts of Wolverswyck (Three months elapse)

Act III. — The Framptons' Garden (One day elapses)

Act IV. — The Framptons' Drawing Room

THE PLAY PRODUCED BY GERALD DU MAURIER.

Scenery by L. A. Fraser.

Furniture supplied and arranged by KINDELMAN, 26 Goodge Street, W.C.

Dresses designed by ROBERT, SPEDDAL, Miss GRAY, Miss SPEAIGHT and VERO.

Wigs by C. Wilkinson. Floral Decorations and Foliage in Act III by A. & L. CHUMAN.

Four Grand Pianos kindly lent by the Agents for the CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Orchestra under the direction of ERNEST BUTALOSSI will play the following Music:—

Before Act I.		Selection, "Romeo et Juliette"	*Gounod*
Before Act II.	*a.*	"Hungarian"	*Brandt*
	b.	"Le Colin Tampon"	*Neal*
	c.	"Nocturne"	*Victor Herbert*
Before Act III.	*a.*	Waltz, "Heartsease"	*Zuro*
	b.	Ballet "La Source"	*Delibes*
Before Act IV.	*a.*	"In Hungarian Mountains"	*Egan*
	b.	"Serenade"	*Pierne*

Musical Director ... ERNEST BUTALOSSI

Stage Manager ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Grand Circle, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD.

Doors open at 8. Matinees at 2. Commence at 8.30. Matinees 2.30.

Business Manager ... J. HERBERT JAY

Ladies' and Gentlemen's Cloak Rooms. The name of a beautiful and reasonable Manager of the Theatre can be obtained on application. The Public can leave the Theatre at the end of the Performance by any of the doors, which must open outwards. Where there is a Pay Box Screen to the Entrance Doors, it is requested that a Programme be exhibited during every performance to ensure its being in proper working order. All Doors must be unlocked while Audience are present. All gangways passages and staircases must be kept free from chairs or other obstructions, whether permanent or temporary.

Mr. Frank Curzon and Mr. Gerald du Maurier can be heartily congratulated on the success of their first production under joint management. There is every possibility that *Nobody's Daughter*, by George Paston, produced at Wyndham's Theatre on Saturday, Sept. 3, will be "Everybody's Child," for a play so fresh, of such delightful simplicity, with so strong a human interest, and withal so happily cast, is likely to become a universal favourite. "We are only children wandering over the moor," is the summing-up of John Frampton's view of life. Helen Frampton, his wife, had gone astray from the path of virtue twenty years before the play begins, before she had ever met the man she marries. She and young Jim Torrens had been madly in love with one another and too poor to marry. The result of their brief period of madness, a baby girl, has been handed over to the care of a Calvinistic old nurse, Christine Grant, and the unfortunate episode has been kept carefully hidden. Jim Torrens is sent to India, and in twelve months he finds a rich wife, and the mother of his child marries a wealthy man with whom she is genuinely in love. There is nothing to recall the brief period of their infatuation but the little Honora May, to whom they pose as guardians and family friend. The child is well looked after, well cared for, but her companions belong to the working classes, and from them she takes her ideas and her general tone.

When she reaches the age of nineteen her self-appointed guardians come to the tardy conclusion that her surroundings and associates are unfitted for one of her birth. In the meantime the Torrenses have returned from India and are on terms of intimate friendship with the Framptons. It is suggested that Honora shall go into a "nice" family for two years, but the girl, who is unaware of her parentage, refuses. She has made her own plans, she has given her heart to an ambitious young chauffeur, and she is going to marry him. They will sail together for Australia, where Will's chance in life is to be found. The mother is horrified at the idea of her daughter marrying a working-man; she will save Honora from such a marriage at all costs. As Honora refuses to go to a "nice" family, Helen will take her into her own home for six months, hoping that in a different atmosphere and surrounded by congenial society the vision of the young chauffeur will fade away. So Honora goes unwittingly to her mother's home. There now appears on the scene John Frampton, Helen's husband, a charming, boyish middle-aged man, devoted to his wife, happy in the friendship of Jim Torrens. He is delighted at the advent of his wife's protegée, his one regret being that they are childless; and, on finding that poor Honora occasionally frets because of her lack of "real" relations, he in an idle moment sets himself the task of discovering the secret of her antecedents.

He succeeds only too well for the peace of mind of everybody concerned. It is, of course, on the woman, his wife, that his anger is chiefly concentrated. That she has been a loving, faithful companion to him for seventeen years counts not at all; she has deceived him, she has abjured her motherhood, she is altogether vile, she must be cast away. And who induces him to take a more rational view of the matter and is principally instrumental in bringing about a reconciliation? Who but the wife of the other man, a woman of beautiful character, sane, broad-minded, with a heart quick to feel, and a brain clear to judge rightly, a woman who "knew it all the time," and had kept silence until the time came for her to speak.

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D. Y. T.

6/9/1910

Orch. Stall

F18

No

Tuesday, September 6th, at 8.30,

CHARLES FROHMAN

PRESENTS

A BOLT FROM THE BLUE,

A Play, in Three Acts,

By M.M. TRISTAN BERNARD and ALFRED ATHIS.

Adapted by COSMO HAMILTON.

Claude Brévin	ARTHUR WONTNER
Doizeau	DENNIS EADIE
Valtier	LESLIE FABER
Gabriel	A. HOLMES-GORE
Gomez	HERBERT ROSS
Père Tabac	EDMUND GWENN
Chémard	HAROLD CHAPIN
Le Baron de Rouget	A. G. ONSLOW
Chagnard	HERBERT BUNSTON
Sauvalin	HUBERT HARBEN
Boissonet	J. H. BREWER
Doullens	WALTER KINGSFORD
La Tanche	A. SCOTT-CRAVEN
Le Nantais	ERNEST YOUNG
Ferdinand	HAROLD WEST
Julian	ARTHUR ELDRED
Achille	CHARLES VERNON
Le Concierge	DRELINCOURT ODLUM
Manager of the Hotel	P. L. JULIAN
Arsène	RICHARD HAIGH
Adèle	LYDIA BILBROOKE
Agathe	FRANCES DILLON
Eugénie	AGNES MILLER
Clorinde	LILY McINTYRE
Mme. Sauvalin	MINNIE GRIFFIN
Ginette	EVANGELINE HILLIARD
Valentine Gay	ANN CLEAVER
Julia Varin	SHEILA HESELTINE
Jeanne Dargens	THEODORA GERARD
AND	
Irma Lurette	IRENE VANBRUGH

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Act I. ... ... A Cafe-Restaurant in the Quartier des Epinettes, Paris.
Act II. ... ... The Foyer of an Hotel, Paris.
Act III. ... ... Irma Lurette's Flat.

The Play Produced under the Direction of DION BOUCICAULT.

Furniture by Messrs. OETZMANN, Hampstead Road.

During the vacation this Theatre has been entirely re-decorated and re-upholstered by Messrs. HAMPTON & SONS, Pall Mall.

PROGRAMME OF MUSIC.

1.—OVERTURE ...	"Preciosa" ...	*Weber*
2.—VALSE LENTE MARCHE RUSSE TWO STEP ...	"Ballet Russe" ... ..."Our Flag" ...	*Luigini* *Hadyn Wood*
3.—BALLET ... MAZURKA DANSER ... SYRINGA BLOSSOMS	"Tom Jones" ... "La Montagnarde" ... "Valse" ...	*Ed. German* *Ed. Filippucci* *F. C. Hayes*

General Manager ... ... (for Charles Frohman) ... ... W. LESTOCQ.

First Matinee, Saturday next, at 2.30; and every Thursday and Saturday following.

COMEDY THEATRE.—Will re-open September 14th, when CHARLES FROHMAN will present **"A Woman's Way,"** a New Play, in Three Acts, by THOMPSON BUCHANAN.

Business Manager	JAMES W. MATHEWS.
Stage Manager	DUNCAN McRAE.
Musical Director	JOHN CROOK.

PRICES OF ADMISSION.—Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d; Dress Circle, 6s.; Upper Circle, 4s.; Pit, 2s. 6d.; Gallery, 1s

Box Office 10 to 10. Telephones, GERRARD 312, 313, 314.

ICES, TEA AND COFFEE can be had of the Attendants.

6/9/10

Irma Lurette, a beautiful and attractive Parisian actress, has in her possession some compromising letters which will prove fatal to the peace of mind of a certain noble family if, as Irma threatens, she makes them public property. To prevent this at all costs, the matter is placed in the unprincipled hands of an unscrupulous old villain, Doizeau, who sees no alternative but the murder of Irma as a prelude to the theft of the papers. To find a man who, for a suitable consideration, will stop at nothing, not excepting homicide, Doizeau visits a café-restaurant in the Quartier des Epinettes, kept by one Père Tabac, a favourite haunt of the Apaches, where we are shown some weird and horrible specimens of humanity.

The first man chosen for the task is a creature ready to commit any atrocity for money, but he fights shy when he learns that as a preliminary it will be necessary for him to make himself attractive to the woman he is to murder. He confesses that he has always had an invincible repugnance to feminine society, and that, so far as he is concerned, the job is "off." But the restaurant keeper, Père Tabac, who is an ally of Doizeau's, has another card up his sleeve. He has had a visit that same day from a man whom he had formerly befriended to the extent of granting him a loan of 2,000 francs, and who has returned to his old haunts, after trying ineffectually for a year or so to earn an honest living. Claude Brévin is a gentleman by birth, who, finding the burden of life too heavy for him, is on the point of ending it, when the thought of his debt to the man who had done him a good turn causes him to pause. He goes to Père Tabac famished in body and broken in spirit, and implores him to come once again to his—Brévin's—aid. Père Tabac rises to the occasion. He gives Claude food and drink, and then tells the revived and grateful man that he has found him work to do. It is dirty work; he must make no objection if his hands are soiled; but if he consents he will find himself the richer by 10,000 francs.

The prospect of possessing this sum decides the penniless Claude to agree to anything; he is introduced to Doizeau, and the plot is laid before him. He is to accompany Doizeau to an hotel where a reception is to be held in honour of the hundredth performance of the play in which Irma is appearing. He will be introduced to her, and is to set himself the task of attracting her sufficiently to persuade her to permit him to accompany her to her flat, where he is to murder her and obtain possession of the papers. As the whole villainous scheme is unfolded, Claude realises its infamy and wavers. At first he refuses the job; but eventually he remembers his desperate condition and the promised reward, and consents to do the deed.

The plans of the conspirators are entirely successful. Irma takes a violent fancy to Claude, apparently because he makes her lose her temper within five minutes of their meeting. Within another fifteen she has accepted a valuable sapphire ring from him, and in half an hour she has agreed to take him with her to a tête-à-tête supper at her flat. He is hardly to be blamed for thinking the charming actress "no better than she ought to be" when he finds himself alone with Irma in her rooms, her maid Eugénie having been hurriedly called away by a "bogus" telegram; and she, preparatory to changing into something "soft and loose," asks him to undo the top hook of her evening frock. It is a surprise to others besides Claude to find that, in spite of her Bohemian tendencies, Irma has an invincible prejudice for remaining "straight." However, straight or otherwise, Claude has come to murder her. She retires to her room to don a teagown, and he turns out the light and waits her return with unclasped knife. But another is before him. Into the darkened room creeps an Apache who seizes Irma by the throat. Claude dashes to her rescue, the Apache is overpowered and kicked out, and Irma falls in the arms of the man who has saved her life—by accident. He confesses all to her. She forgives him, hands over the letters, refusing to accept in payment for them the 10,000 francs which were to have been the price of her murder, and invites him to join the company to which she belongs—an offer which Brévin gladly accepts.

"SISTER ANNE."

MME. ALBANESI'S NEW PLAY AT THE CORONET THEATRE.

David Barostan ..... Mr. Norman Trevor.
Basil Barostan ..... Mr. Frederic Sargent.
Mark Wallingford ..... Mr. C. Aubrey Smith.
Miss Rainham ..... Miss Rosina Filippi.
Pamela Brookdale ..... Miss Ruth Bower.
Anne Brookdale ..... Miss Marion Terry.

Plays made from books have a curious knack of coming through the process in a manner that is rarely satisfactory to those who are only concerned with seeing them acted. "Sister Anne"—a dramatised version of a novel of the same name—by Mme. Albanesi, produced at the Coronet Theatre last evening, is not one of the few fortunate exceptions.

"Sister Anne" suffers from the manifest disadvantage of being anything but a cheerful narrative, and is served up under a torrent of words heavy enough to damp the ardour even of those accustomed to such things.

The lady whose name gives the play its title suffered for the sin of being an altruist. Self-sacrifice with her was more than a hobby; it was a passion, and when her sister's disregard for a promise to love a certain young man for all time led the young fellow to commit suicide, Anne came between the avenging brother of the dead man and the thoughtless girl. She took on her own innocent shoulders all the blame for the broken pledge, and when the avenger demanded the curious penalty that she should marry him and take the place of his brother in his life, Anne consented. In the end, of course, Anne discovered that she loved her husband, discovered too that he had always loved her. A story that in a book should make a satisfactory narrative seemed heavy and actionless in the form of a play. Miss Marion Terry, Miss Ruth Bower, Mr. C. Aubrey Smith, and Mr. Norman Trevor sustained the four leading parts, and Mr. Norman Trevor, who had much the best part, did—naturally—better than the others.

J.W

Mr. ROBERT ARTHUR'S First Autumn Production

WEDNESDAY, SEPT. 7th, 1910, and every evening at 8.30.
First Matinee, SATURDAY, Sept. 10th, at 2.30.
And Matinees each succeeding THURSDAY and SATURDAY.

MR. ROBERT ARTHUR
PRESENTS
MISS MARION TERRY
IN THE NEW PLAY IN FOUR ACTS—ADAPTED FROM THE NOVEL—ENTITLED:

SISTER ANNE

By Madame ALBANESI.

DAVID BAROSTAN	.. MR. NORMAN TREVOR
BASIL BAROSTAN	MR. FREDERIC SARGENT
MARK WALLINGFORD	MR. C. AUBREY SMITH
PARSONS	.. MR. HENRY KITTS
FARM LAD	.. MR. ARTHUR CLEAVE
MISS RAINHAM	.. MISS ROSINA FILIPPI
PAMELA BROOKDALE	.. MISS RUTH BOWER
MURIEL PEYTON	.. MISS VIVA BIRKETT
GRACE PEYTON	MISS WINIFRED BEECH
SPEED	MISS MARION ASHWORTH
MRS. GARSTAN	MISS AMY RAVENSCROFT
ANNE BROOKDALE	.. MISS MARION TERRY

ACT I. .. .. **The Orchard—Hutley Court**
September.

ACT II. .. .. .. **The Drawing Room—Hutley Court**
One week later.

ACT III. .. .. .. **Tyethorne Farmhouse, Yorkshire**
Three days later.

ACT IV. .. .. **The Same**
Four months later.

The Scenery painted by W. T. HEMSLEY.
Miss Marion Terry's Dresses by Reville and Rossiter, 15, Hanover Square.
Antique Furniture from the Esmond Gallery, Thackeray Street, Kensington.

General Manager—Mr. EADE MONTEFIORE. **Stage Manager—Mr. SLAINE MILLS.**

Coronet Theatre
Evenings 8.30
Wednesday Mat. 7
Orch.
No. D 16
This to be Retained
Has not signed.

LYRIC THEATRE

Lessee and Manager ... ... Mr. WILLIAM GREET.

Season under the Direction of Mr. ALEX. HENDERSON.

SATURDAY, SEPTEMBER 10TH, 1910, AND EVERY EVENING AT 8.30,

Mr. F. C. WHITNEY

Will present a Comic Opera in Three Acts, entitled

...THE...

CHOCOLATE SOLDIER

With apologies to Mr. BERNARD SHAW for an unauthorised parody on one of his Comedies.

Music by OSCAR STRAUS.

Written by BERNAUER & JACOBSON. English Version by STANISLAUS STANGE.

Characters in the Opera in the order in which they appear :—

Nadina ..	(*Daughter of Col. Popoff*)	.. Miss CONSTANCE DREVER
Aurelia ..	(*Wife of Col. Popoff*)	.. Miss AMY AUGARDE
Mascha ..	(*Aurelia's Cousin*)	.. Miss ELSIE SPAIN
Bumerli ..	(*Lieut. in the Servian Army*)	.. Mr. C. H. WORKMAN
Massakroff ..	(*Sergt. in the Bulgarian Army*)	.. Mr. LEMPRIERE PRINGLE
Stephan ..	(*Servant to Col. Popoff*)	.. Mr. MURRI MONCRIEFF
Mernosk ..	.. .. ..	.. Miss ISOBEL LIDSTER
Jecko ..	.. .. ..	.. Mr. A. HARDING
Laska ..	.. .. ..	.. Miss MORRISON
Marinska ..	.. .. ..	.. Miss MAY CLARKE
Poski ..	.. .. ..	.. Mr. HAROLD DENNIE
Mernitz ..	.. .. ..	.. Mr. W. G. KETRAM
Katinka ..	(*Housemaid to Col. Popoff*)	.. Miss M. BURNEGE
Alexis Sparidoff	(*Major in the Bulgarian Army*)	. Mr. ROLAND CUNNINGHAM
Casimir Popoff	(*Col. in the Bulgarian Army*)	. Mr. TOM A. SHALE

Officers, Soldiers and Flag-bearers in the Bulgarian Army, Townspeople, Peasants, &c.

The Opera produced by Mr. STANISLAUS STANGE.

ACT I. Nadina's Boudoir in the House of Col. Popoff, situated in a small village in the Balkan Pass.

ACT II. .. .. The Courtyard, Gardens and Exterior of Col. Popoff's House

ACT III. .. .. Same as Act II.

The entire Scenery and Costumes specially designed and made by HUGO BARUCH & Co., London, Berlin & New York.

Wigs by CLARKSON. Dances arranged by Mdlle. ROSA. Floral Decorations in Foyer by RUSSELL. Lighting by DIGBY.

usiness Manager Treasurer ... Stage Director ... Stage Manager ... Musical Director General Agents ...	... ... For Mr. F. C. WHITNEY	Mr. FRED J. TURNER ,, J. D. McLAREN , WILLIAM GIFFARD ,, C. A. MAYNARD ,, JACQUES HEUVAL MAPLESON & CO., Ltd.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress. This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

FIRST MATINEE WEDNESDAY, SEPT. 14, and EVERY WEDNESDAY & SATURDAY at 2.30

PRICES OF ADMISSION: Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s ; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 8 (wet nights 15 minutes earlier); Matinees at 2; Commence at 8.30; Matinees at 2.30.
Box Office (Mr. A Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER ... ... (For Mr. Alex. Henderson) ... ... MR. TOM PITT

Extract from the Rules made by the Lord Chamberla n. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure it's being in proper working order 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, SEPTEMBER 12, 1910.

"CHOCOLATE SOLDIER."

MUSICAL PARODY OF MR. SHAW'S PLAY.

Nadina ..... Miss Constance Drever.
Aurleia ..... Miss Amy Augarde.
Mascha ..... Miss Elsie Spain.
Bnmerli ..... Mr. C. H. Workman.
Massakroff ..... Mr. Lempriere Pringle.
Alexis Sperdoff ..... Mr. Roland Cunningham.
Casimir Popoff ..... Mr. Tom Shale.

The programme of "Tho Chocolate Soldier," presented at the Lyric Theatre on Saturday evening, contained a harmless apology to Mr. Bernard Shaw "for an unauthorised parody of one of his comedies." The story in this musical play is based on Mr. Shaw's "Arms and the Man," and Mr. Shaw's consent had been obtained long before the production in Vienna, more than a year ago.

The musical comedy version has arrived in London from the Continent via New York, with an adaptation prepared in America. Mr. F. C. Whitney, who presents it, is no doubt satisfied that "The Chocolate Soldier" is both a comic opera and a parody—the programme calls it both—but when all is said and done the piece will stand on the music of Mr. Oscar Straus, and not on the feeble attempt at wit and humour now hung on the story of "Arms and the Man." The three adaptors might apologise to Mr. Shaw for witticisms on the absence of garments, thought good enough to repeat again and again. This sort of thing, no doubt, is part of the parody, but whether it comes from Vienna or New York goodness only knows.

The setting of the musical play is not nearly so effective as in the revival of Mr. Shaw's play at the Savoy Theatre about three years ago, and although Messrs. Vedrenne and Barker were content then with an entirely English production, it made a more picturesque display than the German-made scenery and costumes used in Saturday evening's musical version.

If, however, the comic genius of Mr. Bernard Shaw is wholly missing from "The Chocolate Soldier," it can boast of a musical score far more delightful than anything given to the London public for a very long time. Supremely graceful and refined, it never failed to charm. The three acts were knit by the delightful melodies of Mr. Oscar Straus, exquisitely orchestrated—valses that London will want to sing and dance, a "Good-bye" duet in which Miss Constance Drever made one of her several successes, an exquisite number, "My Life is Lonely," in the first act, and a fragment in the third act, a letter-writing episode it might be called.

Mr. Straus has done even much better than in "A Waltz Dream," and, although receiving little help from the libretto and not in every instance from the company that had to sing his music, his delightful work asserted itself in spite of difficulties and charmed everybody. It accounted for the warmth of the reception accorded "The Chocolate Soldier," which, in addition to its melodious score, was the medium on Saturday evening of discovering that Miss Constance Drever is an artiste of the first rank in musical comedy. Her success was one of the features of the evening.

J. W.



The Chocolate Soldier



2ND YEAR OF "THE WHIP."

CELEBRATION OF A DRURY LANE RECORD.

Drury Lane Theatre celebrated the anniversary of its drama "The Whip" last evening with an audience to witness it as enthusiastic as that which was present at the first performance on September 9 last year.

New costumes on the stage and a picture souvenir for the audience gave Messrs. Raleigh and Hamilton's drama a fresh start on its second autumn season, and at the end of the third act, when the principal players had taken their call, Mr. Arthur Collins and Mr. Cecil Raleigh had to appear twice and make their bow.

This autumn drama, the run of which was only interrupted by the pantomime season, has easily beaten all Drury Lane Theatre records. Perhaps this had something to do with the epidemic of stage fright which at the last moment seized on all the professional jockeys who had promised to take part that evening in the race on the stage.

The plays that have been running in London since last year, with the dates of their first performance, are:

Our Miss Gibbs	January 23, 1909.
The Arcadians	April 28, 1909.
The Dollar Princess	September 25, 1909.
The Importance of Being Earnest	November 30, 1909.
The Bad Girl of the Family	December 27, 1909.



THE COLLISION.



THE KENNELS.

"THE MAN FROM MEXICO."

Farce, in Three Acts, by H. A. du Souchet, Performed for the First Time in the West End at the Strand Theatre, on Saturday, Sept. 10.

The Man from Mexico is practically a version of MM. Gondinet and Besson's *Voyage d'Agrément*, which was presented in English shape at the Criterion Theatre by Sir Charles Wyndham in the March of 1882, under the title of *Fourteen Days*. London audiences, however, have had a good many years in which to forget all about *Fourteen Days*, and, judging by the hilarity excited by *The Man from Mexico* at the Strand Theatre, the fact that the story has been used before is not likely to weigh for a moment with the public against the intensely droll and diverting incidents and smart dialogue of this screamingly funny piece.

The basis of so many farces—a husband's desire to enjoy himself independent of his wife's society, Fitzhugh, a married man, who has been "out on the spree," is recovering from its effects and expecting its consequences. He has visited a certain fast restaurant, and there committed an assault in resisting a raid which has been made on the premises. "With" Mr. Fitzhugh, as they say of barristers in the Courts, is his obliging and resourceful friend, Mr. Roderick Majors, who does his best to pull Benjamin through his troubles. But justice is on the track in the person of a big and bitter detective, Timothy Cook, who pursues Fitzhugh relentlessly. In the end, the unlucky man becomes the prey of his pursuer, and is led off to prison.

How is he to account to his wife for his absence from home during the period of his incarceration? A story of a trip to Mexico is invented, and is duly told to Mrs. Fitzhugh. And now the scene we should call the prison governor—in an American personage; and one of the most eccentric things in the farce is the entrance of a detachment of prisoners stepping to a quaint and haunting air. To complicate matters, the Warden, who is a very susceptible personage, has fallen in love with a lady whom Benjamin recognises, from a portrait, to be Mrs. Fitzhugh. She calls at the gaol with some other ladies with a philanthropic object, and the Warden pays her attentions which Fitzhugh is obliged to witness, but is unable to resent. The officious Roderick Majors has been working hard, but in vain, to straighten out affairs, and, at the end of the act, a rising of the prisoners spoils all his plans.

Having "done his time," Fitzhugh has to present himself to his wife plausibly and effectively. He does so in Mexican attire, and tells an extravagantly absurd story. His struggles with the situation, and his difficulties with the Spanish language, a smattering of which he has acquired from a phrase-book, are as excruciatingly droll as the rest of the piece. As Mrs. Fitzhugh was herself at the restaurant, which she visited in a spirit of curiosity on the night of the raid, she is disposed to be indulgent, and the performance concludes with everyone—including the audience—entirely contented.

The Man from Mexico was preceded by the pretty little Dutch play from the pen of Mr. Stanley Cooke, with music by Arthur Wood, entitled "HIS LIVING IMAGE."

The Figure and Jan .....Mr. Wyn Weaver
Jake .....Mr. Chris Walker
Gretchen .....Miss Amy Francis

The story is simple. The father of a Dutch girl, Gretchen, has constructed a mannequin which he has named the perfect man. In his memoirs he states that owing to his mistrust of the modern man, he has made a perfect husband for his only child. The figure will come to life under the influence of an all-inspiring love. Jake, a fisherman, "chaffs" Gretchen about her mock husband, adding that a certain Jan is dying for love of her. But she will have none of him, believing in the resuscitation of her manequin. Jan then arrives to plead his cause in person, but to no purpose. Then, as a last resource, he decides to smash the figure to atoms, and take its place. Gretchen is considerably startled on seeing the puppet come to life; but she is disillusioned by Jake, who shows her the remains of the broken image. After several pretty songs and dances, all ends happily.

STRAND THEATRE.

Lessee ... ... Mr. JOSEPH WATERFIELD

Under the Management of Mr. STANLEY COOKE.

EVERY EVENING AT 8.45,

THE MAN FROM MEXICO

A Farce in Three Acts

By H. A. DU SOUCHET.

Benjamin Fitzhugh	Mr. STANLEY COOKE	O'Mullins .. (of the New York Police) ..	Mr. ELDRETT GULSON
Roderick Majors (his best friend) ..	Mr. GEORGE GIDDENS	Googan .. .. (a Prison Warder) ..	Mr. ARTHUR G. LEIGH
Timothy Cook .. (a New York Detective) ..	Mr. CECIL A. COLLINS	Louis .. .. (a Waiter from Cleopatra) ..	Mr. TOM TINDALL
Von Bulow Bismarck Schmidtz ..	Mr. HARRY PARKER	Clementina Fitzhugh	Miss OLA HUMPHREY
William Loveall (Warden of Blackwell's Island Goal)	Mr. KINSEY PEILE	Sally Grace .. (her Sister) ..	Miss JEAN HARKNESS
Edward Farrar .. (Attorney) ..	Mr. KING FORDHAM	Nettie Majors (Roderick Majors' Daughter)	Miss FAITH CELLI
Richard Dornton (Architect) ..	Mr. ERIC LEIGHTON	Miranda .. .. (a Maid) ..	Miss GLADYS HARVEY

Act I. - **Inner Hall at Benjamin Fitzhugh's House, Gramercy Park, New York** (*F. L. Schmitz*) - - - - **ICE WATER**
Act II. - **Warden Loveall's Office at Blackwell's Island Goal** (*F. L. Schmitz*) - - - - - - - - **WARM WATER**
Act III. - **Same as Act I.** - **HOT WATER**

Incidental Music composed by Theo Ward.

Preceded at 8 o'clock by an Original little Dutch Play, in One Act (with music),

HIS LIVING IMAGE

Written by Stanley Cooke. Music by Arthur Wood.

The Figure and Jan	Mr. WYN WEAVER
Jake .. .. (a Fisherman)	Mr. CHRIS WALKER
Gretchen	Miss AMY FRANCIS

Scene Gretchen's Cottage on the Island of Marken, Holland (*Philip Howden*)

Business Manager	Mr. Graham Morrison
Stage Manager	Mr. Wyn Weaver
Musical Director	Mr. Theo Ward

MATINEES (both pieces) SATURDAYS AT 2.30.

LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**
Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

THE NEW AUTUMN DRAMA.

Wednesday, September 14th, and every Evening at 8.

MATINEES EVERY WEDNESDAY & SATURDAY at 2.30.

THE ENTIRELY NEW & ORIGINAL PLAY

(for the first time on any stage)—

The Sins of London

By WALTER MELVILLE.

Play produced by the Author. Music composed by H. SULLIVAN BROOKE.
Scenery by H. K. BROWNE, E. C. NICHOLLS, RICHARD DOUGLASS, and Assistants.
Mechanical Effects by A. GEORGE. Electrical Effects by FRANK FIDGE.
Properties by W. MOUNTAIN.

Characters:

Jack Pemberton	Mr. FREDERICK ROSS
Samuel Owen (Clerk at Crawford & Co.)	Mr. HARRY CANE
Bobby Blake (Steward S.S. "Alabama")	Mr. HERBERT WILLIAMS
Julian Crawford (Financier)	Mr. J. C. AUBREY
Charles Crawford (His Son)	Mr. ERIC MAYNE
Captain Digby (S.S. Alabama") ...	Mr. S. MAJOR JONES
Joseph Manter (Stoker)	Mr. GERALD EARLE
Arthur Buckley (Passenger)	Mr. F. MARTIN THORNTON
Mrs. Eliza Parker	Miss POLLY MARSH
Trixie Parker	Miss EVA DARE
Gertie Coleman	Miss AURIOL LEE
Maudie Holton (Limberg's Friend) ..	Miss VASHTI WYNNE
Van Limberg	Mr. E. VASSALL-VAUGHAN
Tina May	Miss EDITH BLANCHARD
Phyllis Travers	Miss DORA WILLIAMS
Rev. Henry Wilson	Mr. F. ELSWORTHY
Inspector Maitland	Mr. GORE LINTON
Bill Hooker	Mr. RICHARD F. SYMONS
and	
Millie Anderson	Miss AMY BRANDON THOMAS

Synopsis of Scenery.

ACT I.
Scene 1.—The Office of Crawford & Co. (F. Woolfall).
Scene 2.—Saloon of the S.S. "Alabama" (E. C. Nicholls).
Scene 3.—DECK OF THE "ALABAMA" (Richard Douglas).

ACT II.
Scene 1.—Gertie Coleman's Flat (H. K. Browne).
Scene 2.—The Office of Crawford & Co. (E. C. Nicholls).
Scene 3.—THE ISLAND (H. K. Browne).

ACT III.
Scene 1.—TRIXIE'S HOME (Lyceum Studio).
Scene 2.—Sitting Room in Millie's House
Scene 3.—Crawford's Mansion } (Richard Douglas).
Scene 4.—MILLIE'S BEDROOM

ACT IV.
Scene 1.—Trixie's Home.
Scene 2.—A Disused Cellar (Lyceum Studio).
Scene 3.—Crawford's Mansion.
Scene 4.—The Church (E. C. Nicholls).

Orchestra under the Direction of H. SULLIVAN BROOKE.
The following Selections may be varied with Lyceum Orchestra Repertoire (see list).

1. OVERTURE—"THE SINS OF LONDON" *H. Sullivan-Brooke.*
2. (*a*) ALASKAN LOVE SONG ... ... *Reeves.*
   (*b*) ORIENTAL SCENE ... ... *Lebec.*
3. SELECTION—"HADDON HALL" ... ... *Sullivan.*
4. VALSE—"SONGE D'AUTOMNE" ... ... *Joyce.*

Acting Manager and Treasurer ... ... **Mr. LESLIE HUGHES**
Stage Manager ... ... **Mr. S. MAJOR JONES**

Box Office (EDWARD HACKETT) open Daily 10 to 10. Tels. 7617, 7618 & 7619 Gerrard.
Stalls, 5s. & 3s.; Dress Circle, 4s. & 2s. 6d. (Reserved); Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, SEPTEMBER 15, 1910.

"THE SINS OF LONDON."

MANY VILLAINS IN NEW LYCEUM DRAMA.

Jack Pemberton .....Mr. Frederick Ross.
Samuel Owen (Clerk at Crawford and Co.) Mr. Harry Cane.
Bobby Blake (Steward S.S. Alabama) Mr. Herbert Williams.
Julian Crawford (Financier) .....Mr. J. C. Aubrey.
Charles Crawford (His Son) .....Mr. Eric Mayne.
Trixie Parker .....Miss Eva Dare.
Gertie Coleman .....Miss Auriol Lee.
Van Limberg .....Mr. [illegible] Vassall-Vaughan.
Bill Hooker .....Mr. Richard F. Symons.
Millie Anderson .....Miss Amy Brandon Thomas.

The outstanding feature of Mr. Walter Melville's new drama "The Sins of London," played for the first time at the Lyceum Theatre last evening, was the abnormal proportion of villains it showed compared with just men. The proportion was nearly 45 per cent. It is to be hoped that Mr. Melville in this ultra-modern drama has not gone to real life for his characters, and that "The Sins of London" is not a sign of the times.

The audience was prepared cheerfully to witness any amount of crime, but the real business got very little further than a forgery or two and an attempted murder in a cellar. It is, however, true that Mr. Melville gave us an explosion in an ocean-going steamer and a mutiny. Out of the danger of the seas escaped the senior villain, Julian Crawford, financier, to claim the property of his lovely ward, Millie Anderson, reckoned as drowned in the foundered steamer. London, with its sins, was good enough for this Napoleon of crime until Millie and her brave sweetheart Jack, after a long exile on a tropical island, came home to settle accounts.

The majority of authors at that period of the story would have finished the tale, but Mr. Melville only then began a new series of thrills. The financier had a whole bagful of crimes unexhausted. He spirited away the hero to a noisome cellar, and having drugged Millie sent her away to a church to be married to his son.

But an awful retribution was close at hand, for Jack escaped in the nick of time from the cellar, and just when the clergyman was about to marry "the drug-stricken bride" the brave fellow leaped into the church to take his place beside the girl he loved. How the music crashed out the glad welcome, how the house cheered, how the actors bowed, and bowed again, is now history. Certainly "The Sins of London" has its attractive side.

J. W.

THE

COMEDY THEATRE.

Sole Lessee • *Mr. ARTHUR CHUDLEIGH.*

WEDNESDAY, SEPTEMBER 14th, and EVERY EVENING at 8.30,

CHARLES FROHMAN

PRESENTS

A WOMAN'S WAY

A Comedy in Three Acts,

By THOMPSON BUCHANAN.

Alan Waldron	CHARLES QUARTERMAINE
General Sir Harry Dundas, K.C.B.	EDMUND MAURICE
Clive Hatton	CHARLES BRYANT
Otho Dundas	ERIC MATURIN
Frederick Rowley	ATHOL STEWART
Ralph Blennerhasset .. *(of the Press Supply Association)* ..	FREDERICK LLOYD
Wilson	FREDERICK VOLPE
Lady Dundas	KATE SERJEANTSON
The Hon. Mrs. Waldron	HELEN ROUS
Norah Dundas	NINA SEVENING
Margaret Rowley	MADGE MURRAY
Mrs. Verney	MARGUERITE LESLIE
A Maid	EVELYN BEAUMONT
Effie Waldron	ALEXANDRA CARLISLE

Act I. **Alan Waldron's House in Green Street, Grosvenor Square. Morning**
Act II. .. .. **The same. Evening, some days later**
Act III. .. .. **The same. The Drawing Room. Two hours later**

The Dresses have been made by Madame HAYWARD, New Bond Street.
The Scenery painted by W. HANN & SON.

The Play produced under the direction of DION BOUCICAULT.

PROGRAMME OF MUSIC.

Musical Director—HERBERT E. HAINES.

Overture	... ...	"Si j'etais Roi"	*Adams*
(a) Valse	... ...	"Asthore"	*Haines*
(b) Oriental Dance	... ...	... ...	
Selection	... ...	"The Girl in the Train"	*Fall*
March	... ...	"The Children of the Regiment"	*Fucik*

FIRST MATINEE SATURDAY NEXT, SEPTEMBER 17th, AT 2.30, AND EVERY WEDNESDAY AND SATURDAY FOLLOWING.

Business Manager - - (For Charles Frohman) - - JAMES W. MATHEWS
Stage Manager - - - - - - - - CLIFFORD BROOKE

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

Business Manager - - (For Comedy Theatre) - **LEONARD LILLIES**

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CRITERION THEATRE.

Next door to Piccadilly Circus Tube Station. Lessee: SIR CHARLES WYNDHAM.

On MONDAY, SEPTEMBER 19th, 1910, and every evening at 8.50

Will be presented the Comedy in Three Acts:—

THE CASE OF REBELLIOUS SUSAN.

By HENRY ARTHUR JONES.

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How should a young married woman deal with a husband who, neglecting her and going his own way, has got into a habit of flirting with other ladies? This is the interesting problem that Mr. Thompson Buchanan has set himself the task of solving in his play produced at the Comedy on Wednesday evening. Mrs. Effie Waldron is the young lady whose married life seems likely to be wrecked by the indefensible conduct of her husband, and who by the ingenious and decidedly bold scheme she successfully carries out may be said to furnish an excellent lesson to neglected wives. Alan Waldron, the grandson of a peer, has but a damaged arm would not matter so much, not alone when the accident happened, his companion being a lady who was not his wife. A *Woman's Way* was originally produced in America, and has, we understand, been in some respects altered so as to make it more suitable for the English stage. We know that in America a matters that the newspapers devote columns to, being expected to ferret out all the spicy details of the case. And so when the play opens Alan Waldron's house is besieged by newspaper men anxious to get as much as possible about the latest society scandal. But only one of them, Ralph Blennerhasset, of the Press Supply Association, gains admission to the house, and his methods can journalist in search of sensational copy. Alan Waldron is furious at the publicity given to his awkward motor accident, but his wife faces the situation in a way that proves she is a woman of common sense, and in her the inquiring newspaper man meets more than his match. But how is she to win her foolish husband back again to the domestic fold from which he has strayed? She does not make the mistake of ignoring her formidable rival—the "beautiful Mrs. Verney," a widow—but invites her to dinner to meet the members of her own and her husband's family. When Alan discovers that two of the young men guests are in the habit of calling the object of his still more disgusted when he discovers his wife carrying on a flirtation with a former admirer, one Clive Haston, who has, it should be explained, promised to help her in her little scheme. Though she is at first a little doubtful as to its wisdom, her husband's jaunting experiment ultimately proves even more successful than she expected, and Alan again becomes a devoted, loving husband, the "beautiful Mrs. Verney" being free to seek some other victim to her charms. *A Woman's Way* is a bright, exhilarating little play that provides a merry evening's entertainment.

Sir Richard Kato, K.C.	CHARLES WYNDHAM
Admiral the Hon. Sir Joseph Darby	Mr. ALFRED BISHOP
James Harabin	Mr. SAM SOTHERN
Fergusson Pybus	Mr. LESLIE HAMER
Lucien Edensor	Mr. HARCOURT WILLIAMS
Mr. Jacomb	Mr. REGINALD WALTER
Kirby	... Mr. J. H. IRVINE
Footman	Mr. LAWRENCE WHITE
Hotel Waiter	Mr. S. BOND
Mrs. Quesnel...	... Miss ELLIS JEFFREYS
Lady Darby	Miss VANE FEATHERSTON
Elaine Shrimpton	... Miss DAISY MARKHAM
and	
Lady Susan Harabin	Miss MARY MOORE

ACT I. .. .. Morning Room at Mr. Harabin's In Mayfair

Ten Months Pass.

ACT II. .. Sir Richard Kato's Sitting-Room at the St. Mildred's Hotel Westbay

Fifteen Months Pass.

ACT III. .. .. Sir Richard Kato's House In Harley Street

Preceded at 2.30 and 8.30 by

Miss DOROTHY VARICK,

Character Recitals at the Piano.

Programme of Music.

Fantasia	(a) "Adrienne Lecouvreur"	*Cilèa*
	(b) "Mizella"	
Entr'acte I.	(a) Valse, "To and Fro"	*Gounod*
	(b) Selection, "Jocelyn"	*Cecilia Girardin*
	(a) "Malaguena"	*Godard*
Entr'acte II.	(b) "To the Spring"	*Moszkouski*
	(c) Norwegian Dance	*Grieg*

MATINEE EVERY SATURDAY AT 2.30.

PRICES OF ADMISSION.

Private Boxes, £1 11s. 6d. to £6 6s. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Family Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d.
Telephone No. 3844 Gerrard. Box Office (Mr. Mills) open from 10 till 10.
Doors open at 8. Commence at 8.30.

Miss Moore's Dresses by MAROAINE LACROIX, 19, Boulevard Hausmann, Paris.
Miss Jeffrey's Dresses by Madame HANDLEY SEYMOUR, 47, New Bond St., W. Hats by ZYROT ET CIE, 14, Hanover Sq., W.

Stage Manager	Mr. REGINALD WALTER
Assistant Stage Manager	Mr. LAWRENCE WHITE
Musical Director	.. Mr. ALICK MACLEAN
Business Manager	..Mr. J. W. LETHBRIDGE

ROYAL COURT THEATRE.

Proprietor ... ... Mr. J. H. LEIGH.
Under the Management of Messrs. J. H. LEIGH and R. T. E. NEEVES.

On Monday, Sept. 19th, and every evening at 8.
and Wed. and Sat. Matinee at 2.30.

MR. ERIC HOPE'S COMPANY

IN THE

PIGEON HOUSE,

A COMEDY, WITH MUSIC, IN THREE ACTS.

Written and Composed by the EARL OF YARMOUTH.

From a Story by MOLLIE ELLIOT SEAWELL. Produced by EDWIN BRYAN.

Paul Bouchard (a Lawyer)	Mr. IVAN BERLYN
Victor de Meneval (a Young Captain)	Mr. ERIC HOPE
Major Fallieres (his Friend)	Mr. JOHN T. MacCALLAM
Vicomte de Chantecler	Mr. HADDON CAVE
Dr. Deleasse (an Alienist)	Mr. E. HERBERT
Pierre (Paul's Valet)	Mr. A. J. NICKOLLS
Francois (Head Waiter at "The Pigeon House") ...	Mr. A. WALKER
Jacques (Victor's Servant)	Mr. CORAM SMART
First Gendarme	Mr. ALFRED LEE
Second Gendarme	Mr PERCY WEST
Concierge	... Mr. T. DILLON
Madame Vernet (a Little Widow)	Miss JANE EYRE
Mademoiselle Celeste Bouchard (Paul's Sister)	... Miss AMY FANCHETTE
Aglaia (a Dancer)	Miss VIOLET DENE
Elise (Pierre's Wife)	Miss MARY HAY
Olga ... }	Miss EDITH GREY
Louise ... } Dancers at "The Pigeon House"	Miss ELSIE EYRE
Pepita ... }	Miss F. GARTHORNE
AND	
Leontine de Meneval (Victor's Wife)	Miss IRIS HOEY

Ladies—Norah Bennett, Ida Chichester, Elsie Eyre, Edith Grey, F. Garthorne, Mary Hay, Ethel Kenyon, Dorothy Moulton, Lil Leslie, Elsie Miller, Elsie Sanderson, Marion Hargrave and Rosa Irene.
Men—A. Downes, T. Dillon, A. Grahame, Ronald Grahame, George Rodney, George Henri, Coram Smart, Alfred Lee, Percy West and C. S. Austin.

ACT I.	Paul's Flat, Rue Bassano.
ACT II.	"The Pigeon House."
ACT III.	Victor's Rooms.

Lyrics by ERIC HOPE, with additional numbers by HUGH WRIGHT, W. B. PARKER, and A. SULLIVAN.

Business Manager (for Mr. Eric Hope)	... ...	Mr. W. H. WILLATS
Stage Director	... ...	... Mr. EDWIN BRYAN
Stage Manager	... ...	... Mr. A. J. NICHOLLS
Advance Representative	... ...	... Mr. C. A. CORMICK
General Manager (for Mr. J. H. LEIGH)		Mr. JAMES ANNING

In accordance with the requirements of the London County Council

(a) The public may leave at the end of the performance by all exit and entrance doors, and such doors must at that time be open.

(b) All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.

(c) Persons must not be permitted to stand or sit in any of the intersecting gangways; and if standing be permitted in the gangways at the sides and rear of the seating, sufficient space must be left for persons to pass easily to and fro.

(d) The safety curtain must be lowered about the middle of the performance so as to ensure its being in proper working order

LORD YARMOUTH.

ACTOR, MANAGER, AUTHOR, AND COMPOSER.

The Earl of Yarmouth, with an enthusiasm not often displayed by his order in the practical affairs of the theatre, presented at the Court Theatre, London, last evening a musical play written and composed by himself. To add to his responsibilities he was his own manager, and, veiling his identity behind the name of "Eric Hope," assumed the leading male part in the entertainment.

"The Pigeon House," as this new three-act musical piece is called, is a quite harmless affair, of simple incidents, with a surprising number of halts for musical numbers. Much of the music is tuneful, of a very friendly—reminiscent—character, with no attempt at making it illustrate in any way what the author offers in the form of plot.

It would be no easy undertaking to set out this plot, no easy task to guess the business of all who appeared in it, but hero and heroine, Mr. "Eric Hope" and Miss Iris Hoey, seemed quite happy in its meshes, and not one whit less happy was the adventuress, played with a great deal of spirit and ability by Miss Jane Eyre. The entertainment pleased a very friendly audience, anxious to see a nobleman in the position of manager, actor, author, and composer.

J. W.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, JULY 28, 1911.

LORD YARMOUTH'S DEBTS.

LOANS FROM MONEY-LENDERS AND STAGE LOSSES.

The statutory first meeting of creditors was held at Bankruptcy Buildings yesterday under the receiving order made against the Earl of Yarmouth, described as of an address in Regent-street, W.

MUSICAL COMEDY LOSS.

The loans were obtained, according to the debtor's statement, in the belief that he was still entitled to the reversion under his grandfather's will, he being unaware of the effect of the order of court of June 1900. He added that he had only received in respect of his present liabilities £6,000, and presumed that he had recourse against the parties to certain bills upon which the money was raised. Last year he ran a stage company to play the "Pigeon House," a musical comedy, which involved him in a loss of £800.

The chairman added that no statement of affairs had yet been filed, but the debtor disclosed in the shape of assets some furniture valued at £300 and poultry which had realised £12.

No proposal for the payment of a composition was submitted. A resolution for bankruptcy was passed.

QUEEN'S THEATRE

Lessee .. .. Mr. H. B. Irving.

Under the Management of Mr. J. E. VEDRENNE,
52, Shaftesbury Avenue, London, W.

Tuesday Evening, September 20th, 1910, at 8 o'clock

THE MAN FROM THE SEA

A Play in Four Acts by

WILLIAM J. LOCKE.

The Play Produced by Mr. ROBERT LORAINE.

CAST.

Jan Redlander	Mr. ROBERT LORAINE
The Dean	Mr. ARTHUR LEWIS
Mark Averill, M.D. ..	Mr. DAWSON MILWARD
Pontifex Pye	Mr. A. VANE-TEMPEST
The Rev. Canon Blayde..	Mr. GERALD MIRRIELEES
Monks	Mr. JULES SHAW
Burford	Mr. EDWARD Y. RAE
Jack	Mr. FREDERIC WORLOCK
Marion Lee ..	Miss NINA BOUCICAULT
Daphne Averill ..	Miss BERYL FABER
Ruth Clavering ..	Miss GWLADYS GAYNOR
Daisy	Miss MOLLY PRESTON
Maid	Miss OLIVIA ELTONE

The action takes place in Durdleham, a Cathedral Town, in England. The First act in the garden of the Dean's house, the second and fourth acts in the Dean's library, and the third act at the house of Mrs. Lee. Eight days pass between Acts II. and III.

Business Manager .. .. .. Mr. STANLEY LE SAGE

"When you are jammed up against a stone wall by ordinary morality," says the "man from the sea," "and you can't jump over the stone wall, you've got to jump over the ordinary morality." The "stone wall" in the case of Daphne Averill is a husband of the most undesirable type, whose iniquities have ultimately earned for him a sentence of four years' imprisonment. To his most unhappy wife salvation has come in the guise of a rising doctor, Mark Averill, whose love and tenderness are as healing balm to her torn and lacerated heart. He takes her away from Sydney, the scene of her wretchedness, and, after a year or two of wandering, they settle down to married life in the primmest and most conventional of cathedral towns, which proves a haven of refuge to poor Daphne. She becomes the idol of the clerical set and the dearest friend of Marion Lee, a woman who is "good" in the accepted meaning of the word, because she has never known temptation, who possesses "that hardest thing in the world, a crystallised conscience."

To the placid, untroubled, sleepy atmosphere of the cathedral close comes a disturbing element, a vitalising breath which blows through the dusty corners, dislodging the cobwebs of tradition, recharging the stale air with the oxygen of youth and progress. Jan Redlander—the very name has the sound of a breeze—the Dean's brother-in-law, after twelve years of wandering on sea and land, comes back to Dardleham ostensibly on a visit to his sister, in reality to carry away his old love Marion Lee to his coral island somewhere in the South Seas. His coming is a tremendous shock to Daphne, who fears for her secret, as Jan knew and befriended her in her days of misery. She makes an appeal to him for silence, which he grants readily and heartily, but by one of the rather too obvious stage devices referred to earlier, their conversation is overheard by Pontifex Pye, a typical product of a cathedral town, who promptly relates it to Marion Lee. Pontifex is terrorised into silence by Jan and a partially-tamed creature, half-monster, half-man, whom he has brought home with him; but Marion's conscience is a more difficult problem to tackle. As a Christian it is her duty to denounce Daphne, even at the sacrifice of her feelings and the promptings of her heart. Daphne's entreaties are useless; the utmost she can gain is a week's respite. The week passes, and Marion's decision is unaltered, and Daphne is driven to the verge of suicide, when the "man from the sea" comes to her rescue. He loves Marion, and to her he has always been the one man in the world; but he tells her he must leave her, they must say "good-bye" for ever, there is an impediment to their union in the shape of a hopelessly insane wife, he must be for ever lonely on his coral island, and Marion must grow old, and withered, and grey alone in Dardleham. But Marion cannot let him go. Her "crystallised conscience" melts in the warmth of her love; the woman in her calls for love and life, and rejects the stagnation of spinsterhood. She throws herself into his arms; he must take her with him at any cost, she cannot live without him. And then there comes to Marion the thought of Daphne, "to know all is to pardon all." She knows, she understands, she can pardon.

The last act, which is excellently written, is occupied with the recovery of Marion's letter of denunciation to the Dean, Daphne's confession to the big-hearted cleric, the arrival of a cable carrying the news of the death of the undesirable husband, and a delightful scene between Marion and Jan when she discovers that his mad wife is a myth invented by him for his own purposes. In a fit of womanly pique she declares she will never forgive him, and refuses to marry him. He laughs, and tells her that they have their own way of treating refractory women in the South Sea Islands, and when she asks for an explanation he picks her up in his arms and carries her off willy-nilly.

DALY'S THEATRE

By command of the Lord Chamberlain, the proscenium safety curtain is lowered daily in the presence of the audience, about the middle of the performance, so as to ensure the arrangements being in proper working order.

SATURDAY, 24th SEPTEMBER, 1910.

First Anniversary Performance.

Mr. GEORGE EDWARDES'

PRODUCTION

—THE—

DOLLAR PRINCESS

A Musical Play in Three Acts by

A. M. WILLNER and F. GRÜNBAUM.

Adapted for the English Stage by BASIL HOOD.

Lyrics by ADRIAN ROSS. Music by LEO FALL.

ACT I.—Conder's House, New York ... ... ALFRED TERRAINE.
ACT II.—Garden Court, Conder's House ... ... JOSEPH HARKER.
ACT III.—Freddy's Bungalow, California ... ... ALFRED TERRAINE.

Musical Director ... ... MR IVAN CARYLL

Stage Production by MR. EDWARD ROYCE.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress. This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

BOX OFFICE (Mr. H. W ANDERSON) **OPEN DAILY from 10 to 10.**

Private Boxes, £2 12s. 6d. to £5 5s.; *Orchestra Stalls*, 10s. 6d.; *Balcony Stalls*, 7s. 6d.; *Upper Circle (Bonnets allowed) Front*, 5s.; *Other Rows*, 4s.; *Pit*, 2s. 6d.; *Gallery*, 1s.

Cast of the Play.

FREDDY FAIRFAX		Mr. ROBERT MICHAELIS
Mr. BULGER	*(Confidential Clerk to Conder)* ...	Mr. W. H. BERRY
DICK	*(Cousin to Conder)* ...	Mr. CRANSTON NEVILLE
JOHN, EARL OF QUORN	*(Groom to Conder)* ...	Mr. ALEC FRASER
Sir JAMES McGREGOR	*(Footman to Conder)*	Mr. WILLIE WARDE
DUKE OF STONEHENGE	*(Butler to Conder)* ...	Mr. NORMAN GREENE
VICOMTE DE BRESAC	*(Chef to Conder)* ...	Mr. GARNET WILSON
Sir ANTHONY	*(Valet to Conder)* ...	Mr. GUY STRUTHERS
	AND	
HARRY Q. CONDER	*(a multi-Millionaire)*	Mr. JOSEPH COYNE

OLGA	*(a Lion Queen)* ...	Miss ELIZABETH FIRTH
DAISY	*(Dick's Sister)* ...	Miss GABRIELLE RAY
DULCIE DU CROS ..	*(a Californian Girl)*	Miss HAZEL DAWN
SADIE VON TROMP ...	*(her Friend)* ...	Miss GLADYS GUY
Lady AUGUSTA		Miss DORIS STOCKER
Lady DOROTHY		Miss MAY HOBSON
Lady GWENDOLINE		Miss GERTRUDE GLYN
Lady MURIEL		Miss CARINA CLIFFE
	AND	
ALICE	*(Conder's Sister)* ...	Miss LILY ELSIE

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"D'ARCY OF THE GUARDS."

Comedy, in Four Acts, by Louis Evan Shipman, Produced at the St. James's Theatre on Tuesday, Sept. 27.

EVERY EVENING at 8.30

WILL BE ACTED

D'ARCY OF THE GUARDS

A Comedy, in Four Acts,

By LOUIS EVAN SHIPMAN

Captain and Colonel The Hon. John D'Arcy	*of the First Regiment of Foot-Guards, on the Staff of Lieut.-General The Earl Cornwallis*	Mr. GEORGE ALEXANDER
Brigadier-General Sir Edward Jennison, K.B.	*Commanding the Brigade of Foot-Guards*	Mr. STEPHEN T. EWART
Captain and Colonel Dalrymple	*(of the First Regiment of Foot-Guards)*	Mr. ASHTON PEARSE
Captain and Lieut.-Colonel Dacier	*Company Commanders of the First Regiment of Foot-Guards*	Mr. RUPERT LISTER
Captain and Lieut.-Colonel Kelter		Mr. DAVID DARRELL
Captain and Lieut.-Colonel De Courcy		Mr. JOHN HOOD
Captain and Lieut.-Colonel Pollock		Mr. ROBERT ANDERSON
Captain and Lieut.-Colonel Walsh		Mr. HENRY CLEMENTS
Captain and Lieut.-Colonel Farquhar		Mr. NORMAN GREENE (By arrangement with Mr. GEORGE EDWARDES)
Dr. Gregory	*(Surgeon of the First Regiment of Foot-Guards)*	Mr. J. H. BARNES
Sergeant Tripp		Mr. GERALD AMES
Captain Millhausen	*Hessian Officers*	Mr. T. WEGUELIN
Captain Raab		Mr. STUART DENNISON
Captain Henry Townshend	*of the Philadelphia Dragoons, on the Staff of General Washington*	Mr. GODFREY TEARLE
Samuel Davis	*(of the Society of Friends)*	Mr. ARTHUR ROYSTON
Sambo	*(Servant at the Townshends')*	Mr. S. SPENCER
Mrs. Townshend		Mrs. G. KEMMIS
Pamela Townshend	*(her Daughter)*	Miss EVELYN D'ALROY
Cynthia Deane	*(her Niece)*	Miss MARGERY MAUDE

Act I. Garden of the Townshend House, Philadelphia. Afternoon

Act II. ... Sitting-room of the Townshend House ... Morning

Two months have elapsed.

Act III. ... The Same ... ... The same night

Act IV. ... The Same ... ... Morning

Five weeks have elapsed.

The entire action of the play takes place in Philadelphia during its occupation by the British troops, under General the Hon. Sir William Howe, K.B., and Lieut.-General The Earl Cornwallis, in the autumn and winter of 1777-8. General Washington and the American army were encamped twenty miles from Philadelphia at Valley Forge.

NOTE—It was the privilege of officers of the Foot-Guards at this period to hold a superior rank in the Army to their regimental rank, Captains, for instance, being Colonels or Lieut.-Colonels in the Army.

The Scenery and Costumes from designs by Mr. PERCY MACQUOID, R.I.

THE SCENERY PAINTED BY MR. W. RAPHAEL.

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According to a foot-note on the programme "the entire action of the play takes place in Philadelphia during its occupation by the British troops, under General the Hon. Sir William Howe, K.B., and Lieut.-General the Earl Cornwallis, in the autumn and winter of 1777-8. General Washington and the American Army were encamped twenty miles from Philadelphia at Valley Forge." Captain the Hon. John D'Arcy, an Irishman, of the First Regiment of Foot Guards, on the staff of the Lieut.-General, and Dr. Gregory, surgeon of the regiment, are quartered at the house of Mrs. Townshend, whose son, Harry, is a Captain of the Philadelphia Dragoons on the staff of General Washington. Mrs. Townshend's household consists of herself, her daughter Pamela, and her niece Cynthia Deane, betrothed to Harry. Mrs. Townshend is in feeble health, and the entire management of the house is in the dainty hands of beautiful, high-spirited Pamela, who bitterly resents the necessity which makes two British officers her unwelcome guests.

From their very first meeting, however, her prejudice begins to abate. They arrive at an opportune moment, just in time to save her from insult and a lovable old Quaker, Samuel Davis, from probable death. As for Captain D'Arcy of the Guards, Pamela's *beaux yeux* bring him into subjection from the outset, and, in the usual way of Irish heroes, on the stage at least, he makes tender love to her from first to last, unabashed by her rebuffs, for Pamela, though attracted to the man, loathes the uniform he wears. But Captain D'Arcy soon has strong claim on her affections. Harry, greatly daring, comes through the enemy's lines in disguise to see his sweetheart. He is traced to his mother's house, and is in grave danger of being hanged as a spy, when the gallant Captain comes to the rescue, and puts Pamela for a second time in his debt by saving her brother's life. And how does Pamela reward him? By a piece of culpable negligence on the part of the British General, she obtains possession of some documents of the highest importance, giving details of a surprise attack on Valley Forge. She determines to prevent the attack coming as a surprise; but her designs are thwarted by the arrival of Captain D'Arcy. At his refusal to allow her to leave the room, she fires at him, and he falls at her feet. Then, and not till then, does the proud Pamela realise her love for D'Arcy. She cannot desert him in his extremity, so she sends an old negro servant off with the news of the attack to Washington's army. She falls weeping by his body, discovers that he still breathes, nurses him back to life, and in five weeks is more hopelessly in love with him than ever, so that when he promises to resign his commission she capitulates, and D'Arcy takes the little rebel into custody for life.

NEW THEATRE

ST. MARTIN'S LANE, W.C.
Proprietor, SIR CHARLES WYNDHAM

Wednesday, September 28th, 1910, at 8.30.

"YOUNG FERNALD."

A Modern Romantic Comedy

By E. G. SUTHERLAND and B. M. DIX.

Carey Fernald	Miss EVELYN MILLARD
Penelope Carruth	Miss FRANCES WETHERALL
Enid Lowne	Miss MARY JERROLD
Trippitt	Miss BLANCHE STANLEY
Derrick Lowne	Mr. NORMAN McKINNEL
Lionel Lowne	Mr. ROBERT HORTON
Robert Lowne	Mr. DOUGLAS IMBERT
Bennett	Mr. NIGEL PLAYFAIR
Elroyd	Mr. LEVESON LANE
Act 1	Moorfield Lodge, Nr. Allerdale, Yorkshire.
Act 2	The same.
Act 3	The same.
Act 4	The Railway Station, Allerdale Junction.
Time	The Present.

The Play produced by FRANK VERNON.

Scenery by Philip Howden and W. T. Helmsley. Dresses by Gooch's, Ltd., Brompton Road. Coats by Burberry. The Typewriter supplied by the Empire Typewriter Co., and the Weighing Machine by the British Automatic Co., Ltd.

MATINEE WEDNESDAY & SATURDAY at 2.30.

ORCHESTRA UNDER THE DIRECTION OF MR. EDMOND RICKETT.

Overture	Lysistrata	*Lincke*
After Act I.	(*a*) Humoresque (*b*) Slavische Tanze. No. 6	*Dvorák*
After Act II. Walzer	Du und Du	*Strauss*
After Act III. Japanese Dance		*Clayton Thomas*

Business Manager	Mr. WALTER MAXWELL
Stage Manager	Mr. FRANK HARDING

"Why haven't I married?" says Derrick Lowne, "perhaps because I didn't want to become a woman-hater." When we coolly consider the women of his own family, we can forgive his lack of gallantry. There is Aunt Penelope Carruth, a bigoted, voluble old maid, and his brother's newly wed wife, Enid, a silly little woman, ready to be aggrieved at a moment's notice, perpetually on the verge of ill-timed tears. Enid and her husband, Lionel Lowne, are on their honeymoon, and finding the romantic cottage in which they had proposed to spend the first few weeks of their married life unbearable, they have come to the isolated old house belonging to Derrick, on the Yorkshire moors, believing it to be unoccupied. On their arrival they are surprised to find that Derrick and his younger brother Robert have taken up their abode at Moorfield Lodge with the purpose of completing the final chapters of a history on which Derrick, who is a writer of some renown, is working. In spite of their mutual distaste for each other's company, the parties decide to make the best of it, but in a very short time Enid's sillinesses have goaded Derrick to exasperation. There is a scene, and Enid, her husband, and Aunt Penelope leave the house, accompanied by Trippitt, the cook, who has quarrelled with the butler.

Derrick congratulates himself that, the women having departed, a reign of peace has begun. He is expecting the arrival of a secretary, one Carey Fernald, also an historian in a small way. The secretary arrives, and, to Derrick's overwhelming disgust, Carey Fernald turns out to be a woman. In his bitter disappointment he tells her brutally that he has no place for a member of the class of woman-workers; he considers them useless, unreliable, and inefficient. Young Fernald retorts that he is unfair and prejudiced, that he doesn't "play the game," and then, undeterred by a violent snowstorm which is raging, she prepares to tramp over the moors, back to the station. No sooner has she gone than Derrick's conscience pricks him, and he and Robert start out in pursuit. But the girl turns the tables on them; it is she who finds Robert with a sprained ankle in a ditch, who helps him home, cooks him an omelette, mothers him, wins over Bennett the butler, and altogether makes herself mistress of the situation. Only from Derrick does she hold aloof, and treats his overtures of friendship with scant courtesy. Finally, he begs for a truce, and the girl, who clearly sees the real worth of the man behind his bear-like roughness, gives him the comradeship he asks. Derrick talks of his ambitions, of a manuscript burnt by foolish Enid in a fit of "tidying up," and finds young Fernald's sympathy sweet. She proposes that they rewrite the work then and there, and they sit down to eight hours' "hard labour."

It is seven o'clock the next morning when the curtain goes up on Act III. Young Fernald is pretty well played out, a fact of which Derrick becomes aware when, after a few minutes' absence from the room, he returns to find her in a dead sleep in front of the fire. "Poor little chap—poor, tired, plucky little girl," he cries. We think that Derrick begins to realise that Young Fernald is a woman after all, and our opinion is confirmed when Enid, Aunt Pen, and Lionel return, prepared to forgive and forget his "brutality," and give poor Carey Fernald a very *mauvais quatre d'heure*. Their vile insinuations are more than she can stand. "This time," she says, "she will go really, never to return"; although Aunt Pen, finding at the point of Carey's departure that she is the niece of a Lady Somebody, an intimate friend of her own, undergoes a revulsion of feeling, and implores Young Fernald to stay. But her pride has been stung too deeply; she tramps to the railway station, only to be followed by Derrick, who has found the one woman who can make him happy. There is practically no love-making; but "You know it is all right, don't you?" says Derrick; and Young Fernald, from the depths of his overcoat, in which he has muffled her, answers simply "Yes; I know."

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GARRICK THEATRE

CHARING CROSS ROAD, W.C.

Lessees and Managers ... Mr. ARTHUR BOURCHIER and Mr. HERBERT SLEATH.

Licensed by the Lord Chamberlain to Mr. ARTHUR BOURCHIER, 26 Langham Street, and Mr. HERBERT SLEATH, Dormy Cottage, Woking.

ON WEDNESDAY, SEPTEMBER 28th, AT 8, AND EVERY EVENING

WENTWORTH CROKE, MILTON BODE, and EDWARD COMPTON

PRESENT

HALL CAINE'S

LATEST PLAY

THE BISHOP'S SON

Gilchrist Mylrea	(*Bishop of Sodor and Man*)	Mr. J. D. BEVERIDGE
Daniel Mylrea ..	(*his Son*) ..	Mr. BRANSBY WILLIAMS
Thorkell Mylrea	(*Deemster* (*Judge*) *of Man*)	Mr. ERNEST LEICESTER
Ewan Mylrea ..	(*his Son*) ..	Mr. HALLIWELL HOBBES
Davy Fayle ..	(*Dan's Servant*) ..	Mr. SHIEL BARRY
Hommy-beg ..	(*Deemster's Servant*) ..	Mr. THOMAS BARRY
Father Dalby ..	(*Priest*) ..	Mr. E. M. COMPTON
Quayle, the Gyke ..	(*Coroner*) ..	Mr. SYDNEY FRANCIS
Billy Quilleash Phil ..	*Fishermen* ..	Mr. W. KINGSFORD Mr. ARTHUR DILLON
First Officer ..	.. .. ..	Mr. GEORGE LACEY
Second Officer ..	.. .. ..	Mr. P. W. STEVENS
Kerry ..	(*the Bishop's Housekeeper*)	Miss ALMA MURRAY
Liza	(*Mona's Maid*) ..	Miss SHELLEY CALTON
Molly Crennel ..	.. .. ..	Miss ELSIE GWYNNE
Mona Mylrea	(*the Deemster's Daughter*)	Miss ELAINE INESCORT

Choristers:—Messrs. SINCLAIR, LESTER, BENTHAM and GEORGE.

Act I. ..	Scene 1	The Deemster's House
	Scene 2	Dan's Cabin
Act II. ..	Scene 1	The Deemster's House
	Scene 2	The Tynwald Hill
Act III. ..	Scene 1	The Bishop's House
	Scene 2	Dan's Cabin
Act IV. ..	Scene 1	The Bishop's House
	Scene 2	The Tynwald Hill

The Curtain will be lowered for Two minutes between the Scenes in each Act.

Period—About 1764. Place.—The Isle of Man.

STAGE MANAGER ... ...
MUSICAL DIRECTOR ... } for Messrs. Wentworth Croke, Milton Bode and Edward Compton { ... Mr. THOMAS BARRY ... Mr. WOLESLEY CHARLES
BUSINESS MANAGER ... Mr. LAWSON LAMBERT

Wightman Mountain & Andrews, Ltd., Printers, 31 & 33, Victoria Street, Westminster, S.W.



In his author's note to the printed copy of *The Bishop's Son*, Mr. Hall Caine refers to the well-known Princess's play, *Ben-my-Chree*, produced at that house on May 17, 1888, and generally understood to be a dramatisation of his novel "The Deemster"—admirably revised and arranged for the stage by the late Mr. Wilson Barrett—and states that the second half of the drama departed entirely from the scheme of the story, while the first half had many important differences. Mr. Hall Caine also assures us that *The Bishop's Son* is in no way a revised version of the novel mentioned, but an entirely new play founded on that novel. We may be sure that the general public will not trouble themselves about these details and explanations, but will judge the Garrick drama entirely on its merits as an entertainment of the stage. It was produced on Wednesday evening amid every encouragement from an interested audience, and there were loud and insistent calls for the author and chief actors at the conclusion.

Dan Myirea, the son of Gilchrist Myirea, is, according to the dictum of his uncle, Thorkell Myirea, the Deemster, a bad lot. The older man is much angered, too, when he learns that in spite of being forbidden the house the prodigal pays secret visits to Mona, the Deemster's daughter. Ewan Myirea, Mona's brother, is enjoined by their father to tell Dan that if he comes prowling about after dark he'll shoot him like a dog, and the audience is prepared for a tragedy when Ewan, who is a young clergyman of twenty-three, talks of threatening Dan. He is roused to fury when misinterpreting a chance phrase of Mona's he puts the worst construction on Dan's secret assignations with her, and going to Dan's hut demands of him an interview alone. Ewan accuses him of dishonouring Mona; the two men fight; and Dan, blind with passion, deals his adversary an unlucky blow that kills him. The fisher pair of Dan propose to take the body out to sea and bury it; but the unhappy homicide will have no concealment of his crime and gives himself up.

In the next act the poor old Bishop urges his guilty son to fly from justice; but Dan will take the punishment of the law. He "will go through with it to the end." The punishment is pronounced on the Tynwald Hill, the ancient law mount of Man, a bare place in the middle of the mountains. It should be explained that the Bishop in the Isle of Man formerly held certain rights of separate judicature, whereby he was entitled to take a felon who was a tenant of his Barony out of the hands of the civil judge, and try and sentence the criminal himself. It is made evident during the rather extraordinary judicial proceedings that the Deemster would pronounce for the death of the unhappy prisoner, who has confessed his guilt; but the venerable Bishop claims jurisdiction, and condemns his son to perpetual banishment from the society of men. "Let no tongue speak to him; let no eye look upon him; let none give him meat. Alone let him live; alone let him die."

At the opening of the third act we learn that the island is stricken with plague, and the people put down the cause of the affliction to the judgment, and appeal to the Bishop to remove it. They are strengthened in their action by the Deemster, who also pleads for the removal of the sentence. The good Bishop, in refusing, tells his people that he has sent to Ireland for a holy man, a Roman Catholic priest, Father Dalby, before whom the sickness will fly. The father is on his way to the island. The vessel in which he comes is wrecked, and he, the sole survivor, severely hurt, knocks at Dan's cabin for shelter and succour. Feeling that his last moments are come, Father Dalby, after pronouncing absolution over Dan, gives him a miraculous powder, before which the sickness will vanish like mist before the sunbeams. The repentant outlaw, blest by the dying priest and wearing his cassock and crucifix, comes out of the loneliness of death to succour and save his people and to live in the joy of doing good. He is instrumental in saving the Deemster's life. At last he is recognised by his father and Mona, and out of the miasma of shame and disgrace enters into the fulness of life and love.

"THE BISHOP'S SON."

MR. HALL CAINE'S NEW VERSION OF AN OLD PLAY.

If a story that carries with it an almost unbroken atmosphere of gloom is to make the theatre popular, then surely Mr. Hall Caine is more than justified in the new version of "The Deemster," presented with the new title of "The Bishop's Son," at the Garrick Theatre last evening.

Four acts, of eight scenes in all, go to the making of a play from which the note of anguish is rarely absent. The family quarrel of the Mylreas, the absurd suspicion of Ewan that his cousin Daniel has wronged his sister, the fight between the two men, and the death of Ewan, gave to the first act some movement. But there the action and chief interest end, to be succeeded by three acts of mournful reference to an event that sent into banishment the unintentional slayer.

Mr. Hall Caine's sense for characterisation saves, to some extent, these succeeding scenes from the tedium that long speeches and repeated references to one incident are calculated unintentionally to foster. His skill for characterisation could not, however, lift from the play the atmosphere of oppression that lay upon this community and made one wonder if it were possible that life could have been so joyless even in the Isle of Man 150 years ago. It was certainly a relief to find at last that justice could find time to come there and, by lifting the ban from the severely punished Daniel, bring happiness to him and the woman who loved him.

Mr. Bransby Williams, with occasional tendencies to be reminiscent of several well-known actors, played with much sincerity the part of the hero, and Miss Elaine Inescort, Mr. J. D. Beveridge, Mr. Shiel Barry and Mr. Thomas Barry were all good. But not by any means the smallest success of the evening was made by a clever little terrier, who rejoiced in the name of Tim.

J. W.

"INCONSTANT GEORGE."

Comedy, in Three Acts, Adapted by Gladys Unger from the French of Robert de Flers and Armand Caillavet, Produced at the Prince of Wales's Theatre on Saturday, Oct. 1.

PRINCE of WALES THEATRE

Sole Proprietors .. The Executors of the late Mr EDGAR BR CE

Lessee .. .. FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON.

To-night at 8.30,

Mr. CHARLES HAWTREY'S New Production

(By arrangement with CHARLES FROHMAN),

Inconstant George,

A COMEDY IN THREE ACTS,

Adapted from the French of ROBERT DE FLERS & ARMAND CAILLAVET;

By GLADYS UNGER.

Georges Bullin		Mr. CHARLES HAWTREY
Lucien de Versannes		Mr. C. AUBREY SMITH
Merange		Mr. ERNEST THESIGER
Adolphe		Mr. HUBERT DRUCE
Giraud ... ... (Georges' Valet)		Mr. HOLLIDAY ATTLAY
Butler ... ... (Lucien's Gardener)		Mr. HENRI LAURENT
Page Boy		Mr. WILLIAM WEST
Odette de Versannes ... ... (From the Casino)		Miss LYDIA BILBROOKE
Fernande Chantal		Miss VERA MAITLAND
Vivette Lambert		Miss HILDA MOORE
Madame de Lamond ... ... (A Music Hall Singer) ...		Miss GERALDINE BAILLIE
Baroness Stecke		Miss JOAN LANGDALE
Louise		Miss MOLLY O'FARRELL
Micheline ... ... (Vivette's Maid)		Miss DORIS LYTTON
ACT I.		Drawing Room in Lucien de Versannes' Villa.
ACT II.		Bedroom in Georges Bullin's Villa—ten days later.
ACT III.		Sitting Room in Georges Bullin's Villa the next evening.

The action takes place at St. Lunaire, a fashionable Watering Place in Brittany.

The Play Produced by Mr. CHARLES HAWTREY.

Ladies' Dresses and Head-dresses by Messrs. REVILLE & ROSSITER, 15, Hanover Square.
Furniture and Scenic Decorations by Messrs. FRYERS, Ltd., 6 Henrietta Street, Cavendish Square, W.
Artificial Flowers by Messrs. A. & L. CHIMANS, 171 and 173, Farringdon Road, E.C. Wigs by CLARKSON

Preceded at 7.45, by

THE WILES OF THE WIDOW.

By KATHLEEN CRIGHTON LION.

Betsy Pye ... ... (a Widow)		Miss CLARE GREET
Mary Beasley ... ... (Sister to James)		Miss JOY CHATWYN
James Beasley ... ... (Skipper of the "Mary Jane")		Mr. HOLLIDAY ATTLAY
Daniel John Scatt ... ... (the Village Policeman)		Mr. HUBERT DRUCE
Place		A Small Fishing Village in Yorkshire.

Matinees Every Wednesday and Saturday at 2.30.

The Orchestra, under the direction of HAROLD ROBERTSON GRIMSTON, will play the following Music:—

1 OVERTURE ... ... "Voices of Spring" ... ... *Joh. Strauss*
2 SPANISH BALLET ... "Suite" ... ... *Desormes*
3 (a) Danse du Paraguay ... ... *Valverde*
(b) Intermezzo ... "Serenade des Mandolines" ... *Desormes*
(c) Valse ... ... "Sunset" ... ... *Brunet*
4 (a) Chanson Napolitaine "Ma Blonde Amie" ... ... *Valenti*
(b) Intermezzo ... "Spoontime" ... ... *Von Tilzer*
(c) Valse ... "The Chocolate Soldier" ... *Oscar Straus*

The Mustel Organ and Celesta by MUSTEL & Co, 80, Wigmore Street, W.
Grand Pianoforte by Bluthner, 13, Wigmore Street, W.

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... F. W. TARVER

Prices—Boxes, £1 1s 0d to £4 4s. Orchestra Stalls, 10s 6d Balcony Stalls 7s. 6d Upper Circle First Two Rows, 5s.; Other Rows, 4s
Pit, 2s 6d Gallery 1s Box Office open 11 to 10 Telephone No Gerrard 7455.

General Manager .. ... T. B VAUGHAN

Miss Gladys Unger's adaptation of MM. De Flers and Caillavet's *L'Ane de Buridan*, which was produced at the Paris Gymnase on Feb. 19, 1909, with Mlle. Marthe Regnier as Micheline, is decidedly amusing and undeniably French, and contains a part very suitable to Mr. Charles Hawtrey. It hinges on the old legend of Buridan, who declares that if a donkey were placed between a couple of haystacks, each of equal attractiveness, it would starve to death from being unable to make up its mind from which to eat. In *Inconstant George*, the hero, Georges Bullin, suffers from "anæmia of the will," and an inclination to make love to every woman he meets. Nor can he ever feel certain which lady engages his affections the most entirely. It is difficult to discover the reason of Georges's successes; perhaps his idleness and his constant susceptibility may account for them. At any rate, he is popular with the fair sex. He flies from Paris to St. Lunaire to escape from a quadruple intrigue, and soon becomes entangled with three ladies, Odette de Versannes, the wife of his friend, Lucien de Versannes; a lady named Fernande Chantal, and Vivette Lambert, a singer.

The two bunches of hay of Buridan are represented by Odette and Fernande. Bullin, who, it appears, is in the habit of having his supper in his bedroom, tells Vivette that as far as his heart is concerned she is out of the running; on which the enraged singer smashes a vase and goes away. Then Lucien de Versannes arrives, and has a diplomatic discussion with Georges. Lucien has in his possession two love letters written by Bullin to Odette and Fernande. At three o'clock in the morning, Lucien asks Bullin to take his choice between the two bundles of hay. If he wants to marry Fernande, there can be no possible difficulty; if he decides to wed Lucien's wife, the disinterested friend will divorce her so as to afford Georges every facility. But Lucien is the guardian of a young painter of "emancipated" habits, an orphan, and very self-willed and attractive. Her name is Micheline, and she is as determined to marry Bullin as Anne is to wed Tanner in *Man and Superman*; and Lucien is resolved she shall.

Then we have a scene in which Micheline, like Anne, forces Bullin to make up his mind. She comes into Georges's bedroom by the window in the early morning, on pretence of taking him on a shrimping expedition. Micheline is bold, unconventional, and free from reticence. She soon lets Georges know that she loves him, and that fact she regards as "his best quality." She does not attempt to account for her feelings. As she says, her falling in love with him was "like a cab accident." But Georges has no taste for a maiden without experience, a raw *ingénue*, and so Micheline invents a story of a love affair which she says she has had, and offers to show him a picture of her lover. The face is familiar to Bullin, but he cannot decide to whom it belongs. In the end, Micheline confesses that there was no lover in her case. "Whose picture is this, then?" asks Bullin. "It's Mr. Bernard Shaw," says Micheline; and the audience roars with laughter. Her originality and audacity conquer. Lucien has attained his end. By giving Bullin his choice between Odette and Fernande he has prevented him from taking either; and in the state of starvation in which his indecision places Georges, Micheline steps in and secures him.

NEW ROYALTY THEATRE

Under the Sole Management of Mr. W. H. C. NATION.

ON SATURDAY, OCTOBER 8th, AND FOLLOWING NIGHTS,

Will be presented a New Farce in One Act,

Adapted and Modernized from **LE SOLLICITEUR, OÙ L'ART D'OBTENIR LES PLACES,**

By EUGÈNE SCRIBE,

Originally produced at the Théâtre des Variétés, Paris, entitled:—

A PLACE HUNTER PURLED

Pertinax Quiller ...	Mr. TOM SEYMOUR
Ernest Fairways ...	Mr. KELSO HENDERSON
Sagely ...	Mr. CHARLES LUDLOW
Mrs. Custance ...	Miss IDA LAURENCE
Mrs. Jobson ...	Miss UNA BRUCKSHAW

Scene—A Ministerial Office in Downing Street.

To be followed by a New Comedy, in Two Acts,

Adapted from **MAITRE CORBEAU,**

By HIPPOLYTE RAYMOND and MAURICE ORDONNEAU (Author of "La Poupée," &c.),

Originally produced at the Théâtre de l'Odéon, Paris, entitled:—

THE
COST OF CRINGING

Ernest Maynard ...	Mr. HENRY AINSWORTH
Sawney Glosedon ... (a Paper Mill Owner) ...	Mr. TOM SEYMOUR
Squire Harkaway ...	Mr. CHARLES LUDLOW
Bluntly ... (Glosedon's Business Manager)	Mr. KELSO HENDERSON
John ... (Glosedon's Servant) ...	Mr. TERRY HURST
Minnie ... } Glosedon's Daughters {	Miss MAY HOLLOM
Evelyn ... } Glosedon's Daughters {	Miss RUBY FORBES
Mrs. Stroker ...	Miss UNA BRUCKSHAW

Scene—Glosedon's House, adjoining a Paper Mill in Kent.

Seats may be booked in advance to all parts (except Pit and Gallery).

POPULAR PRICES.

Stalls, 5s.; Circle, 4s. and 3s.; Upper Circle, 2s.; Pit, 1s.; Gallery, 6d.

DOORS OPEN 7.15. COMMENCE AT 7.45. MATINEES SHORTLY ANNOUNCED.

ACTING MANAGER AND TREASURER	MR. T. H. FRIEND
MUSICAL DIRECTOR AND CONDUCTOR	MR. NAPOLEON LAMBELET
ASSISTANT STAGE MANAGER	MR. TERRY HURST
MACHINIST	MR. A. ARNOTT

To be followed by a Musical and Satirical Play, in Three Scenes, by V. PARK, introducing several New Songs by W. H. C. NATION, entitled:—

The Kingdom of Kennaquhair

Costumes by Messrs. WALLER & SON. Wigs by GUSTAVE. Furniture by Messrs LYONS.

Squire Addlepate ...	...	Mr. TOM SEYMOUR
Sophron ...	(his Steward)	Mr. CHARLES LUDLOW
Ernest Wilmot	...	Mr. KELSO HENDERSON
Flutter ...	(the supposed Lord)	Miss UNA BRUCKSHAW
Bouncer ...	...	Miss MAY HOLLOM
Aminta ...	...(the Squire's Daughter)...	Miss LILIAN BELL
Beatrix ...	...	Miss MABEL TUKE

Domestics and Harvesters by Misses IDA LAURENCE, CLARK, KNUTH, JOHNSTON, SINCLAIR, FORBES, LUNGO, WINIFRED HANES.

That Indomitable and irrepressible fine old "Man of Devon," Mr. William Hamilton Codrington Nation, after his lengthy autumn and winter season during the last four years at Terry's, the Scala, and the Royalty, has bobbed up again serenely at the last-named theatre, which he re-opened on Saturday with a triple bill. This was made up of two of his new adaptations of old French plays and of that rather mild, musical and satirical piece, *The Kingdom of Kennaquhair*, which Mr. Nation produced at the Royalty, on Boxing Day, 1908. The opening item, entitled *A Place Hunter Purled* (meaning *Foiled*, we presume), had been adapted and modernised by the veteran manager from *Le Solliciteur ou l'Art d'Obtenir les Places*, by Eugène Scribe, originally produced at the Paris Variétés. In this form the piece proved to be a moderately effective exposition of the shifts and disappointments employed and incurred by the professional place hunter. Thus, Pertinax Quiller, after making his way by a stratagem into the presence of the almost inaccessible Prime Minister, Lord Oldacre (Mr. Nation is fond of semi-political themes), and obtaining from the great man the promise of an appointment, finds that he has presented the wrong petition, and that the post is going to Ernest Fairweye, the Minister's unpaid and "very much Under" secretary.

As noted before, by far the best part of the entertainment derived from *The Kingdom of Kennaquhair* comes, not from the book of V. Park, but from the graceful and melodious songs written and in some cases imitated from the French by Mr. Nation, other composers concerned being William Corri and Mr. Napoleon Lambelet, again Mr. Nation's musical director at the Royalty. Of these, the florid "Song of Fair Women" (Nation and Corri) and "Song of the Bird" (same author and composer) were rendered very brightly and with some skill in execution

Next came a two-act comedy, entitled *The Cost of Cringing*, adapted by Mr. Nation from that Odéon piece of Hippolyte Raymond and Maurice Ordonneau, *Maître Corbeau*. Here, again, the adapter has introduced many pointed hits against corrupt practices in high quarters, and has also treated of the harm done by frankness and candour to a man who wants to get on. Attributing to those laudable traits his failure at the Bar and in the Civil Service, Ernest Maynard determines to try the effect of cringing and of laying on "the butter thick," when a shower of rain drives him to take refuge at the house of Sawney Glosedon, a paper mill owner, who dismisses his manager bluntly for speaking his mind too freely. Making himself a *persona gratu* with Glosedon, and thus obtaining the vacant post, Maynard lays the butter on too thickly in trying to interest Mrs. Stroker, an M.P.'s widow, and the mill owner's younger daughter Evelyn, in his love affairs with the elder sister Minnie, supposed to be engaged to the sporting Squire Harkaway. Hence Maynard angers widow, sister, and father, and temporarily loses both place and love. However, in the end he makes Minnie convinced of the sincerity of his love; Harkaway consoles himself with Evelyn; and Glosedon, again refused by Mrs. Stroker, is told by both his prospective sons-in-law that they do not want to see much of him in the future.

THE LITTLE THEATRE.



(Portrait by JOHN S. SARGENT, R.A.)

GERTRUDE KINGSTON.

Exquisite taste is shown in the decoration of Miss Gertrude Kingston's "Little Theatre," in John-street, Adelphi. The lines are of classical simplicity, and the colours soft and restful to the eye. One passes through the "Adams" vestibule into a lovely little foyer, in the middle of which stands a bronze statue of Phryne. Round the walls are delightful specimens of German art. The smoke room is of a subdued lavender shade and Turkey carpeted. The tea room has walls of soft yellow, which form an admirable background for some choice Japanese prints. The auditorium is of Wedgwood blue, with a couple of medallions in white on the walls, while the rich red of the curtain takes away any possible suggestion of chilliness. The attendants are also gowned in Wedgwood dresses, and wear pretty ribbons to match in their hair. The stalls are square in shape and exceedingly comfortable, the back of each being provided with a large square silk bag, in which all "portable luggage" may safely be stowed. Altogether the Little Theatre is a gem.

It opened its doors to the public on Tuesday night with an adaptation of *Lysistrata*, the famous comedy by Aristophanes, "a political satire in favour of peace," which was played in Athens 412 B.C. The play, in its adapted form, is a proof for, notwithstanding its antiquity, it stands just as much for a political satire of the present day as it did apparently over 2000 years ago, though whether it be in favour of peace to-day is an open question. Certainly it is an argument in favour of the peace desired by the large body of militant suffragettes, for it ends on a decisive note of equal political rights for the sexes, and may certainly be called up to date."

There is very little action in the play and the characterisation is shadowy, but there is much poetic language, and the colour effects of the dresses against the exquisite background of grey marble and sky are extremely beautiful.

The women of Greece have a grievance. Their husbands and their lovers spend their time away fighting, and wives and sweethearts are left at home to await the occasional flying visits of their lords and masters. The women are in a state of rebellion. Their existence is monotonous, but they are powerless to alter it, until there arises a leader in their midst, Lysistrata, a woman strong to rule, a born strategist, with the power of enforcing her commands. She formulates a plan, and calls the women of Greece at dawn of day to a meeting place—a street in Athens with steps leading to the Acropolis—that she may lay a proposition before them. They come more or less reluctantly, sleepy and apathetic; but Lysistrata whips their flagging energies into life with the recital of their wrongs, and then shows them how it is in their hands to end the useless war. When their husbands next return they shall find no loving, obedient wives to comfort and cherish them. The women shall withhold themselves from their husbands, denying them even the solace of their lips until they have their promise that peace shall be restored.

At first the women hesitate; the terms are too hard. But eventually Lysistrata gains her way, and they all take a solemn oath that it shall be as she has willed it. The remainder of the play consists of the ineffectual efforts of the men, who are represented as singularly weak and foolish to reassert their vanished authority, and of a repetition of arguments in favour of the rights of women, such as "We women strive to serve the State as well as men"; "I am a woman yet of sense and brain equal to yours"; "We conquer but to serve"; "Men bear arms, women bear sons and daughters." Ultimately, of course, the women prove the stronger. Peace is declared; and having proved their right and gained their point, the women return to their husband's arms.

"LYSISTRATA."

An Adaptation from the Greek of Aristophanes' Play, Produced at the Little Theatre, on Tuesday, Oct. 11.

Amongst the limited liability companies and syndicates recently registered are the Little Theatre, Limited, with a capital of £10,000 in 97 ordinary shares of £100 each and 300 founders' shares of £1 each, to carry on the business of theatre and music-hall proprietors, etc. The first directors are G. Ashton and Miss Gertrude Kingston; [redacted] company, with a capital of £3,000 in £1 shares, to carry on the business of theatre proprietors and managers, and to acquire from Mr. Wenworth Croke certain rights in *Kit Carlton*.

Sat. 28/7/10

EVERY EVENING at 8.45, MATINEE SATURDAY at 2.30.

LYSISTRATA

An adaptation from the Greek of Aristophanes.

Lysistrata ...	GERTRUDE KINGSTON
Calonice, Myrrhina (Athenians)	MARGARET WATSON, DOROTHY MINTO
First Athenian Woman ...	GRACE ELBERT
Second ,, ,, ...	MARY MALONE
Third ,, ,, ...	MARIAN MEYNELL
Strattylis	MARGERY DORÉ
Lampito (a Spartan Woman)	MAUD CRESSALL
(By arrangement with Mr. Charles Hawtrey)	
Corinthian Woman ...	SUZETTE COTTA
Boetian Woman ...	FRANCES LEIGHTON
First Leader of Women	GWLADYS MORRIS
Second ,, ,,	JEAN BLOOMFIELD
Third ,, ,, ...	JANE SAVILE
Fourth ,, ,,	MILDRED GILBERT
Strymodorus ...	CHARLES DANVERS
Second Leader of Men ...	ARTHUR FAYNE
First ,, ,, ...	A. E. FILMER
Third ,, ,,	A. C. FOTHERINGHAM LYSONS
Commissioner ...	THOMAS SIDNEY
Chorus	ISABELLE MERSON
Cinesias	GUY RATHBONE
Child	CHRISTINE JENSON
Manes	H. W. BENTHAM
Herald	HERBERT STANDING
First Spartan Ambassador	JAMES GELDARD
Second ,, ,, ...	A. R. DIGHT
First Athenian ...	EVERARD VANDERLIP
Second ,, ...	ROBERT HARCOURT
Dancers ...	ANNIE & IRENE SPONG
Peace	ALMA DUDLEY

The characters are placed in the order in which they speak.

Act I. **A Street in Athens, with steps leading to the Acropolis** (*at dawn*).
Act II. ... ... **The Same** (*later*).

The period of the Play is B.C. 418.

INTERVAL OF TWENTY MINUTES.

Play Produced by CAVENDISH MORTON.

Greek Dance arranged by ANNIE SPONG. Greek Music arranged by BRIGATA BUCALOSSI.

Decorations and Furnishing by WARING & GILLOW.
Foyer, Tea Rooms, and Passage Draperies by BURNET & Co. Wigs by CLARKSON.

This Theatre may be engaged for Afternoon Concerts, or Theatrical Matinees on any days except Wednesdays and Saturdays. All applications should be made to the Booking Agents, ASHTON'S ROYAL AGENCY, 33, Old Bond Street, W.

A Gong will be sounded before the rise of the Curtain.

BUSINESS MANAGER - - - - - - ARTHUR PENLEY.

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Kingsway Theatre.

Proprietress - Miss LENA ASHWELL.

"COMPANY FOR GEORGE,"

By WARREN BELL.

UNDER THE DIRECTION OF

Miss MAY PALFREY AND Miss LENA ASHWELL.

SATURDAY, OCTOBER 15TH, AT 8.30.

COMPANY FOR GEORGE

A Farcical Comedy in Three Acts

By WARREN BELL.

GEORGE BIRCH *(of "Wee Neste," Bishop's Dale)*	Mr. FEWLASS LLEWELLYN
GAY BIRCH *(his wife)*	Miss EVA MOORE
WILLIAM CLAYPOLE *(of Cambridge University)*	Mr. KENNETH DOUGLAS (By kind permission of Mr. Cyril Maude)
DOCTOR HORNE *(Local Practitioner)*	Mr. HERBERT BUNSTON
LYDIA NEALE *(his half sister, a hospital nurse)*	Miss HILDA ANTONY
SEPTIMUS SPRING *(a man of many interests)*	Mr. HALLIWELL HOBBES
COLONEL SPRING *(his brother)*	Mr. WINDHAM GUISE
LORD MICHAELMAS *(an impoverished landowner)*	Mr. GUY CARY
MARY P. COWPIT *(a lady explorer)*	Mrs. CULLING
FANNY *(maid at "Wee Neste")*	Miss ESME HUBBARD
AUSTIN *(garden boy at "Wee Neste")*	Mr. PERCY GODDYEAR
DUNN *(footman to Lord Michaelmas)*	Mr. FRANK LEACH

Act I.—Morning Room at "Wee Neste." (Morning.)
Act II. Lawn at "Wee Neste." (Afternoon.)
Act III.—Same as Act II. (Next Morning.)

Produced by Mr. CLIFFORD BROOKE
(By permission of Mr. Charles Frohman).

Preceded at 8.10 by MISS HELEN MAR.

PROGRAMME OF MUSIC

Orchestra under the direction of Mr. ALBERT FOX will play the following Selections:

1. OVERTURE - - - - - - - - - - *Lincke*
2. ENTR'ACTE - - - "Rendez-vous" - - *Meller*
3. (*a*) "SIZILETTA" - - - - - - *E. von Blon*
   (*b*) WALTZ - - "Reve de Rosette" - - *Grimshon*
4. SELECTION - - "Our Miss Gibbs" - - *Caryl*

Organ by UNITED ORGAN CO.

Miss Eva Moore's and Miss Hilda Antony's dresses by Mdme. KREUTZER. Other costumes by SIMMONS, GARROULD and Mrs. CALEB PORTER.

Costumier, MORRIS ANGEL.

Wigs by FOX: Scenery by HANN and Furniture by LYON.

Floral and Garden Appointments by GAMAGE.

The Refreshment Bars are under the direct control of the Management.

A special feature is made of Afternoon Teas in the Foyer at Matinees during and after the performance.

Opera glasses may be obtained on hire from the Attendants.

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats.

THE BOX OFFICE IS OPEN DAILY FROM 10 TO 10.

TELEPHONE 4032 GERRARD (two lines)

Business Manager for Miss Palfrey - - Mr. ARTHUR BERTRAM.
Business Manager for Miss Ashwell - - Mr. ARTHUR PENLEY.
Box Office - - - - - Mr. STUART ANDERSON.

Mr. Warren Bell, the new aspirant for honours as a playwright, has the sense of the theatre, and can write excellent dialogue—always to the point and often smart and amusing; but his farcical comedy comes a little too late. It should have been produced in the days when such pieces as *The Private Secretary* had a vogue at the West-End. Nevertheless, there is plenty of fun in *Company for George*, and we may expect Mr. Bell to give us one day a comedy written with a nearer approach to the spirit of modernity that rules our West-End audiences. We learn from his dramatic effort that he has no high opinion of Cambridge divinity students. William Claypole, who has been invited to stay at Wee Neste, the country residence of Mr. George and Mrs. Gay Birch, is studying for the Church; but it does not prevent him acting fraudulently, and swindling a motorist out of a five-pound note by alleging that he has killed a favourite dog, whose stuffed form is placed in the way of his car. We admit that such a proceeding may be taken as a practical joke—quite admissible in farcical comedy, and that it creates plenty of laughter; but the author himself, on reflection, seems to have realised the naked shabbiness of the trick, for he makes his protagonist throw away four-fifths of his ill-gotten five-pound note.

Claypole, we may add, too, is a facile, but always a droll, liar. As a guest at Wee Neste he has long outstayed his welcome, and, to get rid of him, his host, George Birch, sends telegrams to various relatives to come and pay long-promised visits. Claypole alters these telegrams, alleging in one case as a cause of postponement that the village is flooded, and in another that the house is burnt down. The host has another stratagem to get rid of his pertinacious guest. His little girl has a slight illness, and though a trained nurse is not necessary, the good doctor readily agrees to recommend his half-sister, Lydia Neale, a hospital nurse. George Birch is jubilant at the idea. Nurse will occupy the spare bedroom and Claypole will have to go; but the trouble only becomes more acute. He has met Lydia before, and desiring to renew a pleasant flirtation, the "undesirable" suggests the erection of a tent on the lawn as a temporary bedroom.

Eventually Claypole is driven out only to occupy the summer-house in the last act, when the catastrophes foreshadowed by him in his telegrams really happen. A flash of lightning has set fire to Wee Neste; Mr. and Mrs. Birch are on the lawn, wearing dressing gowns over their night attire; and the terrific storm has made the river overflow its banks and the village is flooded. Claypole has been undisturbed by the happenings. He has had a good night in the summer-house, and is in the pink of condition. Not so his unhappy hostess, who gladly accepts his offer of the shelter of the summer-house. Finally, Claypole deals very effectively with an old busybody, Septimus Spring, who has brought a charge of fraud against him; and, rejoicing in a windfall that comes through a lottery ticket, the troublesome "guest" takes Lydia to his arms, and vows that he will live in the neighbourhood still, to be "company for George."

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER: CHARLES FROHMAN

Every Evening, at 8.30,

CHARLES FROHMAN

PRESENTS

GRACE,

A Play, in Four Acts,

By W. SOMERSET MAUGHAM.

Claude Insole	Mr. DENNIS EADIE
Rev. Archibald Insole	Mr. LESLIE FABER
Henry Cobbet	Mr. ARTHUR WONTNER
Gann	Mr. EDMUND GWENN
Moore	Mr. HORTON COOPER
Grace Insole	Miss IRENE VANBRUGH
Mrs. Insole	LADY TREE
Miss Vernon of Foley	Miss LILLAH McCARTHY [*By arrangement with the Scottish Repertory Theatre.*]
Miss Hall	Miss MARY BARTON
Edith Lewis	Miss NINA SEVENING
Margaret Gann	Miss GERTRUDE LANG

The action of the Play takes place at Kenyon-Fulton, Claude Insole's place in Somersetshire.

Acts I., II. and IV.	The Drawing Room.
Act III.	The Dining Room.

The Play Produced under the Direction of DION BOUCICAULT.

"GRACE."

Play, in Four Acts, by W. Somerset Maugham, Produced at the Duke of York's Theatre on Saturday, Oct. 15.

Mr. Somerset Maugham has written a play which is far above the average in intellectual quality, which abounds in situations which thrill, excite, and enthrall by their cleverly contrived intensity, and in lines which delight by their wit and humour. And, best of all, the serious interest, the humanity, and the pathos of the piece are all cumulative.

"There are three rules that should be followed in this life, my dear," says Helen Vernon to her friend Grace Insole. "Never sin—that's best; but if you do sin, never repent—that's bravest; and if you do repent, never confess—that's wisest."

Mr. Maugham's heroine Grace Insole had sinned deeply, repented bitterly, and she yearned for the comfort of confession. Ten years before the play begins she—a nobody—had married Claude Insole, "of the county," had been bored by her husband's unfailing devotion, by her duties as the wife of a large landowner, and by a truly awful mother-in-law, who was for ever drumming into her ears her husband's importance and her own (Grace's) lack of family. Grace's nerves give way, and she grasps wildly at any prospect of relief from her boredom. This comes in the shape of Henry Cobbett, in whom Grace vainly imagines she has found a kindred spirit; and too late she discovers that an attractive exterior covers nothing but a shallow brain and a selfish mind. Unconsciously at first, she begins to contrast the lover with the husband, and to realise that she has been grasping the shadow of happiness and ignoring the substance. This brings her to repentance, which becomes poignant when she finds that her husband is banishing a gamekeeper from the estate, although the man has been his servant for forty years, because his daughter, Margaret Gann, has slipped from the paths of virtue, and the father refuses to separate himself from his erring daughter. This brings her own sin home to Grace, and she pleads earnestly and passionately with her husband to allow the Ganns to remain. Loving her devotedly, hating to refuse any request she makes, he tells her that he would have set aside the law of the "county" for her sake; but he sets his wife so high that he must deny her what she asks, for he cannot endure that she should come into contact with the unfortunate woman. Grace is horrified at his words. She sees that she can only save the girl from expulsion by confessing her own guilt; but as the words tremble on her lips the gong sounds for dinner, and her husband hurrying away to dress her opportunity passes by.

To save her father from loss of employment and subsequent destitution, Margaret Gann commits suicide. The gamekeeper, maddened by misery and drink, comes to his master's house with the intention of shooting him; but the coolness and pluck of "The Squire" send him away sobered. The scene between them, of which Grace is a witness, increases her admiration and love of her husband, and naturally deepens her unhappiness at having deceived him. She goes for advice to her husband's brother, the Rev. Archibald Insole, who gives her the orthodox teaching of the Church, "Repent, confess, and you shall be forgiven." Eager to rid her heart of its load of misery, Grace gives instructions that a letter disclosing the truth shall be given to her husband immediately on his return to the house, and it has already left her hands when Helen Vernon, a woman who at thirty-five was still unmarried because of her lifelong love for Claude Insole, enters and learns how matters are shaping. Helen, who has known of Grace's guilt for some time, admonishes her. What does it matter, she asks, if Grace be unhappy? Let her suffer that Claude may keep his ideal and his happiness, for without the first the second becomes impossible. Let her suffering expiate her sin, let her life be an atonement. Confession may relieve her heart, but will break her husband's; and Grace, foreseeing the greatness of the sacrifice she is called upon to make, refrains from confession. Her husband enters with the letter unopened. She takes it from him with an excuse and destroys it, the curtain falls on a re-united pair, and one is left to ponder if indeed "ignorance is bliss" and it is really "folly to be wise."

To-night and Every Evening at 9

"THE TOYMAKER OF NUREMBERG"

A New and Original Play, in Three Acts,

By AUSTIN STRONG

THE TOYMAKER	Mr CYRIL MAUDE
THE SERGEANT	Mr. J. D. BEVERIDGE
THE OLD ACTOR	Mr. FRED LEWIS
THE STRANGER	Mr. ERNEST MAINWARING
THE BOY	Mr. SHIEL BARRY
THE BOY'S FRIEND	Master BOBBIE ANDREWS
THE EMPLOYER	Mr. DANIEL McCARTHY
THE LAMPLIGHTER	Mr. C. B. KESTON
THE SENTRY	Mr. JOHN HARWOOD
THE AUCTIONEER	Mr. PETER BLUNT
THE MOTHER	Miss KATE RORKE
THE GIRL	Miss MARGERY MAUDE
THE COOK	Miss EMMA CHAMBERS

Children, Girls, Soldiers, etc.

The Scene is laid in Nuremberg. **Time: The Present.**

ACT I., Scene I. Outside the Walled Garden.
Scene II. The Toymaker's.
ACT II. ... Inside the Walled Garden.
ACT III. ... The Toymaker's again.

The Incidental Music and Songs composed by Mr. JOHN ANSELL.
The Song in Act II., sung by Miss MARGERY MAUDE, and "The Toymaker of Nuremberg" Valse, price 1/6 each, can be obtained of the Attendants.

Preceded at 8.30 by a New Play, in One Act, called

"BETWEEN THE SOUP AND THE SAVOURY"

By G. E. JENNINGS.

THE COOK	... ...	(*Maria*) ...	Miss MARGARET MURRAY (By permission of Herbert Trench, Esq.)
THE PARLOURMAID		(*Ada*) ...	Miss MAUDE BUCHANAN
THE KITCHENMAID		(*Emily*) ...	Miss ETHEL ROSS

Scene: The Kitchen. **Time: During Dinner.**

"THE TOYMAKER OF NUREMBERG" REVIVED.

Oct 19

For a limited number of nights Mr. Cyril Maude revived at the Playhouse on Wednesday evening Austin Strong's delightful play of sentiment and fancy *The Toymaker of Nuremberg*, produced here on March 15, and since played at a number of matinées. The cast is fortunately practically the same as at the original performance, Mr. Maude repeating his splendid study of the simple-minded, kind old toymaker—the best loved man in Nuremberg—who is so upset when told that there is now no demand for dolls, and he will have to manufacture Teddy Bears or have his salary reduced. Mr. Maude's irresistible creation—a delightful blending of the pathetic and humorous—of the patient, unselfish, romantic old man is certainly one of the most artistic portrayals he has given us, and one that the many admirers of this versatile and accomplished actor should not miss. And there are also the sweetly simple and natural impersonation of the Girl by Miss Margery Maude, who plays admirably throughout, and Mr. Shiel Barry's ardent and poetic portrayal of the Boy, the scenes between the ingenuous young couple being splendidly played. Mr. J. D. Beveridge and Mr. Fred Lewis are also again available for the two old cronies, the Sergeant and the Actor—two fine, mellow, and quietly humorous enactments, particularly effective being the scene when each determines to sacrifice some cherished possession to the pawnbroker to enable the young people to elope. Mr. Daniel McCarthy is now playing the part of the Employer, originally undertaken by Mr. Charles Allan, and gives an excellent portrayal of the prosperous, worldly, but not altogether unkind father of the Girl; and Mr. Ernest Mainwaring does capitally as the Stranger. Master Bobbie Andrews as the Boy's Friend gives an earnest, natural, and very attractive performance; and Mr. E. B. Keston, Mr. John Harwood, and Mr. Peter Blunt as the Lamplighter, Sentry, and Auctioneer all submit clever little studies of character. Miss Kate Rorke now plays the part of the Mother, originally portrayed by Miss Elsie Chester, and, needless to remark, this gifted actress plays it with the necessary tenderness and sincerity—an admirable portrayal throughout; and Miss Emma Chambers repeats her capital impersonation of the authoritative yet kindly Cock. The play had an enthusiastic reception, and there were many curtain-calls, and it should pack the Playhouse till its withdrawal, announced for Saturday evening, Nov. 5. On Wednesday it was preceded by a new play in one act by G. E. Jennings, entitled

"BETWEEN THE SOUP AND THE SAVOURY."

The Cook .....Miss Margaret Murray
The Parlourmaid .....Miss Maude Buchanan
The Kitchenmaid .....Miss Ethel Ross

This play was given a trial performance at the Albert Hall Theatre on May 31 last. As we then said, there is something pathetic in the story of the plain but romantic kitchenmaid who, tired of the taunts of her fellow-servants as to the improbability of her ever having a sweetheart, purloins a couple of her young mistress's love-letters and reads them to the cook as her own, in order to prove that she has a young man. There is a good deal, too, that is funny, chiefly in the remarks of a chic parlourmaid with decided views on the character of master and mistress. The interesting trifle is well written, and owes much of the success to its really excellent representation by Miss Margaret Murray as the kind-hearted cook Maria; Miss Maud Buchanan as the pert parlourmaid Ada, and Miss Ethel Ross as the romantic kitchen drudge Emily—a clever and unexaggerated portrayal of a difficult part. The little piece had a decidedly cordial reception.

NEW THEATRE

ST. MARTIN'S LANE, W.C.
Proprietor, SIR CHARLES WYNDHAM.

Thursday, October 20th, 1910, and every evening at 8.15,

A new Romantic Play in Four Acts, entitled:

COUNT HANNIBAL

By STANLEY WEYMAN.

Adapted from his popular Novel by Norreys Connell and Oscar Asche.

CATHOLICS.

Charles IX.	HERBERT GRIMWOOD
Monsieur de Guise	EWAN BROOK
Count Hannibal de Tavannes	OSCAR ASCHE
Rambouillet (Captain of the King's Bodyguard)	GEORGE RELPH
Father Pezelay	CALEB PORTER
Chicot	ERNEST HENSHAW
Nancay (Captain of the Swiss Guard)	G. FITZGERALD
A Page	A. GALE
The Provost of Paris	F. ANNERLEY
A Cripple	GORDON HARKER
Jacques (A Starving Man)	R. F. ANSON
Badelon, Bigot (Count Hannibal's Troopers)	ATHOL FORDE, J. FRITZ RUSSELL
The Landlord at Angers	E. GILBURT
The Provost of Angers	ARTHUR TRANTOM
The Archdeacon of Angers	A. L. BURKE
Madame St. Lo	ELFRIDA CLEMENT

HUGUENOTS.

Rochefoucauld	REGINALD IAN PENNY
Tignonville	BEN WEBSTER
La Tribe (Protestant Minister)	CHARLES A. DORAN
Perrot	TRIPP EDGAR
Carlat (Steward to the Lady of Vrillac)	FRANCIS SERLE
Clotilde (The Lady of Vrillac)	LILY BRAYTON
Javette, Madame Carlat (Servants to the Lady of Vrillac)	MURIEL HUTCHINSON, BESSIE MAJOR

Courtiers, Swiss Guards, Troopers, Citizens of Paris, Citizens of Angers, Catholics, Huguenots, etc.

ACT I., Scene 1	An Ante-Room in the Louvre, Paris	ACT III., Scene 1	The Riverside. On the Road to Angers
Scene 2	The House next the Golden Maid, Paris	Scene 2	A Glade by the Roadside
Scene 3	The Hotel of the Lady of Vrillac, Paris	Scene 3	The King's Inn, "La Flèche"
ACT II., Scene 1	Clotilde's Room, Paris	ACT IV., Scene 1	An Inn at Angers
Scene 2	The Hotel of the Lady of Vrillac, Paris	Scene 2	The Castle at Vrillac

The Play produced by **OSCAR ASCHE.**

Overture, Preludes, and Incidental Music for "Count Hannibal" specially composed by Christopher Wilson.

Costumes designed by Percy Anderson, executed by Messrs. B. J. Simmons. Scenery designed and painted by Joseph Harker.
Fight in Act ii. arranged by Felix Bertrand. Wigs by Clarkson.

MATINÉES WEDNESDAY & SATURDAY at 2.30.

General Manager		Assistant Stage Manager	CARL F. LEYEL
Business Manager	A. S. PIGOTT		
Stage Manager	J. FRITZ RUSSELL	Chief Mechanician	JOHN FLANAGAN
Musical Director			Mr. M. J. COVERDALE
			CHRISTOPHER WILSON.

The drama follows the book pretty closely. We find Clotilde and Tignonville, both of whom are Huguenots, at the Court of Charles IX., in Paris, where Count Hannibal de Tavannes, a Catholic, and Captain of the King's bodyguard, sees and falls in love with her. Then the struggle between the Count and Tignonville commences. The massacre of St. Bartholomew is going on, and the fiancé of the Lady of Vrillac, in order to save his life, puts on a Catholic badge, and goes to the hotel where Clotilde is staying. But here he meets Count Hannibal, who is willing to save the lady and her household if she will promise to become his wife. Clotilde, in this desperate strait, agrees to the proposal on condition that she shall be married by a minister of her own faith.

Tignonville is not only over-mastered by the strength of Count Hannibal's position, and by the extreme difficulty of the situation; he frequently diminishes our sympathy by conduct which is almost dishonourable. But each of his attempts to induce Clotilde to break her word are foiled by Tavannes, who makes Tignonville promise to procure a Protestant minister to perform the marriage ceremony, which eventually takes place. But the Count is not the kind of man to enjoy forced submission in a wife. He is determined, in the end, to win Clotilde's affection, and the incidents which follow work towards that conclusion.

Religion and politics often cross the track of the plot during the progress of the play. The Count, with his newly-wedded wife, and his men at arms, starts on a ride to Angers, bearing with him letters from the King. The Huguenot sympathies of Clotilde are touched when she discovers that these letters are the death-warrant of the people of her faith in Angers, who will be massacred like their friends in Paris. So she steals the papers from Count Hannibal while he sleeps; but she will not consent to the assassination of the Count by Tignonville. In all this manœuvring, Clotilde's sympathy is gradually veering round to Tavannes. By her purloining the letters, she puts the Count in the position of having to fly from the wrath of the Catholic party in Angers, and brings other trouble upon him, for which she naturally feels remorseful. Tignonville misleads the party, so that they fall into an ambush, and finally, with their dead and wounded, take refuge in Clotide's castle of Vrillac. By this time, she has had time to appreciate the noble nature which the Count has concealed under an assumed harshness and brutality, and has come to love him deeply. So that the play concludes with their forced marriage becoming, on her side, a most willing tie to her conquerer. The incidents with which the plot is embellished are many, and thrilling; the movement is constant and active; there are combats, a duel, a secret passage, and other adjuncts of the romantic drama; but, withal, *Count Hannibal* is no mere theatrical machine. It has the clash of character and the opposition of interests which are the essence of all real drama.



LILY BRAYTON
AS
CLOTILDE

QUEEN'S THEATRE

Lessee .. .. Mr. H. B Irving.

Under the Management of Mr. J. E. VEDRENNE, 52, Shaftesbury Avenue, W.

FRIDAY, OCTOBER 21st, 1910, at 8 o'clock.

THE CONVICT ON THE HEARTH

A One-Act Play of Low Life, by
FREDERICK FENN.

George Midden ..	(*Convict 96*) ..	.. Mr. ARTHUR CHESNEY
Thomas Midden	(*his Father*) ..	.. Mr. RICHARD HAIGH
Mrs. Midden	(*his Mother*) ..	Miss FRANCES WETHERALL
Jenny Midden	(*his Sister*) ..	.. Miss ESTELLE WINWOOD
Percy Kitchener Midden ..	(*his Brother*) ..	.. Mr. ROBERT LAWLOR
Joseph Peterson	(*his Uncle*) ..	Mr. GERALD MIRRIELEES
Amy Watersmith ..	.. (*his Betrothed*) ..	.. Miss MOLLY PRESTON
Jim Watersmith ..	.. (*his Sister's Betrothed*) ..	.. Mr. WALTER KINGSFORD
Miss Harcourt ..	.. (*his District Visitor*) ..	.. Miss EVELYN WEEDEN
Rev. Cartwright Dade	.. (*his Spiritual Adviser*) ..	.. Mr. HUBERT HARBEN

A Room in Corporation Buildings, Kennington Butts.

At 9 o'clock.

MRS. SKEFFINGTON

An Episode in Cavalry Barracks, by
COSMO HAMILTON.

General Sir Gresham Thurlow ..	.. ..	.. Mr. ARTHUR LEWIS
Colonel Ranulph Thynne ..	(*23rd Dragoons*) ..	Mr. A. HOLMES-GORE
Major John Skeffington ..	*do.* ..	Mr. DAWSON MILWARD
Captain Cecil Lindsay ..	*do.* ..	Mr. FREDERIC WORLOCK
Ivo Ward	*do.* ..	Mr. CHARLES VERNON
Noel Dacre	*do.* ..	Mr. H. ROBERT AVERELL
Hugh Pellew	*do.* ..	.. Mr. MAX LEEDS
Willoughby Pellew ..	(*Mag. Coll., Oxon.*) ..	Mr. ARTHUR G. ONSLOW
Trooper Beales	(*23rd Dragoons*) ..	Mr. ARTHUR CHESNEY
Trooper Howe	*do.* ..	Mr. RICHARD HAIGH
Trooper Saffrey	*do.* ..	Mr. W. D. FAZAN
Lady Thurlow	.. .. ..	Miss FRANCES WETHERALL
Mrs. Thynne	.. .. ..	Miss ELLEN O'MALLEY
Effie Thynne	.. .. ..	Miss GWLADYS GAYNOR
Hobson	.. .. ..	Miss ESTELLE WINWOOD
Kathleen Lindsay ..	.. .. ..	Miss BERYL FABER

Act I. .. .. .. *The Drawing Room at the Colonel's Quarters*
Act II. .. .. *The Ante-Room (following afternoon)*
Act III. .. .. .. *The Drawing Room (a few minutes later)*

Mrs. Skeffington, the heroine of Mr. Cosmo Hamilton's "episode," produced at the Queen's Theatre on Friday last week, has a happy knack of insinuating herself into the affections of everyone with whom she came into contact: she charms, she amuses, she promotes good temper all round. *Mrs. Skeffington* is a very delightful play, possessing all the attributes which ensure a pleasant and amusing evening. An interesting plot, brilliant dialogue, excellent mounting, and first-class acting combine to create an agreeable impression.

Mrs. Thynne is the flighty little wife of Colonel Ranulph Thynne, commanding officer of the 23rd Dragoons, who is of a very jealous disposition. Disapproving of the friendship between his wife and Major John Skeffington, an officer in his regiment, the Colonel forbids her either to correspond with or to be seen about alone with the Major, a command which Mrs. Thynne ignores. Major Skeffington, unaware of the Colonel's prohibition, invites Mrs. Thynne to visit his racing stables, and together they motor up from London, where Mrs. Thynne has been on a visit. On their way back to the barracks, rather late in the evening, the car unfortunately breaks down at a tiny hamlet, and they are forced to spend the night at the village inn there.

On the impulse of the moment Mrs. Thynne, anxious to avoid scandal, passes herself off to the landlady as Mrs. Skeffington, and on her return home next day tells her husband that she has spent the night with some friends in town. Her husband's suspicions being aroused, he soon discovers that her story is false; and, having proof that she has lied to him, he allows his jealousy to master him, and his wife, to her horror, learns that a detective is to be employed to track her movements on the eventful night. Mrs. Thynne, in imagination, sees herself already in the Divorce Court, and is at the point of complete collapse when help comes from an unexpected quarter. Kathleen Lindsay, sister of Captain Cecil Lindsay, of the 23rd, comes on a flying visit to her brother, whom she has not seen for many years, and, on hearing the facts of the case, has an inspiration. She will pass herself off to the Colonel as Mrs. Skeffington, the mysterious lady of the inn, about whom gossip is already wagging its tongue. This she does chiefly that the career of John Skeffington, with whom she has been in love since the days of her childhood, shall not be ruined; and her plan is at first a complete success. When complications arise she manages to avert catastrophe with so much tact and skill and charm that the heart of the Major is captured, and Kathleen promises to become Mrs. Skeffington in reality.

CRITERION THEATRE.

On THURSDAY, OCTOBER 27th, 1910, and every evening

THE LIARS

By HENRY ARTHUR JONES.

Colonel Sir Christopher Deering... ...	...	CHARLES WYNDHAM
Edward Falkner		Mr. THALBERG CORBETT
Gilbert Nepean	...(Lady Jessica's Husband) ...	Mr. NORMAN TREVOR
George Nepean	... (Gilbert's Brother) ...	Mr. BERTRAM STEER
Freddie Tatton	(Lady Rosamund's Husband)	Mr. SAM SOTHERN
Archibald Coke	... (Dolly's Husband) ...	Mr. ALFRED BISHOP
Waiter at "The Star and Garter" ...		... Mr. HERBERT DANSEY
Taplin	(Sir Christopher's Servant)	Mr. REGINALD WALTER
Gadsby ...	(Footman at Freddie Tatton's)	Mr. LAWRENCE WHITE
Footman at Cadogan Gardens		... Mr. RICHARD NEVILLE
Mrs. Crespin		...Miss NORMA WHALLEY
Beatrice Ebernoe		...Miss DOROTHY THOMAS
Dolly Coke	... (Cousin to Lady Jessica)	...Miss LETTICE FAIRFAX
Ferris	...(Lady Jessica's Maid) ...	Miss FRANCES VINE
Lady Rosamund Tatton AND Lady Jessica Nepean	... (Sisters)	Miss ELLIS JEFFREYS Miss MARY MOORE

"BEHIND THE VEIL."

A Modern Legend, in Three Acts, by Cecil Raleigh, Produced at the Coronet Theatre on Tuesday, Nov. 1.

Prince Maurice Le Noir.....Mr. Philip Desborough
Lady Margaret Courtenay.....Miss Mildred Cottell
Margaret Courtenay.....Miss Viva Birkett
Madge Guthrie.....Miss Ruth Bower
Blanche Giberne.....Miss Gladys Mason
Nelly Anson.....Miss Beatrice Ainley
Sister Marie.....Miss Winifred Beech
Sister Therese.....Miss Muriel Dole
Sister Adela.....Miss Mary Miers
Marthe.....Miss Constance Bachner
Joan.....Miss Aline Earl
Leonie.....Miss Florence Jackson
Lulu.....Miss Marion Ashworth
Victor Descloux.....Mr. John Tresahar
Doctor Anceloe.....Mr. William Lugg
Doctor Besnnier.....Mr. Owen Roughwood
Baptiste.....Mr. J. H. Brewer
Achille.....Mr. Charles E. Dering
Durant.....Mr. Derlincourt Odlum
Cavarral.....Mr. William Rokeby
Laurent.....Mr. Arthur Cleave
Etienne.....Mr. Frank Saker
Gauthier.....Mr. Arthur E. Maskell
Fabien.....Mr. Ernest Cresfan
Stephanie.....Miss Dora Thornbaugh
Celeste.....Miss Muriel Mason
Clarice.....Miss Dorothea Moss
Amelie.....Miss Margaret Munro
Josephine.....Miss Nina Hiast
Suzanne.....Miss Adela Mavie
Felice.....Miss Phyllis Wallis
Julie.....Miss Hilda Moss
Mathilde.....Miss Kathleen Russell
Laure.....Miss Ida Southern
Jacqueline.....Miss Doris Marshall
Gabrielle.....Miss Gladys Mason
Rosaline.....Miss Peggy Gay
Valerie.....Miss Audrey Bruce
Angelique.....Miss Ada Lauderdale
Helene.....Miss Minnie Lancaster
Pauline.....Miss Amy Holland
Nanette.....Miss Alice Clifton

It is difficult, after seeing Mr. Cecil Raleigh's play, *Behind the Veil*, which was presented by Mr. Robert Arthur at the Coronet Theatre on Tuesday, to decide whether the dramatist has done his work in a spirit of contemptuous cynicism with a view to crude provincial consumption, or whether he was really inspired with the idea which it contains, and elaborated it in all sincerity. In his previous work, Mr. Raleigh has shown himself as the practical dramatist par excellence, free from illusions, absolutely sane, and powerfully realistic. In *Behind the Veil* he launches on the sea of the mystic and supernatural, and the result is a piece which it is not easy to analyse, and somewhat difficult to describe.

According to the author's own account of his work, the hero, Prince Maurice Le Noir, "in his wanderings from the faith, seeks in the nightmares of science the light of truth, listening one day to an Eastern fairy tale, the next to some dream of apes and atoms, now with the chemist, now with the hypnotist, now with the charlatan, driven terrified from craze to craze, from doubt to doubt." Such a character—especially when, as in this instance, he is addicted to morphia—is obviously like Voltaire's Habakkuk, *capable de tout*, and accordingly the Prince believes himself to possess peculiar powers. He imagines that he is able to restore to his cousin, an elderly lady, the Mother Superior of a convent near Paris, her departed youth and beauty. Margaret, a young and pretty girl, also his cousin, has been trying on a new dress, which the girls of the convent school have been making for the Mother Superior, and when Margaret appears, radiant and attractive, and throws off the costume, the Prince believes that he has transformed the old woman into the young one. He falls in love with the latter, and she, returning his affection, resolves to save his soul.

The Prince has been forced to accept a challenge to fight a duel, in consequence of a chivalrous act on his part in protecting a lady—who, unknown to him, was his cousin Margaret, who had visited a *bal masqué* in a spirit of frolic—from the insults of one of the masquers. He is wounded, and is brought in almost insensible, and in this condition he sees the Mother Superior, and is horrified, imagining that his supernatural power was a dream. The Prince gets over the effects of his wound; but an eminent specialist states that his brain is affected, and that the only chance of his cure is for Margaret to throw herself into the life of his former associates. So she joins a party of his Parisian friends, and theatens to take part in their orgies. The Prince is horrified at the contrast of her purity with so much vice. Margaret then announces her intention of returning to the convent, to which the Prince follows her; but there he comes face to face with the Mother Superior, and endeavours by the exercise of his supposed supernatural power to change her form to that of his younger cousin. Of course, he fails, and the shock restores to him his reason. Thus all ends well, and at the end of the play the Prince and Margaret are seen kneeling at the steps which lead to the convent chapel, while the organ peals out and the nuns' voices are heard chanting hymns.

KINGSW
GT. (
MISS MAY PALFRE
Saturday
Matinee
Nov. 5
Stall
G 18
This to be retained

Every Evening at 9 and Saturday, Matinee at 3.

COMPANY FOR GEORGE

A Farcical Comedy in Three Acts

By Warren Bell.

Preceded Every Evening at 8.30 and Saturday, Matinee, at 2.30 by

"THE OUTCOME OF AGITATION"

Play in One Act by James A. Douglas.

Alec. Stern ... ... Herbert Bunston
Harcourt Stern ... ... (*his Brother*) ... Guy Cary
Hickman ... ... (*a man in possession*) Windham Guise
Elsie Stern ... ... (*Alec's Wife*) ... Miss Cicely Charlton

ROYAL ADELPHI THEATRE.

STRAND, W.C.

Proprietors ... ... Messrs. A. & S. GATTI.

Sole Lessee : Mr. GEORGE EDWARDES.

Manager (for Mr. George Edwardes): **Mr. J. A. E. MALONE.**

SATURDAY, NOVEMBER 5th, at 8.

Mr. GEORGE EDWARDES'

PRODUCTION

THE QUAKER GIRL

A Musical Play in Three Acts, by

JAMES T. TANNER.

Lyrics by ADRIAN ROSS and PERCY GREENBANK.

Music by LIONEL MONCKTON.

Stage Production by J. A. E. MALONE.

Musical Director ... ... Mr. CARL KIEFERT

MATINEE EVERY SATURDAY AT 2 O'CLOCK.

PRICES OF ADMISSION.

Private Boxes, £1 11s. 6d. to £5 5s. Stalls, 10s. 6d. Baleony Stalls, 7s. 6d.
Upper Cirele, First Two Rows, 5s. ; Other Rows, 4s. Pit, 2s. 6d.
Gallery, 1s. Telephones—2645 Gerrard, 8886 Gerrard.
BOX OFFICE (Mr. A. P. OXLEY) open 10 to 10.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

. . . Cast of the Play. . . .

Captain Charteris	(*King's Messenger*)	**Mr. C. HAYDEN COFFIN**
Jeremiah	(*a Quaker*)	**Mr. JAMES BLAKELEY**
Monsieur Duhamel	(*Minister of State*)	**Mr. HERBERT ROSS**
Prince Carlo	(*Affianced to Princess Mathilde*)	**Mr. G. CARVEY**
Monsieur Larose	(*Chief of Police, Paris*)	**Mr. D. J. WILLIAMS**
William	(*Waiter at "The Chequers"*)	**Mr. E. H. WYNNE**
Nathaniel Pym	(*a Quaker*)	**Mr. HENRY KITTS**
Jarge	(*a Village Crier*)	**Mr. GEORGE BELLAMY**
	AND	
Tony Chute	(*Naval Attaché at American Embassy, Paris*)	**Mr. JOSEPH COYNE**

Phœbe	(*Maid to Princess Mathilde*)	**Miss GRACIE LEIGH**
Princess Mathilde	(*an Exiled Bonapartist Princess*)	**Miss ELSIE SPAIN**
Diane	(*a Parisian Actress*)	**Miss PHYLLYS LE GRAND**
Madame Blum	(*of the Maison Blum, Paris*)	**Mlle. CAUMONT**
Mrs. Lukin	(*Landlady of "The Chequers"*)	**Miss LUNA LOVE**
Rachel Pym	(*a Quakeress*)	**Miss JENNIE RICHARDS**
Toinette	*Employees of Maison Blum*	**Mlle. GINA PALERME**
Gaby		**Miss IRENE WARREN**
Cleo		**Miss KITTY MELROSE**
Liane		**Miss MABEL DUNCAN**
Louise		**Miss MARIE WEST**
	AND	
Prudence	(*a Quaker Girl*)	**Miss GERTIE MILLAR**

ACT I. ... ... An English Country Village
ACT II. ... ... Madame Blum's Dressmaking Saloon, Paris
ACT III. ... ... The Pre-Catalan—Outside Paris

Acting Manager ... (for Mr. George Edwardes)... Mr. CHARLTON MANN

Dresses by Mesdames ALEXANDRA ; NETTLESHIP & Co. : LUCILE, LTD. ; and PAQUIN.
Messrs. BURKINSHAW & KNIGHTS ; B. J. SIMMONS & Co. ; and MORRIS ANOEL & SONS.
Hats by Mrs. ANSELL, 175 New Bond Street ; and CORAL, 55 Sackville Street.

Dresses designed by Mr. PERCY ANDERSON.

Dances and Chorus Business arranged by WILLIE WARDE.

When such an experienced craftsman as Mr. James T. Tanner prepares the book which is to be set before the patrons of a musical play, the result is sure to be appetising; and when his outline is embellished by the contributions of Messrs. Adrian Ross and Percy Greenbank as lyricists, and by the melodious charms of Mr. Lionel Monckton's music, the success of the production can easily be prophesied. Mr. Tanner is too old a hand to waste much pains upon a complicated story. His theme is slight and simple. In old comedy, the Quakers were coarsely misunderstood, and treated with almost brutal ridicule. Their formalism was reckoned downright hypocrisy, and they were derided and reprobated severely. Nowadays, we do not go beyond gently objecting to their opposition to amusement. As the strict Quakers do not go to the theatres, and as the people who go to the theatre know nothing whatever about the modern Quakers, a playwright's hand is left pretty free, and Mr. Tanner has given full play to his fancy in the creation of his heroine. Prudence Pym, a pretty young Quakeress, who is bored and wearied with the restraints laid upon her by her parents and her sect, has quarrelled with them, and wishes to experience all the frivolous delights of freedom. While in this disposition she meets Mme. Blum, of the Maison Blum, Paris, who takes a fancy to Prudence, thinks she sees her way to starting a new Quaker costume craze, and asks the girl to come with her to *la ville lumière*. So Prudence, in the second act of the piece, appears as a mannequin or show-girl at the Blum establishment. Another lady who masquerades in the same way is the Princess Mathilde, an exiled Bonapartist, who, having married Captain Charteris, a King's Messenger, in the first act, is spending her honeymoon in Paris, and is wanted by the Parisian police, and who conceals her identity in the Blum establishment. Monsieur Larose, the Chief of Police, in his search after Mathilde, assumes various disguises. Others mixed up in the plot are Tony Chute, a dashing young American, who is in love with Prudence, and Jeremiah, a Quaker on the mother's side only, who is enamoured of Phœbe, the Princess's lively maid.

In the second act, Prudence, to save the Princess from being identified by the rather dissolute Prince Carlo, who is asked to assist the Chief of Police, consents to go to a ball which the Prince is giving, though much against her will, as she has previously given her promise to Tony Chute not to go. In the end, after many amusing incidents and adventures, the principal characters pair off properly, and the easy-going entertainment ends.





"QUAKER GIRLS" IN PARIS.

MR. GEORGE EDWARDES AND THEIR FRENCH ADMIRERS.

From Our Own Correspondent.

PARIS, Friday.

Paris has been taken by storm by the galaxy of English beauty appearing in the Adelphi Theatre production of "The Quaker Girl," which has been drawing record houses to the Chatelet Theatre this week for a special Coronation season.

Frenchmen are dazzled by the freshness and the prettiness which, it must be admitted, splendidly maintain the reputation of English musical comedy in that direction. The newspapers indulge in pæans of praise at the stateliness, the grace, and delicate features of the "Quaker Girl" chorus. One critic refers to the "fantastic loveliness" of one actress.

The fame of the beauty and the charm of the "Quaker Girl" chorus had preceded the company to Paris, and on the night of the dress rehearsal the stage, during the entr'actes, was invaded by a host of admirers desirous of paying their homage. Mr. George Edwardes "put his foot down" and insisted on the London custom of keeping the stage sacrosanct. Guardians are posted at the stage door, and the gilded youth of Paris can only catch a glimpse of the Quaker Girls as they enter or leave the theatre.

GRANDE SAISON DE PARIS

THÉATRE DU CHATELET

DIRECTION : G. ASTRUC et Cie.

DU 10 AU 30 JUIN 1911

A l'occasion des Fêtes du Couronnement

DE S. M. LE ROI D'ANGLETERRE

DIX REPRÉSENTATIONS EXTRAORDINAIRES DE

"MUSICAL COMEDY"

Présentée par

M. GEORGE EDWARDES

Directeur Général du Daly's, du Gaiety et de l'Adelphi Theatre de Londres

THE QUAKER GIRL

Comédie musicale à grand spectacle, en 3 actes

de JAMES T. TANNER

Poésies de ADRIAN ROSS et PERCY GREENBANK

Musique de LIONEL MONCKTON

Mise en scène de J. A. E. MALONE

Orchestre de 60 musiciens.

Chœurs, Corps de ballet et Figuration de l'Adelphi Theatre

(150 personnes)

AVEC

TOUTES LES ÉTOILES DE LA TROUPE

TABLEAU DE LA TROUPE

G. CARVEY
GEORGE GREGORY
ROBERT NAINBY
BASIL FORSTER
G. WILLIAMS
W. LUGG
and
JOSEPH COYNE

MDLLE. CAUMONT clara Evelyn
MABEL SEALBY
PHYLLIS LE GRAND
IRENE VERONA
CLAIRE LYNCH
and
PHYLLIS DARE

ACT I. - - Un Village en Angleterre

ACT II. - - Les Salons de Couture de Madame Alice Blum à Paris

ACT III. - - - - - Le Pré Catelan

Acting-Manager - KAY DRACO
Musical Director - T. TUNBRIDGE
Stage Manager - - - SOMERS BELLAMY

To-night and Every Evening at 9

An Entirely New Comedy, in Four Acts, called

"A SINGLE MAN"

By HUBERT HENRY DAVIES

ROBIN WORTHINGTON	Mr. CYRIL MAUDE
HENRY WORTHINGTON	Mr. ERNEST MAINWARING
DICKY COTTRELL	Mr. LYONEL WATTS
LADY COTTRELL	Miss FLORENCE HAYDON
MAGGIE COTTRELL	Miss DULCIE GREATWICH
MISS HESELTINE	Miss HILDA TREVELYAN
ISABELLA WORTHINGTON	Miss MARY JERROLD
LOUISE PARKER	Miss NANCY PRICE
BERTHA SIMS	Miss DOROTHY DAYNE
THE HOUSEKEEPER	Miss EMMA CHAMBERS
THE PARLOURMAID	Miss VERA COBURN
THE NURSE	Miss DIANA SELLICK

Act I. ... **Robin Worthington's Study** ... *Bruce Smith*
Act II. ... **Robin Worthington's Drawing-Room** ... ,,
Acts III. & IV. **Robin Worthington's Study** ... ,,

Miss HILDA TREVELYAN'S Costumes by Mrs. NEVILLE, Connaught Street.
Miss NANCY PRICE'S Costumes by REDFERN, LTD., 26, Conduit Street.
Miss FLORENCE HAYDON'S Costumes by MARIAN ALDRIDGE, 40, York Place, Portman Square
All other Costumes by LOUISE & MELVILLE, 19, Maddox Street.

Preceded at 8.30 by a New Play, in One Act, called

'BETWEEN THE SOUP AND THE SAVOURY'

By G. E. JENNINGS.

THE COOK	... ... (*Maria*)	...	Miss MARGARET MURRAY (By permission of Herbert Trench, Esq.)
THE PARLOURMAID	(*Ada*)	...	Miss MAUDE BUCHANAN
THE KITCHENMAID	(*Emily*)	...	Miss ETHEL ROSS

Scene: The Kitchen. **Time: During Dinner.**

GENERAL MANAGER - - - - - - Mr. ALFRED TURNER

"A SINGLE MAN."

Comedy, in Four Acts, by Hubert Henry Davies, Produced at the Playhouse on Tuesday, Nov. 8.

Roars, and, at times, screams of laughter accompanied the performance of *A Single Man* at the Playhouse on Tuesday last. Mr. Hubert Henry Davies may have written plays in which he has dived more deeply beneath the surface of humanity than he has done in this case; but, judging by its reception, he has never written anything calculated to appeal more strongly to the tastes of an English audience. The Playhouse is the playground of the children of a larger growth who, very properly from their own point of view, refuse to worry themselves about problems, or trouble themselves with tragedies, and are satisfied with sportiveness, sentiment, and even a certain amount of joyful silliness.

The oft-used theme of a middle-aged man fancying himself "still young"—or, at any rate, young enough to marry a girl very much his junior, is dealt with by Mr. Davies in a fresh and original way. Robin Worthington is a clever author, who, in the first act of the play, is so exhilarated by the spring and by the spectacle of the domestic happiness of his sister-in-law, Isabella, and her husband, that he hurries—not to say rushes—into an engagement with a young and lively young lady named Maggie Cottrell. But Mrs. Worthington has in her mind a more suitable match for Robin, and she invites to visit her a spinster of uncertain age named Louise Parker, who comes on the distinct understanding that she is to marry Robin. But before Louise arrives he has become betrothed. Using his quiet, sensible type writer, Miss Heseltine—whom he regards, from habit only, as a helpful assistant—as go-between, he ascertains that the thoughtless, shallow Maggie is ready to marry him; and then the comedy begins. We see Robin trying hard to live up to the pace of Maggie and her friends, to emulate their inexhaustible activity and imitate their childish recklessness. He fails, and is beginning to find his engagement rather a trial, when Miss Parker makes a "dead set" at him. Robin has not the least inclination towards her, and snubs her without hesitation. But he is strangely perturbed when Miss Heseltine announces that she will have to leave his service when he marries. She will not explain why her departure is necessary, but leaves him to imagine the cause, which, unless he is extremely dense, he can hardly fail to do. In the last act he is dining alone, when she enters, having gone without a meal in order to type an important article of his. He insists that she shall share his beefsteak and champagne, and she consents—it is to be her last happy time with him. Then, by degrees, comes their *rapprochment*. Gradually her love for him dawns upon Robin, and he realises that she, and she alone, is the one woman in the world that he should marry. Their embrace is seen by Louise, who at once sniffs an immoral intrigue, and makes a scandal. Robin's friends, when he tries to explain, merely praise his chivalry, but decline to believe him. The difficulty is solved by Maggie, who saves the situation, and straightens things out for Robin, by declaring that she finds him too old for her, and that their engagement must be broken off. And so, happily, as it should, the pretty comedy ends, amidst the applause of an audience which has enjoyed its progress from beginning to end.

THE LITTLE THEATRE.

Lessees, THE LITTLE THEATRE CO., Ltd. Managing Director, GERTRUDE KINGSTON

EVERY EVENING at 8.45, MATINEE SATURDAY at 2.45.

JUST TO GET MARRIED,

A Comedy in Three Acts.

Frances Mellship	...	DORA BARTON
Mrs. Macartney	...	MAUD CRESSALL
Georgina Vicary	(Lady Catherine's Niece)	GERTRUDE KINGSTON
Daphne Grayle	(Sir Theodore's Daughter)	DOROTHY MINTO
Tod Grayle	(Sir Theodore's Son)	EVERARD VANDERLIP
Lady Catherine Grayle	(Sir Theodore's Wife)	ROSINA FILIPPI
Sir Theodore Grayle		THOMAS SIDNEY
Adam Lankester		GODFREY TEARLE
Butler		A. C. FOTHERINGHAM LYSONS
Dobbins	(A Railway Porter)	ARTHUR FAYNE

Act I. ... **Drawing Room at Sir Theodore Grayle's Country House** (*evening*).
Act II. ... **Library at same** (*afternoon, two months later*).
Act III. ... **General Waiting Room at Buckeridge Station** (*same night*).

On November 8th, followed by, and on subsequent evenings preceded by

THE MERCIFUL SOUL,

A Play in One Act.

Hugh	(Basil's child by former marriage)	VIOLET B. HUCALOSSI
Colomba	(Sister of Basil's first wife)	ISABEL MERSON
Annet	(Basil's child by former marriage)	CHRISTINE JENSON
Fiordelisa	(Basil's young wife)	DOROTHY MINTO
Geoffrey	(Basil's nephew)	EVERARD VANDERLIP
Richard	(Warder of the Castle)	JAMES GELDARD
Old Man		A. E. FILMER
Basil of the Iron Hand	(A Knight)	CAVENDISH MORTON

Scene ... Servants and Men-at-Arms.

The Hall of the Castle.

The characters are given in the order in which they appear.

Miss Kingston's dresses by POWER, LTD., Sloane Street. Miss Cressall's dresses by Madam SONIA, 14, South Molton Street.
Third Act furniture kindly lent by S.E. & C. Railway. Picture in 1st Act lent by Mr. HOLDER, Brewer Street, S.W.
Antique Furniture by F. G. HALLIDAY, LTD., Minehead, Somerset, etc., who will shortly open a London Branch in Mayfair.
Decorations and Furnishing by WARING & GILLOW. Stage Lighting installed and controlled by W. E. SIDAY.
Foyer, Tea Rooms, and Passage Draperies by BURNET & Co. Wigs by CLARKSON,

This Theatre may be engaged for Afternoon Concerts, or Theatrical Matinees on any days except Wednesdays and Saturdays. All applications should be made to the Booking Agents, ASHTON & MITCHELL'S ROYAL AGENCY, 33, Old Bond Street, W.

A Gong will be sounded before the rise of the Curtain.

BUSINESS MANAGER ... ARTHUR PENLEY.
PLAY PRODUCER ... CAVENDISH MORTON.

THE LIT
JOHN ST
Manageress

Tuesday
Evening
Nov. 8

Stall

No. C 8

This to be retained

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

WEDNESDAY, NOVEMBER 9, 1910.

"JUST TO GET MARRIED."

ENTERTAINING COMEDY AT THE LITTLE THEATRE.

If it had nothing else to recommend it the new three-act play called "Just to Get Married," which Miss Gertrude Kingston produced at the Little Theatre last evening, has the merit of being a woman's frank opinion of a certain class of matchmaking which has for its only object the "getting off" of a dowerless girl.

It is no secret that the author of last night's play is Miss Cicely Hamilton, author of "Diana of Dobson's," and here again she gives us a woman vehemently protesting against her environment. There is a difference of environment, it is true, for Georgina Vicary, instead of being a victim of the "living-in" system in a suburban shop, is the dowerless niece of a baronet's lady who is conspiring to get her married to a rich man invited down from town to become a victim to the girl's charm.

"What is a perfectly useless woman to do but marry?" she asks, and therefore when the man proposes she accepts him. A two months' engagement sets Georgina thinking. The fear of being looked upon as a failure if she does not marry grows less. She begins to see that a husband as a means of livelihood is not a very pleasant prospect. To the horror, then, of her uncle and aunt, the wedding guests, and her fiancé, she throws him over on the eve of the marriage, and, grabbing the newly arrived "going away" hat and cloak, starts off in the dark to catch a train to London, where she can meet a girl friend and try for work.

Of course, the discarded young man happened to meet her half an hour later at the country station. He, too, was going to London. He was unhappy and hopeless, and Georgina, finding him in that pitiable condition, softened her heart and proposed to him.

It was a concession to popular sentiment perhaps that induced the author to marry her heroine. It was a concession tempered, however, by the fact that when an effective proposal was at last made it was the girl, and not the man, who made it. "Just to Get Married" is a really entertaining little comedy.

It was followed by a poetic tragedy in one act by Miss Lawrence Alma-Tadema, entitled "The Merciful Soul." It is a weird little piece, a story of olden time, wherein a knight, learning that his young wife has ceased to love him, sends home to her his dead body as a gift. J. W.



By arrangement with Mr. ARTHUR CHUDLEIGH.

MR. ARTHUR HARDY'S PRODUCTION.

THURSDAY, NOVEMBER 10th, at 8.30

A Farcical Fantastic Play entitled

VICE VERSÂ

By F. ANSTEY.

Founded by the Author on his own Novel of the same name.

Paul Bultitude ...	Colonial Produce Broker, of Mincing Lane and 170 Westbourne Terrace; afterwards, except in appearance, his Son Dick	Mr. FREDERICK VOLPE
Dick Bultitude ...	his Son; afterwards, except in appearance, his Father, Paul	Mr. SPENCER TREVOR
Barbara Bultitude ...	... (his Daughter) ...	Miss AGNES GLYNNE
Marmaduke Paradine	... (his Brother-in-Law) ...	Mr. C. M. LOWNE
Dr. Grimstone ...	Principal of Crichton House School, Market Rodwell, Herts.	Mr. ARTHUR PLAYFAIR
Dulcie	... (his Daughter) ...	Miss PHYLLIS EMBURY
Mr. Blinkhorn, M.A., Oxon	Senior Assistant Master at Crichton House School	Mr. LEVESON LANE
Mr. Tinkler, B.A., Camb.	... (Junior Assistant do.). ...	Mr. BRIAN EGERTON
Tipping	...	Mr. W. BRISCOE-OWEN
Jolland	...	Master PHILIP TONGE
Chawner	...	Master BOBBIE ANDREWS
Biddlecombe... ...	... Boys at Crichton House	Master JOSEPH VICTOR
Coker	...	Master F. THORNDIKE
Coggs	...	Master JACK HOBBS
Kiffin	...	Master SIDNEY SHERWOOD
Boaler	(Butler at 170 Westbourne Terrace)	Mr. CLIFFORD BROOKE
Rhoda	(Parlourmaid at 170 Westbourne Terrace)	Miss MAY TAVERNER
Ellen	(Housemaid at 170 Westbourne Terrace)	Miss JEAN BLOOMFIELD
A Nurse	... ...	Miss LILLIAN BRENNARD
Cecily	...(a small friend of Barbara's)	Miss MARJORIE DANE
Peter	... (her younger brother)	Master BURFORD HAMPDEN

Scholars at Crichton House School:—Masters A. L. BROCKNER, PERCY DYER, PHILIP LLOYD, F. REYNDERS, C. ST. JOHN, H. P. STEWART, R. J. WALKER.

ACT I. Scene 1 ... ... Mr. Bultitude's Library at 170 Westbourne Terrace

The curtain will remain down 3 minutes between Scenes 1 and 2 of Act I., during which the Audience are requested to remain seated.

Scene 2 ... ... Class Room at Crichton House

ACT II. ... ... Class Room at Crichton House. (Some days later)

ACT III. ... ... Mr. Bultitude's Library. (Three hours later)

The Orchestra under the direction of Mr. HERBERT E. HAINES. Incidental Music arranged by BRIGATA BUCALOSSI.
Scenery by F. L. SCHMITZ. Wigs by CLARKSON. Dresses designed and executed by Mrs. CALEB PORTER.

FIRST MATINEE, WEDNESDAY, NOVEMBER 16th.

Acting Manager - - -	For Mr. Arthur Hardy	Mr. FRED PEMBERTON
Stage Manager - - -		Mr. W. W. KEENE
Assistant Stage Manager - -		Mr. OSWALD STRONG

The Play produced under the direction of Mr. ARTHUR HARDY.

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

Business Manager - - (For Comedy Theatre) - LEONARD LILLIES

It was on April 9, 1883, that Mr. F. Anstey's first version of his amusing novel *Vice Versâ* was played for the first time in London at the Gaiety Theatre at a matinée for the benefit of Mr. W. H. Griffiths. It was described as a dramatic sketch, in three tableaux, the adaptation being done by Mr. E. Rose. Mr. C. H. Hawtrey was Mr. Bultitude's Body, Mr. Edward Rose Dick's Body, and Miss Laura Linden Dulcie: The piece, which was originally performed at the Theatre Royal, Reading, and had a short run at the Opera Comique Theatre, was substantially the same as the adaptation by Mr. Anstey which was produced with absolute and unmistakable success at the Comedy Theatre on Thursday, though some delightful additions and improvements have been made by the author.

Mr. Anstey's version is in three acts. In the first the position of affairs between the irritable and tyrannical Mr. Bultitude and his son, Dick, is stated, and sympathy is created with the boy, who is obviously a good average example of youthful humanity, while his father is much too hard on him. The "bad egg," Marmaduke Paradine, arrives from India, where he has been given by a fakir a certain magic stone which allows its possessor to have two wishes gratified. Bultitude, in a moment of false enthusiasm, wishes that he were Dick, and the transformation immediately takes place, the spirit of the prodnce-broker inhabiting the body of the boy, and the boy's soul entering the physical frame of his father. Dick is delighted, and completes the effect of the change by wishing that his father should return to school in his—Dick's—stead.

So poor Mr. Bultitude appears, in the second scene of the act, at Crichton House Academy. The boys cannot understand his manner and his opinions, so different from those of Dick as they knew him before the holidays. His attempts to explain what has happened are baffled again and again, and his disloyalties to the code of schoolboy honour and *esprit de corps* are hotly denounced. His schoolmaster, Dr. Grimstone, is completely puzzled, too. The new Dick "takes on" all the responsibilities of the previous one, including a love affair with Dulcie Grimstone, the schoolmaster's daughter, and a flirtation with another young lady, who throws *billets doux* over the wall to him. Mr. Bultitude is too elderly in spirit to cope with the emergencies thus created. He is bored by Dulcie's advances, and refuses to fight for her with Tipping, the "cock" of the school. He "sneaks" of a boy who is sucking peppermints, and in his own playbox is found a store of the odoriferous lozenge. Dick's correspondence with the former young lady is discovered, and the new Dick is on the point of being expelled. This is exactly what he would like, for he would thus be able to return home; but, unfortunately for him, Dulcie intercedes in his favour, and it is settled that he is to be flogged instead. Before this terrible indignity is done to him, however, he escapes from the school with the aid of a good-natured boy, named Jolland, and arrives home to find that in his absence Dick, in Bultitude's body, has fallen into the toils of the unprincipled Paradine, who has almost succeeded in cashing a big cheque on Bultitude's bankers. However, the father arrives in time to stop any serious injury being done to him in his absence; by the use of the magic stone the souls of the father and son resume their original habitations; and, Bultitude père having learnt what school life really is, the relations between him and his son become much more humane.

COMEDY THEATRE 10

Sole Lessee.
Mr. Arthur Chudleigh

10/11/1910

STALL

H22

To be retained

DAVIS, ALLEN & ROSS, LTD., LONDON, HARROW, PERIVALE.

QUEEN'S THEATRE

Lessee .. .. Mr. H. B Irving.

Under the Management of Mr. J. E. VEDRENNE, 52, Shaftesbury Avenue, W.

At 9 o'clock.

MRS. SKEFFINGTON

An Episode in Cavalry Barracks, by
COSMO HAMILTON.

Preceded at 8.15 by

THE MENDERS OF NETS

A One-Act Play, by
PHILIP GIBBS.

Bess	Miss BERYL FABER
Mrs. Tregarth	Miss FRANCES WETHERALL
John	Mr. A. HOLMES-GORE
Pete	Mr. FREDERIC WORLOCK

The Scene is laid in a Fishing Village in Cornwall.

The attractiveness of *Mrs. Skeffington* is materially enhanced by contrast with the first piece, *The Menders of Nets*, which was placed in the bill on Saturday. The little play was originally produced under the title of *The Escape of John Merchant* at the Duke of York's on July 10, 1906, when its authorship was attributed to Messrs. Philip Gibbs and Cosmo Hamilton, and afterwards revived as *A Mender of Nets* at the Court on Dec. 31, 1907, with Mr. Cosmo Hamilton figuring alone as author. In the present production Mr. Hamilton has retired, leaving Mr. Gibbs in sole possession of the playwright honours. The play is a gloomy little piece, but with considerable dramatic grip and quite painful intensity. Nothing is gained by the change of title, as no significance exists beyond the fact that the action is laid in a house where the net-mending industry is carried on. Its mistress, Bess, has been married for some two years to the intemperate Pete, who had been the victim of a furious attack by his rival, John Merchant, now languishing in gaol for the offence. John had exacted from Bess a promise to wait for him, but she had yielded to the wooing of Pete, and has ever since been tormented by the prospect of the return of John Merchant. When the boom of a gun announces the escape of a prisoner, Bess instinctively divines that it is John who has got free. Sure enough John makes his appearance while Pete has gone to fetch the doctor for his little son, who lies ill in the adjoining room, and Bess responds to his embraces, afraid to reveal the fact that she is married. After an affecting scene, in which John Merchant draws a picture of their future happiness, Pete returns intoxicated; but Bess keeps up the illusion that she is still single, and bids him leave. Pete has a wholesome fear of John, and decides to obey, but as he will not take his hand, the convict declares that he means to inform on him. He forces Pete into the bedroom, but a startled cry leads John to enter, to find the child dead. John thus learns the bitter truth, but, pitying the grief of the mother, resigns himself to the warders, who have been fetched by Bess's mother, giving a parting warning to Pete to behave better in view of the prisoner's ultimate release.

QUEENS THEATRE
Saturday, Nov. 12
Orch. Stall
Ten Shillings and Sixpence
Row G
No. 15
TO LEFT
DUPLICATE UNAVAILABLE

SAVOY THEATRE.

Manager ... ... Mr. G. A. RICHARDSON
Secretary Savoy Theatre & Operas, Ltd.

MONDAY, NOVEMBER 14th, at 7.45.
FRIDAY, NOVEMBER 18th, at 8.
THURSDAY, NOVEMBER 24th, at 8.
SATURDAY, NOVEMBER 26th, at 8.
THURSDAY, DECEMBER 1st, at 8.
FRIDAY, DECEMBER 2nd, at 8.
MATINEES { WEDNESDAY, NOVEMBER 16th / TUESDAYS, NOVEMBER 22nd and 29th } at 2.30.

HANDEL'S ALLEGRO

To be Followed by

THE TWO HUNCHBACKS

A Fairy Tale in Three Acts and Five Scenes,
By EMILE CAMMAERTS, translated from the French by TITA BRAND.

Jack		Mr. VERNON STEEL
Marianne		Miss TITA BRAND
Mathurin		Mr. MICHAEL SHERBROOKE
Trinette		Miss ALICE ARDEN
Richard		Mr. H. K. AYLIFF
Julie ..	Two Servants	Miss MARTHEZE
Elise ..		Miss PAULINE D'ARCY
Pit ..	(King of the Elves)	Mr. GUY GRIFFINHOOFE
Zit ..	(Queen of the Elves)	Miss NONNY LOCK
Little Pit ..	(Prince of the Elves)	Miss MAVIS YORKE
Agaric		Mr. HERBERT PORTER
Boletus		Mr. A. COLLET

Peasants:—Misses DILLON, WEIR, WESTERHOUT; Messrs. EARLY, HARDING, PYLE.
Pits (Elves of the Woods):—Masters BARKER, BATES, BUTLER, FOWLE, GREENHILL, HADDOCK, SHAW, SPIRO, WOODGATE.
Zits (Elves of the Fields):—Misses BINDON, BLOCK, BROWN, FAITHFUL, GILL, JONES, LEITH, LEVY, OSLAND, SEPPING, SIMPSON, TAHAN.

The Scene is laid in the Belgian Ardennes.

Act I.	... ...	...Before Mathurin's Cottage
Act II.	Scene 1	A Pinewood
	Scene 2	The Cottage
Act III.	Scene 1	A Pinewood
	Scene 2	The Cottage

Entr'acte Music composed by Mr. FRANK BRIDGE on Belgian Folk Melodies.
Scenery designed by Mr. TOM HESLEWOOD; executed by Mr. F. L. SCHMITZ.
Fairy Costumes by Miss E. CULL. Genuine Peasant Costumes from the Ardennes.
Mortal Scenes produced by Miss TITA BRAND.
Fairy Scenes produced and Children trained by Miss ITALIA CONTI.

On the EVENINGS of Thursday, Nov. 17th; Saturday, Nov. 19th; Mondays, Nov. 21st & 28th.
MATINEES: Tuesday, Nov. 15th, and Wednesday, Nov. 23rd.

Gluck's ORPHEUS

Business Manager	for Miss Marie Brema	Mr. CECIL BRETON
Stage Manager		Mr. CYRIL CATTLEY
Assistant Stage Manager		Mr. STANLEY GROOME

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Business Manager (for Savoy Theatre) Mr. HARRY P. TOWERS

SAVOY
THEATRE

14 NOV.

EVENING

STALL

No D20
TO BE RETAINED

DAVIS ALLEN & SONS, LTD., LONDON, HARROW, HERTARD, &c.

Handel's cantata was followed by a Fairy Tale, in three acts, by Emile Cammaerts, translated from the French by Tita Brand, entitled

"THE TWO HUNCHBACKS."

Jack .....Mr. Vernon Steel
Marianne .....Miss Tita Brand
Mathurin .....Mr. Michael Sherbrooke
Trinette .....Miss Alice Arden
Richard .....Ma. H. K. Ayliff
Julie .....Miss Martheze
Elise .....Miss Martheze
Pit .....Miss Pauline D'Arcy
Zit .....Mr. Guy Griffinhoofe
Little Pit .....Miss Nonny Lock
Agarie .....Miss Mavis Yorke
Boletus .....Mr. Herbert Porter
.....Mr. A. Collet

The story of M. Cammaerts's little play is simple yet pleasing. Jack, the Hunchback, is in love with Marianne, but on account of his deformity does not declare his passion. Now, Jack is a clever violinist, and passing through a pine-wood at night, he meets a number of the Elves, headed by their King and Queen. When he plays to them the Elves are charmed, and as Jack also renders them another service they are full of gratitude, and offer him any reward. Poor Jack does not want riches, but only strength and delivery from his hump, which he thinks beyond their powers. The little folk, however, are quite equal to this task, and Jack finds himself a strong fine man and the hump gone for ever. In the next scene Jack declares his love to Marianne's willing ears. All are surprised at the change in his appearance; but a rich rival to the hand of Marianne hears the strange story of the Elves, and secretly determines to try his luck. Richard, however, does not possess Jack's art of pleasing, and meeting the Elves in the wood at night only irritates the Fairies, who, in revenge, make him a hunchback.

"THE UNWRITTEN LAW."

Play, in Three Acts, Founded by Laurence Irving on Dostoieffski's "Crime and Punishment," Produced at the Garrick Theatre on Monday, Nov. 14.

The torture of a criminal on the rack of cross-examination by an examining magistrate has been often used in fiction and the drama. It forms one of the strongest scenes in Balzac's "Grand Homme de Province à Paris"; it is the essence of M. Eugene Brieux's *Robe Rouge*, done in England as *The Arm of the Law*; and it always lends itself effectively to dramatic treatment. Never in our memory, however, has such a terribly intense use of the material been made as in *The Unwritten Law*, which was played for the first time in London at the Garrick Theatre on Monday last. Nothing could have prevented the triumph of this scene; it was certain to succeed, and the drop-curtain, indeed, fell on an audience wrought up to the highest pitch of interest and excitement.

The Unwritten Law, however, is much more than a strong, theatrical drama. It has its philosophic side, and the author handles the social system in a spirit of bitter indignation. The murderer is influenced by such admirable instincts that we hardly know whether to sympathise with him or to desire his detection. Rodion Raskolnikoff, a student who lives in a big block of flats in St. Petersburg, argues verbally and in print against the sanctity of human life; for many lives must be sacrificed, he maintains, in the cause of Progress. From these theories to the murder of the rascally manager of the flats, who tries to extort from a poor girl named Sonia Martinova, one of the lodgers, compliance with his vile desires under penalty of being turned into the street, is a short step. Rodion kills the brute with an axe which has been left in his room by a servant, and suspicion at first falls upon a couple of ignorant workmen, who were at the time of the murder engaged in repairing the building. But an examining magistrate named Bezak, whose speciality is extorting confessions from murderers, suspects Rodion of the crime. The student, in order to save the innocent prisoners, calls on Bezak while the latter is installed in the room next to the one in which the crime was committed. The Examining Magistrate, by "reconstituting" the incidents of the murder and forcing Rodion to repeat his actions up to a certain point, reduces him to the pitch of abject helplessness and confession. At this moment one of the workmen comes in, and in order to save his comrade takes upon himself the guilt of the crime, thus baffling Bezak completely, and permitting Rodion to escape, *pro tem.*, from his torturer's grip. In the last scene, however, by the influence of Sonia and her sister, Raskolnikoff's heart is softened and his religious instincts awakened, and he voluntarily accepts the punishment of his crime—three years in Siberia.

GARRICK THEATRE

Lessees and Managers ... Mr. ARTHUR BOURCHIER and Mr. HERBERT SLEATH.
Licensed by the Lord Chamberlain to Mr. Arthur Bourchier, 26 Langham Street, and Mr. Herbert Sleath, Dormy Cottage, Woking.

Under the Management of Messrs.
WENTWORTH CROKE, MILTON BODE, and EDWARD COMPTON.

LAURENCE IRVING'S SEASON.

EVERY EVENING AT 8.30

Mr. LAURENCE IRVING and Miss MABEL HACKNEY

In the New and Original Play

THE UNWRITTEN LAW

Blessed are the meek for they shall inherit the ...

A Play in Three Acts, by

LAURENCE IRVING

Founded on Dostoleffski's "Crime and Punishment."

The Characters are put down in the order in which they appear on the Stage.

Kashkin ...	(*Student of the Technological Institute*)	Mr. FRANK ESMOND
Zosimoff	(*a young Doctor*)	Mr. RUPERT HARVEY
Nastasia	(*a Servant Girl*)	... Miss BEATRICE SMITH
Rodion Raskolnikoff	(*Student of the University of St. Petersburg*)	Mr. LAURENCE IRVING
Sonia Martinova	... ...	... Miss MABEL HACKNEY
Gromoff ...	(*Manager of the House in which Raskolnikoff lives*)	Mr. JAMES SKEA
Doonia		
Pulcheria	(*Raskolnikoff's Sister*)	... Miss LEONORA OAKFORD
Katya	(*Raskolnikoff's Mother*)	... Miss ALICE INMAN
Ivan	(*Sonia's little Sister*)	... Miss MABEL NELSON
Keller	(*a Dvornik*) ...	... Mr. W. BARNETT
Koltzoff	(*District Attorney*)	... Mr. WENTWORTH FANE
Dmitri	(*Inspector of Police*)	... Mr. CHARLES SEYMOUR
Mikolka	... (*a Workman*) ...	... Mr. MONTAGUE LANE
Bezak	(*another Workman*)	... Mr. A. FIELD FISHER
Boolitch	(*Examining Magistrate*)	... Mr. DALZIEL HERON
Zorn	*Students of the Corps de Pages, Lyceum, Naval School, &c.*	... Mr. C. ROBERTS
Platoff		... Mr. A. DODD
Levitski		... Mr. P. SIMMONDS
Goobchitz		... Mr. J. WOODHOUSE
Zimmerman		... Mr. CLIVE TERRANCE
Doordina		... Miss MAY EDISS
Olkina		... Miss DORIS VAILE
Karpova		... Miss DREW
		... Miss VERA WALLACE

A Lady		... Miss CHARLEYE COURTLAND
Lobko	(*Inspector of Police*)	... Mr. I. JONES
Policeman		... Mr. J. ARNOLD
Solski	(*Bezak's Clerk*) ...	... Mr. HENRY ELMORE
Mashenka	(*Sonia's Youngest Sister*)	... Miss DOROTHY HILL

Policemen, Cossacks of the Imperial Body Guard, Cossacks of the Don, Officers, Women.

Act I. ..	Scene 1	Raskolnikoff's Room, towards Evening
	Scene 2	The same the following Morning
	(Ten Minutes Interval.)	
Act II.		Pleasure Gardens on an Island on the Neva
	(Ten Minutes Interval.)	
Act III. ..	Scene 1	Gromoff's Sitting Room
	Scene 2	Sonia's Room

The Play takes place within the space of 26 hours in and near St. Petersburg at the present day.

Programme of Music.

After Act I. "Chant sans paroles" ... ... *Tschaikowsky*
After Act II. "Prelude" ... ... *Rachmaninoff*

Uniforms by NATHAN. Scenery by SCHMIDT. Properties by SMIRNOFF.
Music arranged by Mr. YEARSLEY from the works of Tschaikovski, Glinka, and Scroff.
The Cigarettes smoked by Mr. Irving in "The Unwritten Law," are imported direct from Russia by W. H. NEWMAN, LTD., Tobacconists, 106 New Street, Birmingham.
Other Cigarettes by the ABDULLA CO., LTD.
Typewriter supplied by the REMINGTON TYPEWRITER CO.

General Manager ... } For Mr. Laurence Irving { Mr. SYDNEY PAXTON
Stage Manager ... } { Mr. CHARLES SEYMOUR
Musical Manager ... } { Mr. C. BLAKESLEY YEARSLEY

MATINEE EVERY WEDNESDAY AT 2.30.

The Box Office (A. R. BRITTEN) open daily from 10 to 10. Telephone 9513 Gerrard.
Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

At this Theatre Visitors to the Pit and Gallery are under Shelter while waiting for the Doors to open.

THE MANAGEMENT reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

BUSINESS MANAGER ... { for Messrs. Wentworth Croke, Milton Bode and Edward Compton } Mr. LAWSON LAMBERT

"ECCENTRIC LORD COMBERDENE."

Novelette, in Three Chapters, by R. C. Carton. Produced at the St. James's Theatre, on Saturday, Nov. 19.

EVERY EVENING

WILL BE ACTED

ECCENTRIC LORD COMBERDENE

A NOVELETTE, IN THREE CHAPTERS,

BY R. C. CARTON

The Earl of Comberdene		.. Mr. GEORGE ALEXANDER
Prince Melikoff		.. Mr. ARTHUR ROYSTON
Lieutenant Corfield	of *H.M.S. "Irresistible"*	.. Mr. STUART DENNISON
Lieutenant Armytage ..		.. Mr. G. TREVOR ROLLER
Hon. Hugh Chilvers		.. Mr. ATHOL STEWART
Brook Farlowe, M.P.		.. Mr. FRED LEWIS
Joseph Radburn		.. Mr. LYSTON LYLE
Rev. Alwyn Pilbrow		.. Mr. ASHTON PEARSE
Captain Clamp		.. Mr. J. H. BARNES
Grugger		.. Mr. T. WEGUELIN
Scoyle		.. Mr. E. VIVIAN REYNOLDS
Winton .. .. (*Lord Comberdene's Valet*) ..		.. Mr. GERALD AMES
Hotel Clerk		.. Mr. JAMES STANDISH
Waiters .. .. (*at the Imperial Hotel*) ..		{ Mr. W. PILLING Mr. FRANK RORKE Mr. FRANK ARUNDEL
The Marchioness of Glenmoray	(*travelling as Mrs. Adair*)	.. Miss COMPTON
The Grand Duchess Ina Drovinski	(*travelling as her maid Stephanie*)	.. Miss RITA JOLIVET
Madame Pigache	(*of Pigache et Cie., Paris*)	.. Miss RUTH MAITLAND
Daphne Farlowe		.. Miss MARJORIE WATERLOW

Visitors, Hotel Servants, Waiters at the Imperial Hotel, Sailors, etc.

Chapter 1.
The Lounge of the Imperial Hotel, Shingleford Bay .. Afternoon

Chapter 2.
Room No. 57, First Floor, Imperial Hotel .. .. .. Evening

Chapter 3.
The Deck of "The Morning Star" .. .. .. Early Morning

Mr. R. C. Carton's latest play can only be described as "whimsical"; and its failure or its success will depend on the whim and fancy of the public. It cannot accurately be described a satire or a burlesque. There is nothing in it which might not have happened, and stranger things have been reported in the newspapers. It is a comedy of incident and adventure; and we imagine that a large proportion of the audience at the St. James's on Saturday were genninely concerned for the success of the honest folk and the defeat of the gang of thieves who form such an important part of the *dramatis personæ*. Nor must this attitude be attributed to any special density on the part of the public. It was the natural result of the uncertain, though witty and clever, treatment of the theme by the author.

The gang in question includes a swell mobsman named Radburn, a rogue who wears the cloth of a clergyman as a disguise, and a certain nautical rascal called Captain Clamp. There are two boxes in the play, and it is important to distinguish between them. One is that which contains some important Foreign Office papers, and the other is a box containing £20,000-worth of jewels, which have been stolen from a London shop by one of the thieves' gang. Three of these thieves are staying at the hotel at the seaside resort of Shingleford; and here also comes the Marchioness. She goes under the name of "Mrs. Adair," as she has the delicate diplomatic mission of restoring to her country the Grand Duchess Ina Drovinski, who has been carried off by Nihilists, and is still in dread of them. So Ina pretends to be "Mrs. Adair's" maid. Now the Marchioness and the thieves both wanted to buy a certain yacht, the Morning Star—the thieves in order to get away with the jewels, and the Marchioness in order to convey the Duchess to an ironclad in the "offing." The yacht, however, has been bought by a very rich young man with a strong taste for romantic adventure, the Earl of Comberdene, who is also staying at the hotel; and the thieves induce him to engage Clamp as his captain. Now comes the complication with regard to the two boxes above-mentioned. One of the gang, Scoyle, brings the jewels in a box to the hotel, and hands them over, in mistake, to the Marchioness, who is expecting the other box with the despatches. In the second act the rogues are coming after nightfall to the Marchioness's room to recover the box; but Comberdene first lowers her and the Duchess down from the balcony with the box, and then, when Radburn and Pilbrow have entered the vacant bedroom, locks them in, leaves a written explanation for the night-watchman, and conveys the two ladies on board his yacht. Of course, Clamp and his crew of mercenary ruffians declare themselves when the yacht is at sea; but the indomitable Marchioness runs up a signal of distress, which brings help from a British battleship, and the malefactors are overpowered and arrested. The box is found to contain the jewels—they happen to be the Marchioness's heirlooms—complications are unravelled, and the satisfaction of the audience is complete.

PRINCE of WALES'S THEATRE

Sole Proprietors .. The Executors of the late Mr. EDGAR BRUCE

Lessee .... FRANK CURZON.

UNDER THE MANAGEMENT OF
FRANK CURZON.
To-Day at 2.30,
Mr. CHARLES HAWTREY'S New Production

Inconstant George,

A COMEDY IN THREE ACTS,
Adapted from the French of ROBERT DE FLERS & ARMAND CAILLAVET

Preceded at 2 by
"THE PORTRAIT,"
A Dance Play in One Act, Written and Composed by DORA BRIGHT

Claude Duvernoy ... ... (An Artist) ... Mr. GORDON CLEATHER
His Friend ... ... Mr. HENRI LAURENT
The Spanish Dancer ... ... Miss MONA HARRISON
Costumes by Messrs. J. & H. NATHAN, Coventry Street, W. Scene:—Duvernoy's Studio, about 6 p.m. on a late September evening.
Play Produced by Mr. FRED TARREN

Matinees Every Wednesday and Saturday at 2.30.

The Orchestra, under the direction of HAROLD ROBERTSON GRIMSTON, will play the following Music:—

1 Valse ... ... "Voices of Spring" ... ... *Strauss*
2 (*a*) Overture ... ... "Romantique" ... ... *Kela-Bela*
(*b*) Two-Step ... "Dutch Kiddies" ... ... *Tompkins*
3 (*a*) Danse du Paraguay ... ... *Valverde*
(*b*) Intermezzo ... "Celeste" ... ... *Metra*
(*c*) Valse ... ... "Sunset" ... ... *Brunet*
4 (*a*) Chanson Napolitaine "Ma Blonde Amie" ... ... *Lincke*
(*b*) Intermezzo ... "Spicentina" ... ... *Von Blon*
(*c*) Valse ... ... "The Chocolate Soldier" ... ... *Oscar Straus*
The Mustel Organ and Celesta by MUSTEL & Co, 80, Wigmore Street, W.
Grand Pianoforte by Bluthner, 18, Wigmore Street, W.

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... E. W. TARVER

Prices—Boxes, £1 1s. 0d. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s.
Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 7483.

General Manager ... ... T. B. VAUGHAN.

"THE PORTRAIT."

A Dance Play, in One Act, Written and Composed by Dora Bright, Produced at the Prince of Wales's Theatre, on Thursday afternoon, Nov. 24.

Claude Duvernoy .....Mr. Gordon Cleather
His Friend .....Mr. Henri Laurent
The Spanish Dancer .....Miss Mona Harrison

A new line in curtain-raisers is exploited in *The Portrait*, which was put on at a matinée at the Prince of Wales's on Thursday in readiness for the evening bill. The title is scarcely a happy one, for not only has it been used several times before, but it gives little indication of the character of the piece, which is a wordless dance play embellished by song. The story shows how a young Parisian artist falls in love with a picture he has painted, and expresses his devotion in a ballad. The portrait lacks one shoe, and the artist prepares to supply it, but is interrupted by the arrival of a friend, who invites him out to dinner. Lighting a cigarette, the painter falls asleep in his armchair, whereupon the figure emerges from the frame, and, like many another fabled heroine in similar circumstances, conceives an affection for the man who created her. She dances before him, and imprints a kiss on his lips, but is startled by the sound of voices, and returns to her gilt environment. Meanwhile the artist has awakened, and, seeing the shoe on the floor, concludes that the vision was a reality, but the shoe is suddenly transported to the picture, and when the artist's friend returns the former tries in vain to convince him that the incident was not a dream, and is himself left in a state of perplexity.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, NOVEMBER 25, 1910.

MR. SHAW'S NEW PLAY.

QUEEN ELIZABETH'S APPEAL FROM THE STAGE.

If short plays were forthcoming with but a tithe of the charm, and wit, and humour, and sparkle of the little piece by Mr. Bernard Shaw, which was performed for the first time yesterday afternoon at the Haymarket Theatre, there might be hope of once again attracting people to the theatre to see a "curtain raiser." The one regret associated with the performance was, that it was all over in less than a half-hour. "The Dark Lady of the Sonnets" was written by Mr. Shaw as an appeal on behalf of the proposed Shakespeare Memorial National Theatre, and was part of a programme of four one-act plays presented in aid of the fund for that object.

SHAKESPEARE'S TRYST.

Beautifully written, with the humour never concealing the sincere purpose of the author, the appeal was feelingly and charmingly set out. The background to the little play is the Terrace of Whitehall Palace in a flood of summer moonlight, the sky alive with twinkling stars, and in the shade a Yeoman of the Guard on his lonely watch. Then out of the darkness came a gallant, William Shakespeare, play-writer and actor, to keep a tryst with a lady of the court, one Mary Fitton, only to find himself challenged by the sentry, whose keen sense of observation compelled the bard to take notes, at the cost of finding himself dubbed "a snapper up of unconsidered trifles." Mr. Shaw did not resist a temptation to allow his lines to point out the humours of criticism: Yet it was always a kindly lapse into a tracing of resemblances.

Shakespeare's unexpected meeting with the veiled lady—Queen Elizabeth taking the air before retiring for the night—and his conquest of the proud monarch were conducted with rare skill, and when the lady gently and graciously expressed a wish to "speak across the ages to my people," and Shakespeare led her down the terrace in order that she might speak across the orchestra, it was impossible to miss the wit and charm with which the appeal on behalf of the National Memorial Theatre had been effected by Mr. Shaw in his little play.

It need only be added that Mr. Granville Barker played his part as Shakespeare with a full sense of the humour of the lines and the situation, and that the dignity and power of Elizabeth had an excellent exponent in Miss Suzanne Sheldon. The programme will be repeated this afternoon.

J. W.

SHAKESPEARE MEMORIAL MATINEES.

Two special matinées are to be given at the Haymarket Theatre on Thursday and Friday, the 24th and 25th inst., in aid of the Shakespeare Memorial National Theatre. The programme will consist of four one-act plays, particulars of which are appended:

THE DARK LADY OF THE SONNETS.
An Interlude, by Bernard Shaw.

The Warder	Mr. Hugh B. Tabberer.
William Shakespeare	Mr. Granville Barker.
Queen Elizabeth	Miss Suzanne Sheldon.
Mary Fitton	Miss Mona Limerick.

On the Terrace, Whitehall Palace: Midsummer Night.
Period: The spacious times of great Elizabeth.

THE KISS, by George Paston (based on "Der Kuss," by Ludwig Hana).

Catherine Hervey	Miss Alexandra Carlisle.
Humphrey Wharton	Mr. Eric Lewis.
The Stranger	Mr. Guy Standing.
Mrs. Budgen	Miss Florence Harwood.

The scene is laid in Bath about the year 1777.

STUFFING. By George Paston.

Cast.—Miss Agnes Thomas and Miss Sydney Fairbrother, Miss Clare Greet and Mr. Arthur Chesney.

A SLICE OF LIFE. By J. M. Barrie.

Cast.—Mr. Gerald du Maurier, Miss Lena Ashwell, and Miss Hilda Trevelyan.

HAYMARKET
Manager
HARRISON
TRENCH
Thursday
Matinee
Nov. 24
Orch. Stl £2/2/0
No
This to be retained
This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

EVERY EVENING at 9, MATINEES WEDNESDAY AND SATURDAY at 2.45.

JUST TO GET MARRIED,

By CICELY HAMILTON (Authoress of "Diana of Dobson's")

Matinees Wednesday and Saturday at 2.45, Evening at 8.30,
a new first piece,

"DENTON (LAB.)"

Sir George Egerton ... ... THOMAS SIDNEY
Denton ... ... (his Man-Servant) ... ... A. S. HOMEWOOD

Scene—Study at Sir George Egerton's Country House at Homefield. Time—The Present.

Miss Kingston's dresses by POWER, LTD., Sloane Street. Miss Cressall's dresses by Madam SONIA, 14, South Molton Street.
Third Act furniture kindly lent by S.E. & C. Railway. Picture in 1st Act lent by Mr. HOLDER, Brewer Street, S.W.
Antique Furniture by F. G. HALLIDAY, LTD., Minehead, Somerset, etc., who will shortly open a London Branch in Mayfair.
Decorations and Furnishing by WARING & GILLOW. Stage Lighting installed and controlled by W. E. SIOAY.
Foyer, Tea Rooms, and Passage Draperies by BURNET & Co. Wigs by CLARKSON,

Miss GERTRUDE KINGSTON is pleased to announce that she has been able to arrange for the "EUGENE MEIER TRIO" to play in the Foyer during the Intervals.

This Theatre may be engaged for Afternoon Concerts, or Theatrical Matinees on any days except Wednesdays and Saturdays. All applications should be made to the Booking Agents, ASHTON & MITCHELL'S ROYAL AGENCY, 33, Old Bond Street, W.

A Gong will be sounded before the rise of the Curtain.

BUSINESS MANAGER - - - - - - ARTHUR PENLEY.
PLAY PRODUCER - - - - - - CAVENDISH MORTON.

THE LIT
JOHN STR
Manageress -
Saturday
Matinee
Nov. 26
Stall
D 3
This to be retained

There is just an amusing touch of topsy-turvey-dom in the interesting curtain-raiser produced on Saturday, the 26th ult, at the Little Theatre, in front of *Just to Get Married*. With the rapid growth of Socialism we may become, in the near future, quite familiar with such situations as supply the clou of *Denton (Lab.)*. Denton has served Sir George Egerton for years faithfully, even devotedly; but his ambition has been fired by reading Karl Marx, Henry George, Robert Blatchford, and other advanced Socialists. He aspires to the rôle of agitator, and has become a fervid platform speaker in the cause of the worker, though his political activities are quite unknown to Sir George. This stiff-backed Tory landowner, who has done some service for his party in the House, is somewhat taken aback when Denton informs him that he must leave his service, as he has been asked to stand for the Labour party in the neighbouring borough of Highfield. Gentle argument fails to move the enthusiastic Denton from his purpose. He intends to organise all classes of domestic servants and to bring them into line with other workers. The baronet evidently thinks that his valet does not possess the aptitude to govern that is alleged to be the special gift of the leisured classes, but he does not get the best of the controversy, which is carried on by Denton with perfect sangfroid and with no lack of deference. It is only when Sir George tells him that the Unionist candidate is to be his son Geoffrey that Denton's resolve is weakened. He could scarcely oppose Master Geoffrey, whom he had idolised as a kiddy; and he decides to ask the Labour organisers to find him another constituency. It is then that Sir George plays his last card. He has consulted a specialist recently, and has been told that he has but six months to live. Surely his faithful Denton does not wish to desert him. The appeal to the Labour candidate is too strong to be resisted. He will stay to the end; and for the present his career as Denton (Lab.) has to be postponed.

By arrangement with Mr. ARTHUR CHUDLEIGH.

MR. ARTHUR HARDY'S PRODUCTION.

EVERY EVENING AT 9

A Farcical Fantastic Play entitled

VICE VERSÂ

By F. ANSTEY.

Founded by the Author on his own Novel of the same name.

PRECEDED AT 8.30 BY A PLAY IN ONE ACT, ENTITLED

MOUNT PLEASANT

By Mrs. HERBERT D. COHEN.

Mrs. Harris ... Miss CLARE GREET
Mrs. Green ... Miss MAY TAVERNER

Gladys Harris ... Miss MARJORIE DAY
Alfred Harris ... Mr. THOMAS PAUNCEFORT

Scene—No. 13 Mount Pleasant, Cambridge Heath, London. Time—The Present.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Acting Manager - Mr. FRED PEMBERTON. Stage Manager (For Mr. Arthur Hardy) - Mr. W. W. KEENE.
Assistant Stage Manager (For Mr. Arthur Hardy) - Mr. OSWALD STRONG.

The Play produced under the direction of Mr. ARTHUR HARDY.

Business Manager - - (For Comedy Theatre) - LEONARD LILLIES

Secondary school scholarships, it has been said, instead of equipping their holders for the battle of life, serve to educate them too far beyond their station of life to be of practical use. The force of this contention is brought home thoroughly, though perhaps unintentionally, in the new one-act play which was produced at the Comedy on Saturday. It is a piece of honest, homely sentiment, with many gleams of humour, but leaves the problem at which we have hinted untouched.

Mount Pleasant is a Cambride Heath slum, wherein dwells the hard-working Mrs. Harris. She is decking out her kitchen in readiness for the home-coming of her only daughter, Gladys, who was sent by charitable friends to a boarding-school in the country on the death of her father some years before. During her stay at school Gladys had been given to understand that Mount Pleasant was of the salubrious character that its name implied, and, on arriving home, is appalled at the squalor of the neighbourhood and the poverty-stricken character of her future home. Gladys gives way to tears, and reproaches her mother for bringing her to such a place, where her education will all be thrown away. She was "top girl" in the school, and, had she known it, would never have come home. Mrs. Harris, at first indignant, breaks down and declares she was pining for the return of her daughter, and for that reason misrepresented her circumstances. She would have worked her fingers to the bone for her daughter, but she sees her error, and offers to send the girl out to service. But Gladys has been touched by the depth of her mother's love, declares she will stay and make her happy, and, throwing off her sadness, cheerily sits down to the winkles from which she had previously turned with disgust.

COMEDY 26
THEATRE
Sole Lessee
Mr. Arthur Chudleigh
26/11/1910
STALL
F19
To be retained

THE GLOBE THEATRE

Shaftesbury Avenue, W.

To-night, Monday, November 28th, 1910, and Every Evening at 8.30,

CHARLES FROHMAN

PRESENTS

A Comedy, in Three Acts, entitled

DECORATING CLEMENTINE

From the French of "Le Bois Sacré," by

ARMAND DE CAILLAVET and ROBERT DE FLERS.

Adapted into English by GLADYS UNGER.

Paul Margerie		RICHIE LING
Monsieur Morel	*(Director of Fine Arts)*	LOUIS MASSEN
Fargette		ERNEST LAWFORD
Courlot	*Attaches at the Ministry of Fine Arts*	GUY ADDISON
Magnel		WARBURTON GAMBLE
Vauvert		JOSEPH ALLENTON
Durien	*(Commissioner of Historic Relics)*	DRELINCOURT ODLUM
Benjamin	*(Servant at the Ministry)*	CHARLES LANGLEY
Victor		CHARLES BISHOP
A Journalist		GEORGE LESTOCQ
Peter		GISSING WALTERS
An Author		J. H. BREWER
Dourakine	*(Count Zakouskine's Valet)*	ROBERT MILASCH
Clementine Margerie		HATTIE WILLIAMS
Adrienne Morel		DORIS KEANE
Mme. De Ternay		WINIFRED HARRIS
Mme. Fauchel		FLEMING NORTON
Louise		GRACE MOORE
	AND	
Count Zakouskine		G. P. HUNTLEY

Act I. .. .. **At Clementine Margerie's Flat in Paris. The Study.**
Act. II. .. .. **At the Ministry of Fine Arts. The Directors' Room.**
Act. III. .. .. **At Clementine Margerie's Flat. The Drawing Room.**

Miss Hattie Williams' Dresses by Madame HAYWARD.
Miss Doris Keane's Dresses by Madame LUCILE.

Produced under the Stage Direction of GUSTAV VON SEYFFERTITZ, of the Empire Theatre, New York.

Programme of Music.

Orchestra under the Direction of EDWARD JONES.

OVERTURE	"Le Brasseur de Preston"	...	*Adam*
FANTASIE	... "Veronique"		*Messager*
MORCEAU	"Lettre de Manon"		*Gilet*
UNGARISCH TANZ	... ...		*Brahms*

MATINEE EVERY WEDNESDAY & SATURDAY AT 2.30.

BOX OFFICE (Mr. CLARE) open 10 to 10. Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone: 8722 GERRARD.

Charles Frohman's General Manager .. .. **W. LESTOCQ**
Business Manager ... ... **OSCAR BARRETT, Junr.**

Extract from the Rules made by the Lord Chamberla n. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every perfo mance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, pas-ages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Decorating Clementine is a curious mixture of philosophic satire and ordinary French farce, with its wives who are openly wanton and its husbands who are at the same time unfaithful and deceived. The kind of comedy which exposes a phase of contemporary life has always been enjoyed on the other side of the Channel. The aim of MM. Caillavet and De Flers appears to have been to satirise the system by which the allotment of the Legion of Honour in France is influenced by the amorous propensities of an official or officials. But, presumably because they did not consider this sufficient to furnish material for an evening's entertainment, they have tacked on to it a number of incidents familiar to the students of what used to be called "Palais Royal pieces." It cannot be said with truth that the result is agreeable. *Decorating Clementine* falls between the two stools of rollicking, irresponsible absurdity and cynically realistic representation of life. The incidents at the Ministry of the Fine Arts, the sordid pressure put by the unscrupulous director on the women who come to solicit his influence, and the petty jealousy between the literary women are slices of social satire; the character of the lady-killing Count and much of the other matter are farcical and fantastic. The outrageous behaviour of the erratic married woman who throws herself into the arms of each attractive man whom she meets is offensive in its brazen audacity; and the efforts of the ambitious female novelist to conciliate the sensual official without sacrificing her self-respect are absolutely painful. Plays with a decidedly French flavour have succeeded in England when the irresistible fun of the incidents has drawn away attention from the immorality in which the action originated, but the objectionable scenes in *Decorating Clementine* are offensive without being intensely amusing. The best thing in the play is the dialogue, some of which is decidedly smart, though here, of course, we are in doubt how much merit is due to the French authors and how much to the accomplished lady who has taken on herself the difficult duty of doing their piece into English. Perhaps, however, a description of the piece will be the best criticism.

Paul Margerie is a healthy, simple-minded sportsman, who has married a female novelist. Clementine Margerie has a sincere affection for her husband, and is faithful to him. They are completely happy until Mme. Margerie hears that a rival novelist, Mme. Verlay is to become one of the Legion of Honour. Clementine pretends that she does not care, but ends by resolving to apply for the decoration herself. Thus commences the satirical plot of the play. Interwoven with it is the farcical relief. A fatuous Russian-Italian, Count Zakouskine, who fancies that he possesses a fatal charm for the fair sex, calls on Clementine, and indulges in various extravagances of silly conceit. She is also visited by Mme. Morel, the wife of the director of Fine Arts, an official who has a great deal to do with the allotment of the Cross of the Legion. Mme. Morel is thoroughly "unmoral." She takes a fancy to every attractive man whom she meets, and her present lover is the egregious Count Zakouskine. The first act ends with the determination of Clementine to interview M. Morel and gain his support for her candidature.

In the second act, which takes place at he Ministry of Fine Arts, we find Morel, an absurdly fussy and pretentious personage, worrying his attachés, and complaining of being so "very busy." Clementine calls on him to solicit his good offices, and there is a scene, in which the Director after making gradual approaches, puts his arm round her waist and kisses her. She slaps his face and immediately repents—has she not destroyed her chance of obtaining the Cross? She soon, however, conceives another plan. Mme. Morel has taken one of her fancies to the handsome Paul; and Clementine urges him to flirt with the Director's wife, and thus secure the support of the Director. Mme. Morel, however, has no idea of mere flirtation. In a scene which reminds one strongly of that between the Grand Duchess and Fritz in Offenbach's opera, "only more so," she leads Paul on till his head is turned, and they rapturously embrace. Clementine enters and becomes violently jealous. Then the Director prepares, with agreeable anticipations, to receive the novelist who is Mme. Margerie's rival in the competition for the Legion of Honour. A shabby little man enters, and explains that he writes under a female name. The act ends with the disgust and wrath of the disappointed Director. In the end, of course, all is well. Clementine concludes that even a Cross may be bought too dearly, so she abandons ambition, and returns to conjugal happiness

MANAGING DIRECTOR: MR GEORGE EDWARDES.

GAIETY THEATRE

To-Night at 8.45,

Mr. FREDK. MOUILLOT'S SEASON,

The Captain of the School,

A Story of Public School Life, in Three Acts,

By EDWARD A. PARRY and FREDK. MOUILLOT.

Tom Brant		LIONEL MACKINDER
Rev. Joseph McIntyre, D.D.	(The Umpire)	CHARLES MACDONA
Martin Leonard, B.A.		E. F. MAYEUR
George Lister, M.A.		ARTHUR ELDRED
Archibald Brant, M.D., F.R.S.	(the Bishop)	T. GIDEON WARREN
Daniel Corbett	(the Sleuth Hound)	CHAS. CONNOUGHT
Morley Murray	(Sneaky)	HARRY E. DUFF
James Thurlow		J. EVELYN SWINBURNE
Sergeant O'Flaherty		ALFRED S. BARBER
The Toastmaster		A. J. NICHOLLS
Mrs. Bessie Higgins		Mrs. MOUILLOT
Mrs. Brown		Miss LUCY EDWIN
Rhoda McIntyre		Miss DOROTHY PARRY
Schoolboys		STEDMAN'S SCHOOL CHOIR

The Action takes place at Birchester College.

Act I.	*Brant's Room in the Doctor's House*	*Scene 2*	*The School Gardens*
Act II.—*Scene 1*	*Brant's Room in the Doctor's House*	*Scene 2*	*The Class Room*
Act III.—*Scene 1*	*Brant's Room in the Doctor's House*	*Scene 2*	*The School Dining Hall*

During the evening the Orchestra, under the direction of Mr. Louis Hillier, will play the following:—

OVERTURE	"Captain of the School"	*Arthur Wood*
SELECTION	"La Bohême"	*Puccini*
a. MARCH	"Turkish March"	*Mozart*
b. MELODY	"Chant sans paroles"	*Tchaikovski*
c. WALTZ	"Sourire d'Amour"	*Frank Lambert*

Special Scenery by E. EGERTON and FRED KARNO'S Studios.
The Play Produced by the Authors, assisted by CHARLES MACDONA.
Music arranged by ARTHUR WOOD.

Stage Director	CHARLES MACDONA
Business Manager for Mr. FREDK. MOUILLOT	W. T. CUNNINGHAM

BOX OFFICE (J. H. JUBB) *OPEN DAILY, from 10 till 10.*

The Bars in this Theatre are under the d[irection] selected ar[t] [ma]nagement, and all articles sold are specially [of] finest quality.

GAIETY THEATRE

Saturday Evening, Dec. 10th

STALL, 10/6

Row F | No. 5

This portion to be retained.

The scene of the story is laid at Birchester College a couple of days before the end of the summer term. The boys are busy with the final rehearsals of *Romeo and Juliet*, which is being stage-managed by Tom Brant, the school captain, a general favourite with boys and masters, with the exception of an assistant-master, Martin Leonard, who is Tom's rival in the affections of Rhoda McIntyre, the Headmaster's daughter, who, in some private theatricals, is to play Juliet to Tom's Romeo. A rehearsal of the love scenes between the pair brings about a declaration of the state of Tom's affections and a confession from Rhoda that he has won her maiden heart. The avowal is overheard by the "sneak" of the school, James Thurlow, who goes off hot-foot to Mr. Leonard with his news, with the result that poor Tom incurs the wrath of the Head, and is publicly denounced. Infuriated by Leonard's sneer, Tom loses control of himself, knocks the master down, gives him a black eye, and is, in consequence, expelled.

But, like all public school heroes, Tom is a boy of immense resource and gigantic "cheek." His uncle, Professor Brant, is expected that day at Birchester College. Tom decides to kidnap him and take his place, and does so with complete success and tremendous effect. Everyone is deceived, with the exception of two of Tom's particular pals—who, of course, aid and abet him—and Rhoda and her aunt, Mrs. Higgins, who, unknown to Tom, discover the trick, and determine to get all the fun they can out of the discovery, which, as Mrs. Higgins is an old sweetheart of the Professor's, is not difficult. In the character of the Professor, Tom ingratiates himself with the Head, settles all old scores with Leonard, makes love to Mrs. Higgins, and delights and mystifies the boys by his knowledge of their individual tastes and eccentricities. The real professor, in the meantime, has been inveigled into Tom's bedroom, and has been kept a prisoner there by the simple expedient of depriving him of his nether garments. A capital climax is reached in the last act, the scene of which is a beautiful picture of the school dining-hall of the old College, where the Head, his family, the masters, and the boys are dining together for the last time. The boys are heard singing the familiar "Dolce Domnm" before the curtain rises, and there is a first-rate speech by the Head—to which, in the absence of the captain, Thurlow, the sneak, and the holder of the Good Conduct prize, tries to respond, only to be "howled down" by the boys—and a humorous speech by the mock Professor, in the middle of which the real Professor bursts into the hall with a bedspread doing duty for his trousers. Tom is exposed, scolded, and finally forgiven all round; and the boys call for a speech from their captain.

QUEEN'S THEATRE

SHAFTESBURY AVENUE, W.

Lessee .. .. MR. H. B. IRVING

On WEDNESDAY, DECEMBER 14th, 1910,

Mr. H. B. IRVING

Will produce, for the First Time in London,

The Princess Clementina

A PLAY IN FOUR ACTS,

By GEORGE PLEYDELL and A. E. W. MASON,

From A. E. W. Mason's Novel, "Clementina."

James Stuart, the "Pretender"	Mr. EILLE NORWOOD
Cardinal Origo, the Pope's Legate at Bologna	Mr. CHARLES ALLAN
Prince of Baden	Mr. NIGEL PLAYFAIR
Count Otto von Ahlen	Mr. FRANK TYARS
Sir John Hay	Mr. ROLAND PERTUIS
Charles Wogan	Mr. H. B. IRVING
Major Richard Gaydon } Officers of }	Mr. HENRY VIBART
Captain John Misset } Dillon's }	Mr. FREDERICK LLOYD
Captain Lucius O'Toole } Regiment }	Mr. ERNEST H. RUSTON
Harry Whittington	Mr. ARTHUR WHITBY
Mr. Ballard	Mr. J. PATRIC CURWEN
M. de Chateaudoux	Mr. ARTHUR CURTIS
A Magistrate	Mr. STANLEY HOWLETT
Usher	Mr. C. A. STAITE
Innkeeper of "The Pilgrim" Inn	Mr. L. LOWDER
Landlord of "The Green Cross" Inn	Mr. C. TREVOR ROPER
First Corndealer	Mr. TOM REYNOLDS
Second Corndealer	Mr. H. ROBINSON
Third Corndealer	Mr. W. H. GRAHAM
Princess Clementina Sobieska, Daughter of the King of Poland,	Miss STELLA PATRICK CAMPBELL
The Princess-Mother	Miss HELEN ROUS
Lady Featherstone	Miss GRACE CROFT
Jenny	Miss DOROTHEA BAIRD
A Landlady	Miss MARY FOSTER

Act I., Scene 1 – James Stuart's Audience Chamber at Bologna. Autumn, 1718.
Scene 2 – The Green Cross Inn on the Road to Innsprück. Two days later.
Act II., Scene 1 – A Villa at Innsprück. Four months later.
Act III., Scene 1 – On the Brenner Road. Three days later.
Scene 2 – An Inn at Peri. The same night.
Scene 3 – A Hut on Monte Scanupia. The same night.
Act IV., Scene 1 – The Pilgrim Inn at Bologna. A few days later.
Scene 2 – The Altar of St. Joseph at Bologna.

The chief characters in this play are not due to the invention of the authors. Wogan, with the help of his friends, Gaydon, Misset, and O'Toole, liberated the Princess Clementina in the spring of 1719, as the action of this piece describes. Even Jenny has her place in history. Wogan and Gaydon each wrote a narrative of the affair, and these, with the addition of some other contemporary accounts and letters, were published in Dublin in 1804.

At the period of the play, James Stuart, known as the "Pretender," the son of James II., the exiled king of England, kept up, to the best of his means, a Royal State in Bologna, where his adherents paid him homage as King James III. He was a serious menace to King George I. and emissaries from Walpole, King George's minister, continually found a way into his Court to spy upon and thwart his plans.

The Song sung in Act II. specially composed and written by Madame LIZA LEHMANN.

Incidental Music by J. MEREDITH BALL.

Costumes designed by Mr. TOM HESLEWOOD, and executed by Madame L. H. FRECKNALL, Miss ARCHER, and Messrs. B. J. SIMMONS & Co.
Wigs by CLARKSON. Furniture by Messrs. ORTZMANN.
Scenery by C. SACKMANN.

OVERTURE .. Merry Wives of Windsor
GAVOTTE .. .. "Ranelagh" ..
SUITE .. .. Woodland Dances ..
SUITE .. .. "Irish" ..

Musical Director, Mr. J. MEREDITH BALL

MATINÉES: Saturdays, Dec. 17th, 24th and 31st, and Every Saturday.

SPECIAL MATINÉES: Monday and Tuesday, Dec. 26th and 27th.

PRICES OF ADMISSION:—Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Dress Circle, 5s.; Upper Circle, 4s. and 3s.; Pit, 2s. 6d.; Gallery, 1s; Private Boxes, One to Three Guineas.

Box Office (Mr. J. W. SHEPPARD) Now Open. Telephone: Gerrard 0437 (two lines).

Acting Manager and Treasurer .. .. Mr. H. B. FITZGIBBON
Stage Manager .. .. Mr. TOM REYNOLDS
Assistant Stage Manager .. .. Mr. H. KAE COOK

GENERAL MANAGER .. Mr. AUSTIN BRERETON

Quite recently we told the story of *The Princess Clementina*, after its production at the New Theatre, Cardiff, on the first of this month; so it is hardly necessary to repeat in detail our correspondent's scenario of the very successful piece. It is a strong and agreeable "blend" of active melodrama and romantic sentiment. At first incident and adventure predominate. We see the faithful Jacobite, Charles Wogan, start from the Pretender's Court at Bologna, to bring, as a bride to "King" James, the Princess Clementina Sobieska, the daughter of the King of Poland, a marriage with whom would greatly strengthen James Stuart's claim to the English throne. The Princess has been arrested and sent to Innsbruck, where she is kept in what amounts to imprisonment, the local magistrate being responsible for her detention in her villa. Wogan takes with him a written authority from James, and a traitorous courtier, called Whittington, and his accomplice, Ballard, are determined to take the document from the traveller. Assisted by three ruffians, Ballard attacks Wogan at an inn. He is wounded in the scuffle which follows, but they do not get the paper, which, anticipating their assault, Wogan has burnt in lighting his pipe. Then he appears at the Innsbruck villa, and helps the Princess to escape. When the inspecting magistrate arrives he is shown a female in bed, who only replies to him with moans. A servant named Jenny is the substitute for the Princess, who by this contrivance gets off safely.

This and much that follows is stirring melodrama; the deeper appeal of the play comes later. Wogan and the Princess have fallen in love with each other, and the truth comes out when, after more adventures, they meet in a hut on a mountain-side. It is a struggle between love and loyalty. Wogan resists the temptation, but he has a greater trial yet to bear. He is commanded to marry the Princess by proxy; he goes through the ceremony, and is left kneeling, alone, before the altar.

TWICE DAILY AT 2 AND 7.30, for Six Weeks only.

HERBERT TRENCH

PRESENTS

THE BLUE BIRD

By MAURICE MAETERLINCK,

Translated by Alexander Teixeira de Mattos,

To Music by Norman O'Neill; and with a new Act—"The Palace of Happiness."

NOTE.—The BLUE BIRD, inhabitant of the *pays bleu*, the fabulous blue country of our dreams, is an ancient symbol in the folk-lore of Lorraine, and stands for HAPPINESS.

Mummy Tyl	MADGE MCINTOSH
Daddy Tyl	E. A. WARBURTON
Tyltyl	ERIC RAE
Mytyl	PAULINE GILMER
The Fairy Bérylune	CARLOTTA ADDISON
Bread	EDWARD RIGBY
Fire	HARRY GRIBBEN
Tylô, *the Dog*	ERNEST HENDRIE
Tylette, *the Cat*	NORMAN PAGE
Water	ATHENE SEYLER
Milk	GLADYS BURGESS
Sugar	H. R. HIGNETT
Light	GLADYS MASON
Gaffer Tyl	WILLIAM FARREN
Granny Tyl	DAISY ENGLAND
Night	SABA RALEIGH
Time	C. V. FRANCE
Neighbour Berlingot	CARLOTTA ADDISON
Neighbour Berlingot's Little Daughter	ESME WYNNE
The Luxury of Being Rich	E. A. WARBURTON
The Joy of Maternal Love	MADGE MCINTOSH
The Happiness of Being Well	AMY LAMBORN
The Joy of Being Just	GLADYS HARVEY
The Boy Lover	RUSSELL WRAY
The Girl Lover	ESME WYNNE
The Blue Child	MARJORIE BURGESS
Cold-in-the-Head	BLANCHE DAVIDSON
The Unborn Tyl	DOROTHY BURGESS

Hours, Stars, etc.:—Misses PAGE, CAREW, SWIFT, ELLAM, FARREN, M. CALDICOTT, DREW, FOREMAN, DAY, CUNNINGHAM, L. CALDICOTT, BRUHLING, BLAKE, N. CALDICOTT.

Joys and Luxuries, etc.:—Misses SULLIVAN, SINCLAIR, HOPCRAFT, ROBINSON, V. WHITAKER. Messrs. DICKSON-KENWIN, E. LEVERETT, H. BAYNTON, G. W. HEWETSON, R. P. LAMB, KENNETH BLACK, E. J. SULLEY, HATTON SINCLAIR, A. ACKERMAN, G. WILKINSON, ROY TRAVERS, J. M. KELLY, A. WEBSTER, J. O'BRIEN, O. BAILEY.

Loaves, Rags, Stuffs, Little Happinesses, etc.:—Misses LINDLEY, AUSTIN, KARENTZ, MORANDI, MACREADY, J. VOAKES, MAHONEY, FORSYTHE, KNOWLES, WATTS, FISCHER, ROCHEFORT, HALES, HORNER, HOOPER, LEISTER, SYMES, GROVES, BASSAN, MORRIS, SHIELDS, CRAWFORD, HAYDEN, WRAY, CROWDEN, ALLEN, SMITH, MENDOZA, G. VOAKES, SCOTT-WATSON, and Masters ROY CROWDEN, GORDON GAY, and JAMES HORNE.

The Play produced for HERBERT TRENCH by E. LYALL SWETE.

Dances arranged by Miss INA PELLY.

All omissions and alterations of the text have been made with the express sanction of M. MAETERLINCK

Act I. ..	.. Scene ..	..	The Woodcutter's Cottage
Act II. ..	.. Scene 1 ..	..	The Fairy Bérylune's Palace
	Scene 2 ..	..	The Land of Memory
	Scene 3 ..	..	Before the Wall
	Scene 4 ..	..	The Kingdom of the Past
Act III. ..	.. Scene ..	..	The Kingdom of the Future
Act IV. ..	.. Scene ..	..	The Palace of Night
Act V. ..	.. Scene ..	..	The Palace of Happiness
Act VI. ..	.. Scene 1 ..	..	The Leavetaking
	Scene 2 ..	..	The Awakening in the Woodcutter's Cottage

There will be an interval of seven minutes after Acts I., II., III., ten minutes after Act IV., and seven minutes after Act V.

Lessee and Manager .. .. .. FREDERICK HARRISON
Director .. HERBERT TRENCH.

BUSINESS MANAGER ... ... HORACE WATSON.

"THE BLUE BIRD" REVIVED.

Dec 19

The beauties of *The Blue Bird* were added to on Monday, when Macterlinck'a enthralling fairy play, plus an entirely new act, was revived for a short season at the Haymarket. The new scenes, which pass in the Palace of Happiness, are conceived in the same fantastic spirit as the other portions of the play, and open upon a banqueting hall, wherein the Luxuries are indulging in bacchanalian revels. There are the Luxury of Being Rich, the Luxury of being a Landowner Satisfied, the Luxury of Eating When Not Hungry, and of Drinking When Not Thirsty, the Luxury of Knowing Nothing, all revelling together in an orgie that never ends. Tyltyl is invited to join in the feast, and only with the greatest difficulty is prevented by Light; even the faithful Dog yielding to the temptations of a succulent bone and rebelling against his young master. But Tyltyl turns his ring, and speedily the Luxuries, shorn of their fine clothes, are changed into Miseries, who in turn give way to the Joys—the Joy of Seeing and the Joy of Understanding fraternising with the Joy of Pain and the Joy of Being Just. The peerless Joy of Maternal Love comes on the scene in the person of the children's mother, who clasps her offspring in her arms, thus realising the crowning Happiness of Home.

To-day, Tuesday, December 20th, at 2.30, will be presented for the First Time

An Entirely New and Original Play, with Music, called

"OUR LITTLE CINDERELLA"

By LEO TREVOR

Lyrics by ARTHUR WIMPERIS **Music by HERMANN LÖHR**

LORD PUNTERFIELD		Mr. CYRIL MAUDE
THE PRINCE		Mr. HUBERT BROMILOW
HURLINGHAM		Mr. ROBERT AVERELL
ROEHAMPTON	(*Of the Life Guards Green*)	Mr. NEVILLE KNOX
RANELAGH		Mr. RIX CURTIS
MASSENGER	(*Servant to Lord Punterfield*)	Mr. HENRY J. FORD
LORD CHAMBERLAIN		Mr. JOHN HARWOOD
MRS. BLOOMER	(*A rich widow*)	Miss MAIDIE HOPE
MARATHON	(*His Lordship's step-daughters*)	Miss ETHEL MORRISON
CRECY		By permission of F. C. WHITNEY, Esq. Miss EMMA CHAMBERS
WITCH HAZEL		Miss DOROTHY DAYNE
CINDERELLA		Miss MARGERY MAUDE

FAIRY TEENIE WEE	Miss RENEE MAYER	FAIRY TINYMITE	Miss BEATRICE GRIFFITHS
FAIRY ICKLESING	Miss NORA ROYLANCE	FAIRY WIGGLEY WOG	Miss DOROTHY TURNER
FAIRY SQUIBS	Miss MARCELLE KREUTZ	COACHMAN	Miss DOLLY SUMMERS

Fairies, Guests, Huntsmen, Trumpeters, etc.:—

Miss LILIAN DREW	Miss KATHLEEN HAYES	Miss MURIEL HALL
Miss NORA LAMING	Miss EVA ROWLAND	Miss GERTRUDE HANNE
Miss HILDA BARITA	Miss DOROTHY LANE	Miss DORIS CHAMPNEYS
Miss VIOLET LINGARD	Miss LILIAN BELL	Miss CLARISSA BATCHELOR
Miss ELSIE SPENCER	Mr. PATRICK MURRAY	Mr. PERCIVAL THORNE
Mr. WILFRED ESSEX	Mr. KINGSFORD SHORTLAND	Mr. ALBERT DERRICK
Mr. CHARLES STEDMAN	Mr. GEORGE GREGSON	Mr. OTTO ALEXANDER

The Scene is laid in Fairyland, and the period "Once upon a Time."

The Musical Numbers and Dances arranged by Mr. HARRY GRATTAN.
Orchestra under the direction of Mr. JOHN ANSELL.

THE
PLAYHOUSE
MA
20/12/1910

Orch. Stall

II 18

This to be retained

Act I. Lowater Hall. The Seat of Lord Punterfield. *Bruce Smith*
Act II. Anteroom in the Prince's Palace ... *Bruce Smith*
Act III. Garden at Lowater Hall ... ... *W. T. Hemsley*

The Costumes by L. & H. NATHAN, from designs by KARL.
Corsets by "SANDOW'S PATENT AND PERFECT CORSET" Co., 32, St. James's Street, S.W.
Wigs by CLARKSON.

Stage Manager - - - - - Mr. JOHN HARWOOD

"OUR LITTLE CINDERELLA"

FOR MATINEES ONLY

WILL BE PRESENTED

On Thursday next, December 22nd, and on
MONDAYS THURSDAYS
TUESDAYS FRIDAYS } **at 2.30**

The Music, which is now in the press, will shortly be Published by Messrs. CHAPPELL & CO.
ALL SEATS CAN NOW BE BOOKED.

Every Night and Every Evening at 9

"A SINGLE MAN"

CYRIL MAUDE

ERNEST MAINWARING
VERA COBURN

"BETWEEN

Matinee of both pla

SAVOURY"

& Saturday at 2.30

GENERAL MANAGER

Mr. ALFRED TURNER

People whose tastes are just a trifle fastidious are apt to feel a little "out of it" at the pantomime season. Delicate digestions cannot endure big dinners, and prefer lighter and more delicate repasts. They will find at the Playhouse a pantomime more ethereal and no less amusing than the more elaborate productions of the "festive season." In the first place, the book has been rewritten in quite a pleasing spirit. There are touches throughout of real art; as, for instance, Cinderella's brief account of her first interview with the Prince—a "lightning sketch" of both their characters. Of course, it would have been mere waste to provide subtle dialogue for ordinary pantomime purposes; but the clever author of the "book," Mr. Leo Trevor, knew whom he was writing for, and wrote accordingly. He has managed to retain the ideas of the regulation *Cinderella* "Annual" and to develop them in an artistic spirit that is very acceptable. Mr. Arthur Wimperis's lyrics are remarkably neat and smart; and Mr. Hermann Löhr's music is just what is required for the purpose. The result is the achievement of complete success.

The fairy story is pretty closely followed; and though, of course, no attempt is made at gorgeous spectacle, what is done in the way of dressing and mounting is done in the most perfect way. Whether it is the fairy godmother descending from over the fireplace, or a bevy of Court ladies passing under the joined swords of their gallants, there are an attention to detail and a liberality in the supply of it which are quite worthy of Mr. Maude's reputation for these qualities. Charming accessory notions—such as Cinderella's assistance by trained pigeons—crop up at times; and it is evident that a pleasant fancy has presided over the whole production. Cinderella, it should be stated, first meets the Prince not at the ball, but in the forest, where he falls in love with her; and his difficulty is that, unless he marries almost immediately his kingdom will pass to his younger brother. It is the fairies who try to get Cinderella away in time from the ball, and Lord Punterfield, the equivalent of the Baron, has once been a Court official, and has lost his money betting on the Turf. These are trifles, but they help to give to the new *Cinderella* much of its modern charm.

St. James's Theatre

KING STREET,
ST. JAMES'S S.W.

SPECIAL CHRISTMAS MATINEES

Mr. F. R. BENSON (by arrangement with Mr. GEORGE ALEXANDER) will give a MATINEE EVERY AFTERNOON at 2.30 (Saturdays excepted), commencing TO-DAY (WEDNESDAY), DECEMBER 21st, 1910, of

THE PIPER

(THE PIPER OF HAMELIN)

By JOSEPHINE PRESTON PEABODY

The Piper	*Strolling Players*	Mr. F. R. BENSON
Michael (*the Sword Eater*)		Mr. ERIC MAXON
Cheat-the-Devil		Mr. ALFRED WILD
Jacobus (*the Burgomeister*)	*Men of Hamelin*	Mr. ALFRED BRYDONE
Kurt (*the Syndic*)		Mr. J. M. JOHNSTON
Peter (*the Cobbler*)		Mr. WILFRID CAITHNESS
Hans (*the Butcher*)		Mr. HARRY CAINE
Axel (*the Smith*)		Mr. JOHN HOWELL
Martin (*the Watch*)		Mr. JOHN MACLEAN
Peter (*the Sacristan*)		Mr. NIGEL BARRIE
Anselm (*a Young Priest*)		Mr. MURRAY CARRINGTON
Old Claus (*a Miser*)		Mr. J. FRASER OUTRAM
Town Crier		Mr. FRANK GROWCOTT
Jan	*Children*	Miss HETTY KENYON
Hansel		Miss KATHLEEN YORKE
Ilse		Miss CLARISSA FELTOUN
Trude		Miss MARIE SEWELL
Rudi		Master CHARLES EVANS
Veronika ... (*Wife of Kurt*) ...		Miss MARION TERRY
Babara ... (*Daughter of Jacobus*) ...		Miss VIOLET FAREBROTHER
Wife of Hans the Butcher		Miss MARJORIE PATTERSON
Wife of Axel the Smith		Miss FIELDEN KAYE
Wife of Martin the Watch		Miss ETHEL McDOWALL
Old Ursula		Miss ELINOR AICKIN

Solos in Acts II. and III. by Mr. DENNIS DREW.

Act I. ... ... **The Market Place in Hamelin**
Act II. ... ... **Inside the "Hollow Hill."**
Act III. ... ... **The Crossways**
Act IV. ... ... **The Market Place in Hamelin**

One quite sees the difficulty that Miss Peabody faced when she attempted to turn the old story of the "Piper of Hamelin" into a four-act drama. Browning, in his well-known poem, got all there was to get out of the anecdote. The authoress of the Stratford "Prize Play"—which was first performed in that city in July last, after winning the prize offered by the Committee of the Festival for the best play worthy of production at the Shakespeare Commemoration—in order to make matter for the four acts, has had to invent a love interest and to much elaborate the character of the Piper. It is greatly to her credit that she has managed to sustain the interest of the audience to the end. This is chiefly to be attributed to the Piper in her hands becoming a striking and interesting personage. He belongs to the class of born Bohemians, the people who would live where there are

"No walls, no hedges,
No tolls, no taxes—rats nor aldermen. . . .
Along with squirrels, and bright fish
And bubbling water."

He has a loving memory of his mother, a wretched woman who, as he says,

"Was a thing so trodden, lost, and sad
I cannot think that she was ever young
Save in the cherishing voice. . . .
She starved and sang;
And like the wind, she roved and lurked and shuddered
Outside your lighted windows, and fled by,
Storm-hunted, trying to outstrip the snow."

When such a character comes into contact with hard, grasping Hamelin people like the Burgomaster Jacobus, and the Syndic Kurt, there must be conflict. The Piper is the proprietor of a portable theatre, in which mystery plays are performed, and this is made the excuse for refusing to him the reward which he has been promised for ridding the city of rats. As the authorities say,

"He is a stroller,
A wastrel, and the shadow of a man.
. . . . . Nothing is his.
He may not carry arms; nor have redress
For any harm that men should put on him."

So they offer him only fifteen guilders for the great service which he has rendered to the city. In revenge, the Piper plays a tune which none can resist, and the citizens' children, in a body, follow him into a cave in a hill.

Here the material supplied by the old story is exhausted, and the authoress has recourse to her invention. One of the players, Michael, has fallen in love with Barbara, the Burgomaster's daughter, and she returns his affection. When the citizens find that their children are gone, they decide to make a kind of Iphigenia of Barbara by dooming her to confinement in a convent. She implores Michael to induce the Piper to restore the children. Michael, however, is true to his chief, and says he is "helpless to save her."

But if Michael will not plead for the parents there is one of them who will. Veronika, a sweet, affectionate woman who has married the churlish Kurt for the sake of maintenance for herself and her child, prays to the Piper to give her back her little lame boy, Jan, who has already found a soft place in the Piper's heart. He answers her bitterly:

"What's breath and blood—what are the hearts of children
To Hamelin, while it heaps its money-bags?
. . . . . that town
Stands as the will of other towns, a score,
That makes us wandering poor the things we are!
It stands for all, unto the end of time,
That turns this bright world black and the sun cold,
With hate, and hoarding; all-triumphant greed
That spreads above the roots of all despair,
And misery, and rotting of the soul.
Now shall they learn—if money-bags can learn—
What turns the bright world black, and the sun cold;
And what's that creature that they call a child,
. . . I save the children—yes, I save them, so."

In a scene which is perhaps better left unanalysed, the Piper pleads with the figure on the Crucifix in the market-place that he—the Piper—may be allowed to keep the children. The meaning of this scene is not very clear. The Piper's act appears to have been a matter of revenge for ill-treatment in connection with a business transaction, and his address to our Saviour thus seems to border on irreverence. Possibly there is some deeper meaning which we may have overlooked, but that is the impression created on us by the passages. They could not, however, be easily eliminated, as they form the turning-point of the plot. The Christ is silent; and the Piper bows to the implied command to restore the children, which he does in the last act of the play.

Duke of York's Theatre.

Sole Lessee and Manager - - - CHARLES FROHMAN.

Monday, December 26th, 1910, at 2 o'clock prompt,

CHARLES FROHMAN presents

PETER PAN

Or, THE BOY WHO WOULDN'T GROW UP.

By J. M. BARRIE.

The Music Composed by John Crook.

Peter Pan		PAULINE CHASE
Jas. Hook	(The Pirate Captain)	E. HOLMAN CLARK
Mr. Darling		DONALD CALTHROP
Mrs. Darling		VIVA BIRKETT
Wendy Moira Angela Darling		GERTRUDE LANG
John Napoleon Darling		HERBERT HOLLOM
Michael Nicholas Darling		CHARLES THOMAS
Nana		EDWARD SILLWARD
Tinker Bell		JANE WREN
Tootles	Members of Peter's Band	DOROTHY MINTO
Nibs		FRANCES KAPSTOWNE
Slightly		A. W. BASKCOMB
Curly		MARY GLYNNE
1st Twin		GWENDOLEN BROGDEN
2nd Twin		DORIS MACINTYRE
Smee	Pirates	GEORGE SHELTON
Gentleman Starkey		CHARLES TREVOR
Cookson		CHARLES MEDWIN
Mullins		CHRIS WALKER
Cecco		FREDERICK ANNERLEY
Jukes		JAMES ENGLISH
Noodler		JOHN KELT
		E. YOUNG, A. WADE and S. SPENCER
Great Big Little Panther	Redskins	HUMPHREY WARDEN
Tiger Lily		MARGARET FRASER
Braves and Squaws	(Redskins)	LILY McINTYRE, ROLLO DEAS; GLADYS JESSON, RUBY BLYTHE, DORA SEVENING
Mermaid		FLORENCE PIGGOTT
Baby Mermaid		STEPHANIE BELL
Liza	(Author of the Play)	STEPHANIE BELL
Crocodile		D. SEARLE & S. P. NAGLE
Ostrich		E. MARINI
Pack of Wolves		W. ANDERSON, W. SCOTT, G. CARR, J. CHILD, W. CHILD, A. H. KENT

Act I. OUR EARLY DAYS. Scene, The Nursery.

Act II. THE NEVER, NEVER, NEVER LAND.
Scene, The House we built for Wendy.

Act III. MAROONER'S ROCK, OR THE MERMAID'S LAGOON.
(Showing an average ten minutes in Peter's life)

Act IV. OUR HOME UNDER THE GROUND.

Act V. HOME, SWEET HOME.
Scene 1. The Pirate Ship.
Scene 2. A last glimpse of the Redskins.
Scene 3. The Nursery.
Scene 4. Outside the House.
Scene 5. The Tree Tops.

The Scenery Painted by W. Hann & Son.

The Play Produced under the Direction of Dion Boucicault.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, DECEMBER 27, 1910.

RETURN OF "PETER PAN."

SIXTH ANNUAL REVIVAL.

"Peter Pan" having come to be regarded as the property of that large section of the public classed as "playgoers" was, in accordance with their demand, revived for the Christmas holidays (and a few weeks longer) at the Duke of York's Theatre yesterday. This is the sixth consecutive year that the true and honest account of Peter's capture of the Darling family has come to be played on the stage of the Duke of York's Theatre.

Whatever may be the plans that Mr. Frohman has for this theatre, "Peter" comes along at the invitation of the British People and takes possession of it. Mr. Barrie, the very discoverer and true biographer of the gallant young fellow who refused to grow up, is just as powerless now to silence "Peter" as Mr. Frohman is. It is the adventurous life of the Never-Never-Land that has made the play. The sense of adventure in the youth of the British Isles makes Peter the ideal hero of the stage, and Captain James Hook, a villain bad enough to be deprived of jam at breakfast.

The young people may not understand Peter's immortal saying, when his life is in sore danger—"to die will be an awful big adventure"; but they do understand that Peter, or Mr. Barrie perhaps, knew a lot about flying years and years ago. There is not a child anywhere, even those who have left school more years than are good for them, who does not wish he could have had an invitation to spend an evening in that Home under Ground, to be watched over also by brave Red Skins, and to anticipate flying home in the Moonlight across the wide country and over sleeping villages to where Mrs. Darling sat up waiting for the wanderers.

Everybody acted splendidly yesterday. Miss Pauline Chase, Miss Gertrude Lang, Mr. Holman Clark, Mr. Baskcomb, Mr. Donald Calthrop, Miss Viva Birkett, and above all Mr. George Shelton as the immortal pirate Smee.

J. W.

SAVOY THEATRE.

Manager ... ... Mr. G. A. RICHARDSON.
Secretary Savoy Theatre & Operas, Ltd.

MONDAY, DECEMBER 26th (Boxing Day)
and Daily at 2 p.m. until further notice.

Messrs. STEDMAN'S MAGNIFICENT CHRISTMAS PRODUCTION

ALICE IN WONDERLAND

Founded on LEWIS CARROLL'S Delightful Stories, "ALICE IN WONDERLAND" and "THROUGH THE LOOKING GLASS."

Book by H. SAVILLE CLARKE. Music by WALTER SLAUGHTER.

ACT 1. ALICE'S ADVENTURES IN WONDERLAND.

Mad Hatter	Mr. FRANKLYN VERNON
Mock Turtle	Mr. ROLAND HENRY
Gryphon	Mr. LEEDAM STANLEY
March Hare	Miss DORIS WALKER
White Rabbit	Miss CHRISTINE JENSEN
Caterpillar	Mr. DAN LENO
Duchess	Miss MAISIE RIVERSDALE
Cook	Miss YVONNE SCHOFIELD
Cheshire Cat	Miss BERTHA SCHWARTZ
Dormouse	Miss MATTIE BLOCK
First Lobster	Miss HILDA BOOT
First Fairy	Miss VIOLET DENZEL
King of Hearts	Mr. BRYAN O'SULLIVAN
Queen of Hearts	Miss ELLA ANDERSON
Knave of Hearts	Mr. ROY JEFFERIES
Executioner	Mr. ALEX. M. LEE

ALICE - - - - AND Miss IVY SAWYER

ACT 2. THROUGH THE LOOKING GLASS.

Mad Hatter	Mr. FRANKLYN VERNON
White Queen	Miss ELLA ANDERSON
White King	Mr. ROY JEFFERIES
Lily	Miss ELAINE LEA
Rose	Miss WINIFRED LINDER
Red Queen	Miss MAISIE RIVERSDALE
Red King	Mr. DAN LENO
Oyster Queen	Miss HILDA BOOT
First Oyster	Miss BERTHA SCHWARTZ
Second Oyster	Miss CHRISTINE JENSEN
Tweedledee	Mr. ROLAND HENRY
Tweedledum	Mr. LEEDAM STANLEY
Carpenter and Humpty Dumpty	Mr. ALEX. M. LEE
Walrus	Mr. BRYAN O'SULLIVAN
Unicorn	Master FRISTON
Lion	Master BOARD

ALICE - - - - AND Miss IVY SAWYER

SAVOY THEATRE.

Manager ... ... Mr. G. A. RICHARDSON
Secretary Savoy Theatre & Operas, Ltd.

MR. BRANDON THOMAS'S SEASON.

BOXING NIGHT and EVERY EVENING at 8.45

The Famous Comedy

CHARLEY'S AUNT

By BRANDON THOMAS.

Characters:

Colonel Sir Francis Chesney, Bart. (late Indian Service) .. Mr. THEO. McCAUSLAND STEWART
Stephen Spettigue (Solicitor, London) .. Mr. HENRY HARE
Jack Chesney .. } Undergraduates at St. Olde's College { Mr. CECIL KERR
Charley Wykeham .. { Mr. ROBERT BURNETT
Lord Fancourt Babberley { Mr. HUGH WAKEFIELD
Brassett (a College Scout) .. .. Mr. SYDNEY COMPTON
Donna Lucia D'Alvadorez (from Brazil) Miss AUDREY STAFFORD
Kitty Verdun (Spettigue's Ward) .. Miss BERTHA NORTHAM
Amy Spettigue (Spettigue's Niece) .. Miss PHYLLIS BACK
Ela Delahay (an Orphan) .. .. Miss SYLVIA MORRIS

Act 1 .. .. .. Jack Chesney's Rooms in College.
"When Pious Frauds are Dispensations."—HUDIBRAS.

Act 2 .. .. Gardens Outside Jack Chesney's Rooms.
"While there's Tea there's Hope."—PINERO.

Act 3 .. .. Drawing Room in Spettigue's House.
"Dinner Lubricates Business."—BOSWELL.

TIME—THE PRESENT. Commemoration Week, Oxford.

Preceded each evening at 8 by a One-Act Play—

The Lancashire Sailor

By BRANDON THOMAS.

Ralph Ormerod (a Farmer)	Mr. HENRY HARE
Erasmus Ellerby (a Solicitor)	Mr. SYDNEY COMPTON
Alfred (adopted by Ormerod)	Mr. STANLEY HARRISON
Alice (Ormerod's Daughter)	Miss BERTHA NORTHAM
Martha Remnant (Housekeeper)	Miss NANCY HARDING

SCENE—THE OLD FARM.

During the Evening the Orchestra, under the direction of Mr. W. DEVIN, will perform—

OVERTURE ... ... "La Sirène" ... ... *Auber*

SELECTION ... ... "College Songs" ... ... *arranged by J. W. Ivimey*

1. Carmen Etonense. 2. Wanderer—University. 3. Songs—Harrow.
4. Ducker—Harrow. 5. Eton Boating Song. 6. Left Right Harrow.
7. Forty Years On—Harrow. 8. Willow the King—University.
9. Io Triomphe—University. 10. Floreat Rugby.
11. Old Tow'er—University. 12. Dulce Domum—Winchester.
13. John Peel—University. 14. There is a Tavern—Yale.
15. Updee—Harvard. 16. Carmen Herodium Wellington.

SELECTION ... ... "Mignon" ... ... *Thomas*

SELECTION ... ... "The Dollar Princess" ... ... *Fall*

PRICES OF ADMISSION.

Boxes, £2 2s. and £3 3s. Orchestra Stalls, 10s. 6d. Stalls, 6s. Pitt Stalls, 3s. 6d.
Dress Circle, 7s. 6d. and 5s. First Circle, 4s. and 3s. Pit, 2s. 6d. Gallery, 1s.

CHILDREN HALF-PRICE TO RESERVED SEATS.

General Manager } (for Mr. Brandon Thomas) { Mr. CECIL BARTH
Acting Manager } { Mr. W. G. BOTELL
Stage Manager { Mr. ROBERT BURNETT
Business Manager (for Savoy Theatre) Mr. HARRY P. TOWERS



NEW ROYALTY THEATRE

Under the Sole Management of Mr. W. H. C. NATION.

EVERY EVENING AT 8,

Will be produced a New and Powerful Drama, in Three Acts,
Adapted from "**LA CITERNE d'ALBI**," by D'ENNERY,
Author of "Paillasse" (the French version of "Belphegor, the Mountebank"), entitled

THE MYSTERY OF THE WALLED-UP WELL

Hubert ..	.. (called the Catalonian)	.. Mr. HENRY AINSWORTH
Lalouette ..	.. (Postillion) ..	.. Mr. GEORGE DELAFORCE
M. Delalonde	.. .. ..	.. Mr. CHARLES LUDLOW
Jules Dervilliers	.. (a young Doctor) ..	.. Mr. CYRIL DANE
Francois ..	} Postillions {	.. Miss BABBS JOHNSON
Auguste ..	} {	.. Miss WINNIFRED HAYS
Toni ..	} {	.. Miss IDA LAURENCE
Madame Delporte	.. (Landlady of an Inn)	.. Miss UNA BRUCKSHAW
Madame Leblanc	{ a Rich Widow, Proprietress of the "Post House" }	Miss RUBY FORBES
Jeannette ..	.. (Servant of Madame Leblanc)	.. Miss VIOLET CLARK
Antoinette ..	.. (Daughter of Madame Delporte)	.. Miss MAY HOLLOM

Postillions, Villagers, &c.

Act I. .. .. A VILLAGE GREEN AND POST HOUSE
Act II. .. ..THE FARM OF THE RED GRANGE
Act III. .. .. A ROOM IN MADAME DELPORTE'S INN

THE SCENE IS LAID NEAR MONTPELLIER.

Places Booked to All Parts of the House (except Pit and Gallery).

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Stalls, 6s. and 5s.; Circle, 4s. and 3s.; Upper Circle, 2s.; Pit, 1s.; Gallery, 6d.

DOORS OPEN AT 7.30. COMMENCE AT 8.

ACTING MANAGER AND TREASURER	MR. T. H. FRIEND
MUSICAL DIRECTOR AND CONDUCTOR	MR. NAPOLEON LAMBELET
ASSISTANT STAGE MANAGER	MR. TERRY HURST
MACHINIST	MR. ALEX. ARNOTT
PRESS REPRESENTATIVE...	MR. R. THURSTON HOPKINS

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THE ALDWYCH THEATRE.

Lessee and Manager ... ... FREDK. MELVILLE.

BOXING DAY, DEC. 26th, at 2.30 & 7.45. **TWICE DAILY CHRISTMAS WEEK at 2.30 & 7.45.**

AFTER CHRISTMAS WEEK,

3 Matinees Weekly WEDNESDAY. THURSDAY AND SATURDAY **at 2.30.**

EVERY EVENING AT 7.45,

WALTER MELVILLE

Presents the "People we meet every day" Play,

THE GIRL WHO TOOK THE WRONG TURNING

Written by WALTER MELVILLE. Music by EDWARD REEVES.

Scenery by H. K. BROWNE, and Assistants. Mechanical and other Effects by TOM REES. Play produced by WALTER MELVILLE.

Willie Mason ...	... (a British Tar) ...	... Mr. H. E. HERBERT
Jack Fenton, Lucy's Husband	(a Stableman)	... Mr. E. VASSALL VAUGHAN
Johnny Walker	(a Racing Man, afterwards Married)	... Mr. FRED INGRAM
Joe Fletcher ...	Employed at	... Mr. JOHN WILSON
Peter	Lord Summer's	... Mr. G. BRACKLEY
Sandy ...	Stable	... Mr. JACK CLARKE
Davis	(a Milkman) ...	... Mr. T. EDWARDS
Mr. Dough ...	... (a Baker) ...	... Mr. GEORGE WRIGHT
Mr. Grabball ...	... (Taxes) ...	... Mr. G. LACEY
Bill Slater ...	(a Man with a Past)	... Mr. SYDNEY SARL
Richard Fenton	(a Retired Gentleman)	... Mr. ELLIS J. PRESTON
James Harcourt	(an Undiscovered Criminal)	... Mr. H. LANE BAYLIFF
John Mathews	Servants of Richard Fenton	... Mr. C. CARTER
Maggie	Servants of Richard Fenton	... Miss ALICE BENTON
P.C. Sharp	(not a Bad Sort) ...	... Mr. WALTER THORNTON
Poppit	(a Pickpocket) ...	... Mr. FRANK NORMAN
Poppy Slater	afterwards Poppy Fitzgerald, the Music Hall Star	Miss MARIE WRIGHT
Vesta Le Clere ...	(the Mysterious Rich Lady)	... Miss OLIVE WARNE
Lucy Coventry	(the Girl who took the Right Turning) AND	... Miss ALICE BELMORE
Sophie Coventry	(the Girl who took the Wrong Turning)	Miss AURIOL LEE

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To be followed by a Musical and Satirical Play, in Three Scenes, by V. PARK, introducing several New Songs by W. H. C. NATION, entitled

The Kingdom of Kennaquhair

129TH TIME

NEW ROYALTY THEATRE.

On Boxing Night, Dec. 26, a Drama, in Three Acts, Adapted from *La Citerne d'Albi* by D'Ennery, entitled

"THE MYSTERY OF THE WALLED-UP WELL."

Hubert .....Mr. HENRY AINSWORTH
Lalouette .....Mr. GEORGE DELAFORCE
M. Delalonde .....Mr. CHARLES LUDLOW
Jules Dervilliers .....Mr. CECIL DANE
François .....Miss BABS JOHNSON
Auguste .....Miss WINNIFRED HAYS
Toni .....Miss IDA LAURENCE
Madame Delporte .....Miss UNA BEFORSHAW
Madame Leblanc .....Miss RUBY FORBES
Jeannette .....Miss VIOLET CLARK
Antoinette .....Miss MAY HOLLOM

Produced on Boxing Night by Mr. W. H. C. Nation, the English adaptation of D'Ennery's play should suit the taste of admirers of sensational drama. In three short acts is unfolded a story of treachery and attempted murder, but the pervading gloom is eventually lightened by a happy ending. The villain of the piece is Hubert, also known as the Catalonian. He is a postillion, but, discontented with his humble position in life, he aspires to the hand of Mme. Leblanc, a rich widow, and proprietress of the village "Post House." But having already promised to marry Antoinette, the daughter of Mme. Delporte, the landlady of an inn, he finds his ambitious plans checked. He thereupon attempts to murder the girl, and disposes of what he believes to be the dead body by placing it in a disused well. But Jules Dervilliers, a young doctor, hearing a groan from the well, discovers the apparently dying girl and restores her to health. Mme. Delporte, who has been told in a dream that her daughter did not die of consumption, as was reported, is overjoyed at seeing her alive, while the would-be murderer is arrested for this crime.

Melville melodrama is again the holiday attraction at the Aldwych, and the thrilling situations, effective curtains, and funny comedy contained in Mr. Walter Melville's sensational "people we meet every day" play—first produced at the Standard Theatre, Shoreditch, on Oct. 1, 1905—are likely to draw large audiences for many months to come, judging by the crowded houses and enthusiastic receptions which have ruled this week. The girl who takes the wrong turning is, it will be remembered, pretty Sophie Coventry, who, discontented with her simple life in the country, easily falls a victim to the alluring picture conjured up by the vicious Vesta Le Clere, who tells her that such a pretty girl as Sophie may lead a life of luxury in London if she will follow her instructions. Vesta, in association with James Harcourt, "an undiscovered criminal," carries on a gambling club; and it is to this undesirable place that Sophie is taken by Vesta, where she is seen fashionably attired, engaged in wheedling money from an elderly half-intoxicated roué, which is handed to Vesta. Jolly British tar, Willie Mason, returns home and learns the truth as to her disappearance, and also when he meets her in London, and is so scornfully treated by Sophie. Finally, of course, she takes her life of pleasure, and returns to her sister Lucy's cottage, where the erring girl is freely forgiven by Willie and Lucy, to whom she had also behaved most cruelly. There is another hero besides Willie, Jack Fenton, who has been cast off by his wealthy father for marrying Lucy against his wish, and who is accused by the villain—the actual perpetrator of the crime—of murdering the old man, and is imprisoned. Bill Slater, "a man with a past," is, however, able to frustrate the scoundrelly Harcourt, who is eventually taken off to durance vile, and Jack is reinstated to his long-suffering wife, the vicious Vesta being killed in a terrific struggle in trying to prevent Sophie from escaping from her infamous house.

ACT I. ... Scene 1 ... **THE RACING STABLES, NEWMARKET**

THE POOR GIRL AND THE RICH LADY.

Her Face is her Fortune—The Fascination of a Skirt—The Sailor's Present.

The Gates of Hell are open day and night, smooth the descent and easy the way.—DRYDEN.

Scene 2 ... ... **"The Rutland Arms," Newmarket**

Bill Slater in the Web—All women are good, some good for something, some good for nothing—The Sailor's Gift.

Scene 3 ... ... **Jack Fenton's Cottage**

SILKS, SATINS, AND RAGS. **THE SISTERS.**

With fingers weary and worn, with eyelids heavy and red,
A woman sat in unwomanly rags, plying her needle and thread.

A Poor Girl's Temptation—"Let me take you out of this life into a new one"—"Now you look like a Lady"—The Quarrel—The Parting of the Way—The Accusation.

Act II. ... Scene 1 ... ... **OUTSIDE THE COTTAGE**

The Relentless Father—The Man who marries the Girl he Loves—Three Marriages, More Trouble—The Busy Bees—The Sailor's Home-coming—She Promised to Marry me when I Returned.

Scene 2 ... ... **Vesta Le Clere's House in London**

The New Life—A Painted Face—The Wrong Turning—The Sailor and his Lass—Something amiss.

Scene 3 ... ... **Richard Fenton's Mansion in Maida Vale**

The Cruel Father—Making of a New Will—Doing a Friend a Good Turn—Your Life's in Danger—Too Late—The Old Fox in Hiding—He has Killed his own Father.

Act III. ... Scene 1 ... ... **THE MUSIC HALL STAR AT HOME**

Married Life—The Old Fox burns the Will—The Sailor's Love for a Lost Woman—This Cross once belonged to me—The Results of Matrimony—Off to the Alhambra.

Scene 2 ... **Vesta Le Clere's House, near Tottenham Court Road**

Bill Slater plays to Win—The Old Fox at Work—Money, how Women can get it.

Scene 3 ... ... **Outside Vesta Le Clere's House**

The Sailor's Lament—The Lost Woman—The Light in the Window.

Scene 4 .. ... **LEICESTER SQUARE—Life in London**

THE MEETING OF THE SISTERS. **RICH AND POOR.**

A Charge of Robbery—The Poor Sister finds a Friend.

Act IV. ... Scene 1 ... ... **VESTA LE CLERE'S HOUSE**

A Ray of Light—The Path you've taken must continue.

THE FIGHT FOR LIFE. **DEATH OF VESTA.** **TURNING BACK.**

I loved—but those I loved are gone; *How cheerless feels the heart alone,*
Had friend—my early friends are fled: *When all its former hopes are dead.*—BYRON.

Scene 2 ... ... **"The Fox and Goose Inn," near Newmarket**

Bill Slater plays his Last Card—Trapped.

Scene 3 ... ... **The Old Home, Newmarket**

Did Spring last ever, 'twould lose its sweetness; *'Tis change that makes the world's completeness—*
If flowers bloomed always, we'd cast them by: *The sweetest laugh succeeds the sigh.*—O'CONNELL.

PROGRAMME OF MUSIC.

MUSICAL DIRECTOR - - - THOMAS P. FISH.

OVERTURE ... ..."The Girl who Took the Wrong Turning"... ... ... *Reeves*
RAMONA (Lily of the Prairie) ... "Intermezzo" ... ... *Johnson*

SELECTION ... ... "Pélissiana Songs" ... ... *Pelissier*
VALSE ... ... "Princess May" ... ... *Waldteufel*

Miss AUDIOL LEE's Dresses by Madame HARBOUR, 91 Oxford Street.

All Refreshments of the Best Quality and at POPULAR PRICES.

POPULAR PRICES:—Private Boxes, £3 3s., £2 2s. & £1 1s. (4 persons). Stalls, 5s., & 3s. Dress Circle, 3s., 2s. 6d. & 2s. Upper Circle, 1s. 6d Pit, 1s. Gallery, 6d.
Box Office (G. WILLIAMS) open from 10 to 10. Phone 2315 Gerrard.

ACTING MANAGER ... ... Mr. HARRY A. CHAPPELL
STAGE MANAGERS ... ... Mr. ELLIS J. PRESTON and Mr. EDMUND F. KENNEDY

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THE PALLADIUM,

Argyll Street, Oxford Circus, W.

At the opening of each Performance Afternoon and Evening, December 26th, the management have arranged for a special vocal rendition of the National Anthem by Madame Maud Santley, the celebrated Prima Donna of the Royal Opera, Covent Garden.

LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**

Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

TWICE DAILY, AT 2 & 7-30.

THE PANTOMIME,

ENTITLED

Cinderella

By A. NEWMAN.

Music composed and arranged by H. SULLIVAN BROOKE, who will direct the Orchestra at each performance.

Special Songs introduced by permission of the following publishers:—FRANCIS, DAY & HUNTER, THE STAR PUBLISHING CO., B. FELDMAN & CO., M. WITMARK & SONS, The Ted Snyder Music and Publishing Co.

The whole produced under the direction of W. & F. MELVILLE.

Cast of Characters:

Prince Paragon	Miss JANE EVRE
Cinderella	Miss IRIS HOEY
Dandini (Valet to the Prince)	Miss SIMETA MARSDEN
Baron de No Cash	Mr. ARTHUR POOLE
Flipper and Flopper (the Baron's Retainers)	FOREMAN and FANNAN
Clorinda, Thisbe — The Ugly Sisters	Mr. K. SCOTT BARRIE, Miss FLORENCE SMITHERS
Godmother (The Fairy Crystal)	Miss JOSEPHINE SULLIVAN
Spirit of the Slipper	Miss MARJORY CARPENTER
Demon Malvino (a bad Spirit)	Mr. GRIFFITHS MOSS
Hate, Malice, Greed, Jealousy — His Demoniacal Imps	Mr. J. K. BIRTWISTLE, Mr. ALEX. SOUTHCLIFFE, Mr. BERT LEVERTON, Mr. HENRY COLLINS
Gold Stick, Silver Stick, Copper Stick, Walking Stick, Sugar Stick, Drum Stick, Candle Stick, White Stick — The Prince's Attendants	Miss OLIVE TEMPEST, Miss FLO GARNER, Miss MABEL CLIFFORD, Miss VIOLET BELLEW, Miss MARJORY BATTIS, Miss BLANCHE THORPE, Miss EVELYN AYLES, Miss FLORENCE ELLIOTT
The Giraffe, The Monkey, Mrs. Monkey, MasterMonkey, Bear, The Elephant, Lion	THE DONALDSON TROUPE
Motor Driver	
Johnny Woggle	Mr. PERCY BAVERSTOCK.
Buttons	Mr. HARRY GARDNER.
	Mr. HARRY WELDON

Courtiers, Bridesmaids, Foresters, Pages, Huntsmen, etc., etc.

"CINDERELLA" AT THE LYCEUM.

Produced on Boxing Day.

Scenery by R. G. OLDHAM, D. G. HALL, and LYCEUM STUDIO.
Costumes by Mrs. WHELAN, Miss WHELAN and Assistants,
Miss FISHER, JOHN HYMAN & SON, and ALIAS.
Floral Decorations by J. BAUMLER & Co.
Wigs by C. H FOX. Mechanical Effects by TOM REES.
Properties by H. GREEN and Assistants.
Electrical Effects by FRANK B. FIDGE.
The Ballets invented and arranged by Mdlle. ROSA.
Miss LOTTIE STONE'S TROUPE OF LADY DANCERS.
Solo Dances by Miss MARJORY CARPENTER.

Synopsis of Scenery.

Part I.

SCENE 1.—The Realms of Fancy. The Demon Forge.
SCENE 2.—**A GLADE IN THE FOREST.**
SCENE 3.—The Baron's Study.
SCENE 4.—The Baron's Kitchen.
SCENE 5.—**DREAMLAND.**
The Evolution of Magic Coach and Ponies from Pumpkin, Rats and Mice.

INTERVAL.

Part II.

SCENE 6.—Outside the Zoo.
SCENE 7.—**THE ZOO.**
SCENE 8.—Exterior of Prince's Palace.
SCENE 9.—**THE BALL ROOM.**
SCENE 10.—The Haunted Heath.
SCENE 11.—Exterior of the Baron's Mansion.
SCENE 12.—**THE WEDDING IN FAIRYLAND.**

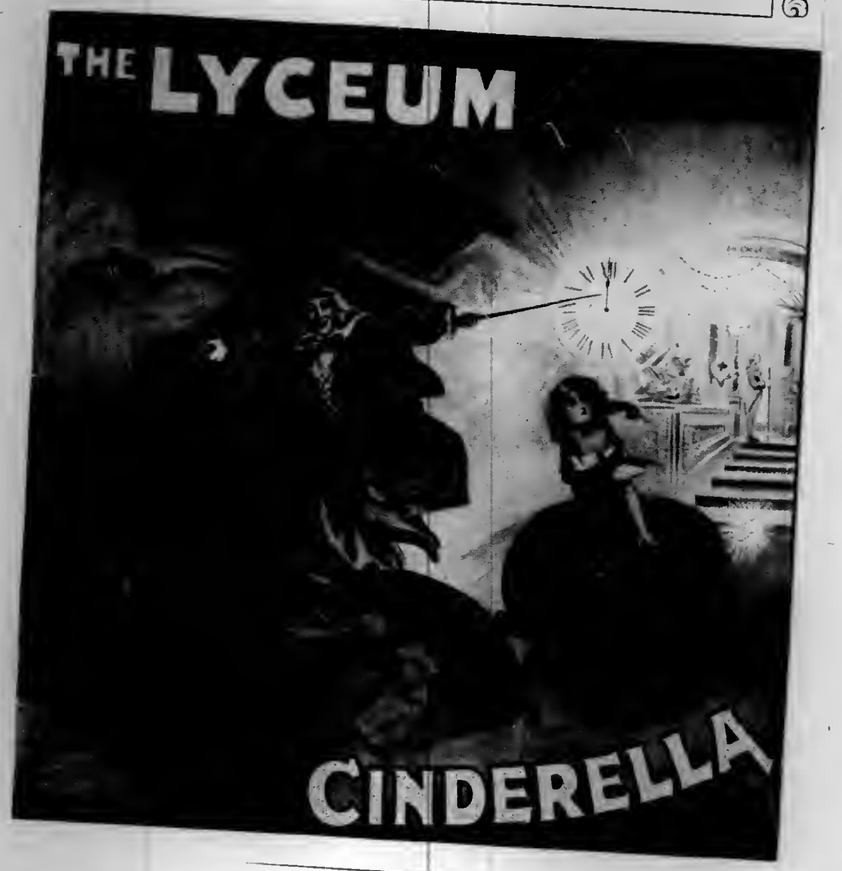
CHILDREN'S COMIC

HARLEQUINADE.

Clown ... ... Mr. HARRY GARDNER

Stage Manager ... ... S. MAJOR JONES

LYCEUM THEATRE
STRAND, LONDON, W.C.



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26/12/1910
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THEATRE ROYAL, DRURY LANE, LIMITED

MANAGING DIRECTOR, ARTHUR COLLINS.

Mr. Arthur Collins requests the pleasure of

J. W. James Waters, 's

Presence on

BOXING-NIGHT

Monday Evening, Dec. 26, 1910

At 7.30 o'clock

To witness the Production of

THE CHILDREN'S PANTOMIME

ENTITLED

Jack and the Beanstalk

BY

J. HICKORY WOOD, FRANK DIX and ARTHUR COLLINS.

Music Composed, Selected and Arranged by J. M. GLOVER.

Produced by ARTHUR COLLINS

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

SIDNEY SMITH.
Business Manager.

On BOXING-NIGHT, Monday, December 26th, at 7.30

THE CHILDREN'S PANTOMIME

JACK AND THE BEANSTALK

CAST OF CHARACTERS:

Mr. GEORGE GRAVES	as	Mrs. Halleybut
Mr. HARRY RANDALL	,,	Prince Spinach
Mr. GEORGE BARRETT	,,	Rupert Halleybut
Mr. BARRY LUPINO	,,	Alexis, The Page
Mr. JOHNNY DANVERS	,,	King Rat-a-Tat II.
Mr. ARTHUR CONQUEST	,,	Priscilla, the Cow
Mr. WILLIAM DOWNES	,,	Professor Hypno
Mr. ERNEST LANGFORD	,,	Dr. Lanky
BENNETT & MARTELL	,,	Nim and Rod
Miss DOLLY CASTLES	as	Jack Halleybut
Miss JULIA JAMES	,,	Princess Dorothy
Miss MAUDIE THORNTON	,,	Marjorie, the Maid
Miss ANITA EDIS	,,	Puck
Miss HILDA PLAYFAIR	,,	Titania
Miss KITTY EMSON	,,	Moth
Miss BETA EMSON	,,	Mustard Seed
Miss LOVELL	,,	Cobweb
Miss L. GRAHAM	,,	Peas-Blossom
Miss JIMMIE JAMES	,,	The Lord Chamberlain
Mr. AUSTIN MELFORD	,,	Uncle Tom Cobbley
Messrs. WILL & JOE PENDER	,,	Horace and Percy
Mr. CLARKE	,,	The Giant
Mr. E. MORGAN	,,	Scout-Master
Mr. WILL COMPO	,,	An Old Woman

Mesdames LEWIS, PRAGNELL, C. MURRAY, R. MURRAY, BARRINGTON, GRIMALDI.

Messrs. KEMP, BREAN, DELFOSSE, FREEMAN, REYNOLDS, BALDWIN.

SYNOPSIS OF SCENERY

PART I.

Scene 1.	LEITH HILL, SURREY	[Henry Emden
Scene 2.	THE KING'S RECEPTION ROOM	[Henry Emden
Scene 3.	SOUR MILK FARM	[Henry Emden
Scene 4.	THE TRYSTING TREE	[Henry Emden
Scene 5.	WIDDICOMBE FAIR	[R. McCleery
Scene 6.	THE FAIRY POOL	[Henry Emden
Scene 7.	THE ENCHANTED GROVE	[Henry Emden
Scene 8.	TITANIA'S BOWER	[Henry Emden

PART II.

Scene 1.	MRS. HALLEYBUT'S COTTAGE	[Bruce Smith
Scene 2.	THE BEANSTALK	[Bruce Smith
Scene 3.	THE GIANT'S GARDEN	[Bruce Smith
Scene 4.	DUNGEON IN THE CASTLE	[Bruce Smith
Scene 5.	AT THE FOOT OF THE BEANSTALK	[R. McCleery
Scene 6.	LOVE'S TRIUMPH	[R. McCleery
Scene 7.	THE SLEEPER WAKES	[Henry Emden

HARLEQUINADE:

Scene 1. A STREET
Scene 2. AT THE DENTIST'S } Bruce Smith

Clown - - BOB PENDER

Pantaloon, WILL PENDER — Columbine, MAGGIE PENDER
Harlequin, JOE PENDER — Sergeant, WILL COMPO
Policemen, T. & G. PENDER

All the Costumes Specially Designed and supervised by COMELLI.

Stage Manager - - ERNEST D'AUBAN
Acting Manager - C. F. TAYLOR — Secretary - R. H. LINDO
Business Manager - - - SIDNEY SMITH

DRURY LANE

The Childrens Pantomime

JACK & THE BEANSTALK

1910-11



Written & Invented by
J. MICKORY WOOD, FRANK DIX
and ARTHUR COLLINS.

Photo by Dover Street Studios.

Miss ANITA EDIS.

By arrangement with Mr. ARTHUR CHUDLEIGH.

MR. ARTHUR HARDY'S PRODUCTION.

EVERY AFTERNOON AT 2.30.

A Farcical Fantastic Play entitled

VICE VERSÂ

By F. ANSTEY.

Founded by the Author on his own Novel of the same name.

TO BE FOLLOWED BY A PLAY IN ONE ACT, ENTITLED

THE ADMIRAL SPEAKS

By MAJOR W. P. DRURY.

Francis Egerton (Lieutenant, R.N.)	Mr. ARTHUR HOLMES GORE
Violet Egerton (his Wife)	Miss CHRISTINE SILVER
Prentice (a Parlourmaid)...	Miss MAY TAVERNER
The Figurehead of Nelson	Mr. O. P. HEGGIE

Scene—Drawing Room of the Egertons' Cottage at Porchester. Time—The Evening of Trafalgar Day, Present day.

MATINEE DAILY AT 2.30.

Acting Manager - Mr. FRED PEMBERTON. Stage Manager (For Mr. Arthur Hardy) - Mr. W. W. KEENE.
Assistant Stage Manager (For Mr. Arthur Hardy) - Mr. OSWALD STRONG.

The Play produced under the direction of Mr. ARTHUR HARDY.

Business Manager - - (For Comedy Theatre) - LEONARD LILLIES

A PATRIOTIC PLAY.

A new one-act play, "The Admiral Speaks," by Major W. P. Drury, produced at the Comedy Theatre yesterday, was preceded by a short address delivered by Mr. Percy Gates, advocating the principles of the National Service League, on behalf of which the performance was given.

Between the hissing and booing of a section of the audience who wished to see the play and the applause of the majority who wished to hear the speech, it was difficult for Mr. Gates to make himself heard. The tumult gradually subsided and the play was produced.

"The Admiral Speaks" describes how a naval lieutenant's wife, having been spoken to by the ghost of Nelson, not only withdraws her opposition to her husband continuing to remain in the Service, but tells him that his duty lies in his ship. It was effectively acted by Mr. Arthur Holmes Gore and Miss Christine Silver as the husband and wife, and by Mr. O. P. Heggie as the ghost of Nelson.

D. N. Dec 28 1910

EVERY EVENING at 8.45, MATINEES WEDNESDAY AND SATURDAY at 2.45

Miss GERTRUDE KINGSTON, by arrangement with Miss LOIE FULLER, will present for the first time in London, an unpublished Ballet, by

MOZART—

Les Petits Riens,

Expressed in movement, dance and play, by children, under the direction of Miss LOIE FULLER.

OUVERTURE—

A.	Entree de Colio Maillard	H.	Courante
B.	La poursuite	I.	Gavotte gracieuse
C.	Cache-cache	J.	Pantomime
D.	Surprise	K.	Passe-pied
E.	Idylle	L.	Gavotte sentimenta'e
F.	Gavotte Joyeuse	M.	Denouement
G.	Entree de Cupidon	N.	Gigue finale

NOTE.—This Ballet was presented at the Grand Opera, in Paris, on Thursday, 11th June, 1778, under the name of Noverre as composer. Discovered and restored to its real authorship (Mozart) by Victor Wilder.

9.40. **THE FOTHERINGAY.**

Arranged by PATRICK KIRWIN from THACKERAY'S "Pendennis."

The Fotheringay	GERTRUDE KINGSTON
Captain Costigan	PATRICK KIRWIN
Arthur Pendennis	EVERARD VANDERLIP
Major Pendennis (Arthur's Uncle) ...	ROBERT C. HARCOURT
Bowes	ARTHUR FAYNE

Scene—Captain Costigan's quarters in Chatteris.

The Famous Chinese Actress,

MADAME CHUNG

and her Company of Celebrated Players, direct from Pekin, China,

10 P.M.

IN

THE DRAGON OF WRATH

A Chinese Play, in Two Acts, founded on an ancient Chinese Legend.

A Princess	Madame CHUNG
A Prince	HUNG LOO
A Prince	YANGTSE CHIN
A Royal Attendant	CHING WU
Courtiers	HING QUAI, TING TONG, SING LOO, TIE HAI
Servitors	CHING CHONG, YAN TSE
Princess's Children ... ... AND	CHING WU CHUNG, TIEN WU CHUNG

Lights and effects are the invention and creation of LOIE FULLER.

SYNOPSIS

ACT I.—The scene of "The Dragon of Wrath" is laid in Pekin (the seat of Government, and the home of those families who are attached to the royal household of the Emperor of China). The play has to do with an incident in the legendary customs of the country. The time has come in the life of the Princess when she must bestow her hand in marriage, but the man who would be her husband must prove himself valiant, strong and brave. Two noble princes from among her many suitors are chosen to combat for the royal favour. The battle takes place in the presence of the Princess. (The combat is a scientific expression of attack and defence by the wrists, no weapon being used). The vanquished prince, chagrined over his loss and humiliation, proceeds to vow vengeance on the victor. He is leaving the Palace, when the Princess interrupts him with her smiles, and invites him to the Betrothal Festival. He resists, but she commands him to remain, and, concealing his chagrin and fury, he bows to her will. In the presence of the Princess and her attendants, the festivities begin. They include a Chinese march, music and singing, in which the defeated prince takes part; the march of the lanterns; ribbon serpent; Chinese piano; Chinese scarf dance; and the magic cloth, are introduced for the entertainment of the Princess and her guests.

The Curtain will descend for a few minutes to denote the lapse of Ten Years.

ACT II.—The Prince and Princess, together with their children, are living happily, and the scene opens on a family picture. It is the anniversary of their wedding day. A joyous scene follows, when a visitor is announced and joins them at the feast. It is the rejected Prince. The Prince and Princess have long since forgotten and forgiven his vow of vengeance. They receive him with open arms, giving him a royal welcome. They eat, drink and smoke together, but he has arranged a plot wherein the Prince is to be called away, leaving him alone with the Princess, when he declares his everlasting, hopeless and undying love for her. She reasons with him, cajoles and begs him to desist, to depart, and to crush out from his heart his unholy passion. He forgets himself, insults her; she scorns and commands him to quit her presence for ever. He seizes and attempts to abduct her. She defies him, and, while calling for help, grasps a spear from a historic group of war relics, which ornaments the wall, and prepares to defend herself.

(A real Chinese mode of attack and defence is here displayed).

The Princess battles heroically, but the infuriated Prince is about to overcome her, when her husband returns, and, throwing him off, gives his attention to the Princess, who, all unnerved, bursts into a passionate description of the scene which has just taken place, during which time the disloyal Prince escapes. He re-appears again presently, however, still transformed with rage, and attempts to kill the Prince. In the scene that follows, the Princess receives a knife-thrust which is meant for her husband. The Prince who commits this outrage stands horrified for a moment, then he turns to escape. The Princess is seen expiring in the arms of her lover-husband. CURTAIN.

A Curtain will be rounded before the rise of the Curtain.

Antique Furniture by C. F. HALL... Furniture and Fittings by ...

...mises in Mayfair). Wigs by CLARKSON. ...d Passage Draperies by BURNET & Co. ...TDAY.

This Theatre may be engage... applications should be made to t...

...ays except Wednesdays and Saturdays. All ...V, 33, Old Bond Street, W.

Business Manager - - - ARTHUR PENLEY.
Play Producer - - - CAVENDISH MORTON.

THE LITTLE THEATRE,

JOHN ST...

Manageress -

"THE FOTHERINGAY,"

The piece, in One Act, Arranged by Patrick Kirwan from Thackeray's "Pendennis," revived at the Little Theatre on Tuesday, Dec. 27.

The Fotheringay ....Miss GERTRUDE KINGSTON
Captain Costigan .....Mr. PATRICK KIRWAN
Arthur Pendennis ....Mr. EVERARD VANDERLIP
Major Pendennis ....Mr. ROBERT C. HARCOURT
Bowes .....Mr. ARTHUR FAYNE

It would be difficult to satisfy the lovers of Thackeray with any adaptation of his work. So much in Thackeray's novels is personal in the author, and so much charm is in his style, that a theatrical equivalent of the Fotheringay incident in "Pendennis" can hardly be imagined or expected. Mr. Patrick Kirwan, whose piece was originally produced at the Bijou, Bayswater, on Oct. 29, 1903, has done his work with taste and feeling, subject to the inevitable comparisons which are certain to be made by Thackeray-lovers between the extract from the book and the little play. Every reader of "Pendennis" remembers how Major Pendennis is annoyed at his comfortable club by the news that his nephew Arthur, in the provincial town of Chatteris, has fallen in love with a beautiful but brainless actress, a Miss Fotheringay, and wants to marry her; how the Major immediately resolves on putting an end to the preposterous folly, and how he posts down to Chatteris, and easily breaks off the engagement by informing Miss Fotheringay's father that Arthur is without either money or expectations. This incident forms the subject-matter of Mr. Kirwan's adaptation, and the result gives opportunity for some agreeable and intelligent acting. Miss Gertrude Kingston makes a praiseworthy attempt to realise the rather subtle character of The Fotheringay, who is drawn by Thackeray as a pretty, brainless creature, dependent for her success as an actress on the coaching of poor old Bowes, yet with a vein in her of native shrewdness and good-nature

THE LIT...

Tuesday
Evening
Dec. 27

Stall
N J 21

This to be retained

THE GLOBE THEATRE

Shaftesbury Avenue, W.

UNDER THE MANAGEMENT OF

CHARLES FROHMAN

On SATURDAY, DECEMBER 31st, and EVERY EVENING at 8.30

FRANK CURZON

WILL PRODUCE

BEAU BROCADE

A Romantic Play in Four Acts,

By BARONESS ORCZY and MONTAGU BARSTOW.

Captain Jack Bathurst	(*known as "Beau Brocade"*)	Mr. BERTRAM WALLIS
H.R.H. Duke of Cumberland	.. ..	Mr. EDWARD FERRIS
The Earl of Stretton	.. .. ..	Mr. RICHARD NEVILLE
Sir Humphrey Challoner	.. .. ..	Mr. J. J. BARTLETT
Squire West	.. (*a County Magistrate*) ..	Mr. HORTON COOPER
Mr. Mittachip	.. (*a Derby Lawyer*) ..	Mr. CHARLES A. WHITE
Master Duffy	.. (*his Clerk*) ..	Mr. J. PLUMPTON WILSON
John Stich	.. (*the Village Smith*) ..	Mr. BASSETT ROE
Jock Miggs	.. (*a Shepherd*) ..	Mr. EDWARD IRWIN
The Sergeant	.. ..	Mr. CHARLES WEIR
Jeremiah Inch	.. (*Parish Beadle*) ..	Mr. HERBERT GREVILLE
Betty	.. (*Maid to Lady Patience*) ..	Miss GILLIAN SCAIFE
Lady Patience Gascoyne	(*Lord Stretton's Sister*)	Miss GRACE LANE

Yokels, Soldiers, Villagers.

The action of the Play takes place at Brassington, Derbyshire, in June, 1746, after the battle of Culloden Moor.

Act I.	The Smith's Forge at Brassington
Act II.	The Heath (same Evening)
Act III. Scene 1 ..	Outside the Court House at Brassington (following Morning)
	Interval of two minutes for change to
Scene 2	The Heath (following Night)
Act IV.	Outside the Court House at Brassington (following Morning)

The Play produced by Mr. HENRY AINLEY.

Dances arranged by Mr. HARRY GRATTAN.

Costumes by J. A. HARRISON Co., Ltd., Leicester Square.
Scenery by LEOLYN HART.
Horses supplied by HALES. Wigs by CLARKSON.

Programme of Music.

Orchestra under the Direction of EDWARD JONES.

Before Act I.	...	OVERTURE	"Beau Brocade"
" " II.	...	PRELUDE	"Dawn"
" " III.	...	MINUET	
" " IV.	...	PASTORELLA	

Music composed by ERNEST BECALOSSI.

MATINEE EVERY SATURDAY AT 2.30.

Business Manager ..	for FRANK CURZON	..	EDWARD LYTTON
Stage Manager ..		..	ARTHUR FITZGERALD

BOX OFFICE (Mr. CLARE) open 10 to 10. Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone: 8722 GERRARD.

Charles Frohman's General Manager .. .. .. W. LESTOCQ
Business Manager ... ... OSCAR BARRETT, Junr.

It is not easy to understand the fascination which the highwayman has had for the general public in contrast to the reprehension which has always been employed in considering the burglar and the thief; but the long-standing popularity of Dick Turpin and Claude Duval are proofs of the charm exercised by the "knights of the road." The Baroness Orczy and Mr. Montague Barstow's drama *Beau Brocade* was first performed at the Devonshire Park Theatre, Eastbourne, in the May of 1908, being seen in the following month of that year at the Coronet Theatre. It was presented to the audience at the Globe Theatre on Saturday last by Mr. Frank Curzon. There is a charm for a very large proportion of the playgoing public in frank, adventurous romance; and though the sophisticated may sneer at the simplicity of the methods of the authors of *Beau Brocade*, there will be many to whom the interesting incidents of the piece and its straightforward, sympathetic characters will be very acceptable. It has the advantage of containing a leading part, which appeals to the eternal admiration for daring and gallantry, and is immediately popular with the audience. The authors do not lay claim to any depth of psychological analysis or any scrupulous regard for probability, but the story flows smoothly and strongly, the plot has plenty of movement, and the construction is ingenious.

It is the period of George I., "Bonnie Prince Charlie," and the Stuart rising. The Earl of Stretton, really a most loyal nobleman, has been wrongfully proclaimed a rebel, and is hiding from his enemies in the disguise of a blacksmith, and working in a forge kept in the Derbyshire village of Brassington by an honest son of Vulcan named John Stich. The Earl has in his possession letters which, if he could only have them presented at headquarters, would absolutely establish his fidelity to the King. The difficulty is to get the documents to London, and with that object the Earl writes to his sister, Lady Patience Gascoyne, asking her to visit him at the smithy. The note falls into the hands of a gentleman highwayman named Jack Bathurst, known on the road as "Beau Brocade."

This accident brings him into the action. He falls in love with Lady Patience, and makes a good impression on the lady, who undertakes to convey the letters to the King. Here the villain of the piece comes in. Sir Humphrey Challoner is an unscrupulous fortune-hunter, and, discovering that Lady Patience has the letters, he plans to get possession of them, and use them in order to force her ladyship to marry him. Sir Humphrey, with crafty contrivance, tells Stich, in the hearing of Bathurst, that an old lady, possessed of valuable jewels, will cross the neighbouring heath that night. Bathurst goes to the place, and stops the carriage, which contains Lady Patience and her maid, on their way to London. The gallant highwayman, when he sees whom he has "held up," abandons all idea of robbery, and induces Lady Patience to dance a minuet with him, to the music of a pipe played by a conveniently present shepherd. While they are tripping, however, Sir Humphrey is thieving. He purloins the letters from the coach, and gets off with them unmolested.

The blame of the theft is thrown on Bathurst by Lady Patience; and, to reinstate himself in her favour, he promises to regain the documents within forty-eight hours. Sir Humphrey entrusts them to a yokel named Jock Miggs, who can neither read nor write, and who is instructed to take them to a lawyer at Derby. Then Bathurst appears, flying from the pursuit of some soldiers, and forces Jock to change clothes with him. The rustic is carried off in mistake for the highwayman, who is lucky enough to find the papers in the pocket of the smock. The travels of the letters are not, however, at an end, but after passing through several hands they come into those of the Duke of Cumberland, who reads them, and thus the Earl's innocence of high treason is established. Bathurst, it appears, was more sinned against than sinning, having been cashiered from the army for striking an officer who richly deserved to be struck; so his little escapades are overlooked, and he is allowed to marry the charming Lady Patience.



Frank Curzon's production **BEAU BROCADE**, with Bertram Wallis and Grace Lane, at **THE GLOBE THEATRE**, Shaftesbury Avenue, W.

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THE MATINEE HAT INCIDENT.

Appeal Against County Court Decision Dismissed.

THEATRE SCENE SEQUEL.

Judge Describes Agreement as "Mockery and a Waste of Time."

The matinee hat incident at the Prince of Wales Theatre came before Justices Phillimore and Horridge to-day upon an appeal by the plaintiffs (Mr. and Mrs. Dann) from a decision of Judge Woodfall at the Westminster County Court in an action brought by them against Mr. Frank Curzon, lessee of the theatre.

Mr. Lilley said he appeared for the appelants. They appealed against a decision of the judge in holding that a contract made between the parties was one to which it would be contrary to the policy of the law to give effect.

The defendant cross-appealed on the ground that the costs should have been allowed in the court below.

In 1910, counsel explained, there was a great agitation upon the part of the public who frequented matinees about the large hats that ladies wore at those performances.

Mr. Dann was at that time a Press agent, and Mr. Curzon was lessee or owner of a number of theatres, among others the Prince of Wales.

In April, 1910, a play entitled "The Balkan Princess" was produced, in which Miss Isabel Jay wore a hat which was said to relieve the difficult problem.

Under these circumstances, counsel continued, Mr. Dann conceived an ingenious idea which would settle the question. He approached Mr Curzon with a scheme which was ultimately accepted, and which resulted in these proceedings.

THE PLAN OF CAMPAIGN.

The county-court judge in his summing up found that Mr. Dann suggested to Mr. Curzon that it would be an excellent advertisement if two ladies were engaged to occupy two stalls and wear large matinee hats and if a gentleman were to occupy a seat behind.

The gentleman was peremptorily to demand the removal of the ladies' hats, and the ladies were to refuse. The gentleman was to insist and invoke the assistance of Mr. Curzon, who was to eject the ladies by the technical assault of laying his hand on their arms.

Mr. Justice Phillimore: It may be slightly curious, but why two ladies rather than one?

Mr. Lilley: It would be a greater nuisance in a geometrical ratio, but perhaps it was more for the comfort of companionship. Counsel said the judge found that the ladies left the theatre and were handed the price of the seats for which they had not paid.

Afterwards the matter came before the police court, but the magistrate held that the defendant was justified in what he did. "The plaintiffs now alleged," continued the county-court judge, "that the defendant agreed to pay them. I am of opinion that agreement is illegal and contrary to the policy of the law:—

First: Because the spectacle of two ladies being peremptorily and brusquely treated might well have aroused intervention on their behalf, and lead to a serious breach of the peace.

Secondly: Because the invocation of a court of law to punish an offence which to the knowledge of the parties had not been even technically committed, was in the nature of a fraud on the administration of justice.

CONTRACT DENIED.

Counsel argued that in this the county-court judge was wrong.

Mr. Justice Phillimore: The wife wants £52 and the husband wants £105.

Mr. Lilley: Yes, the husband says the judge was wrong in saying that the set-off put forward against his claim was valid, and that therefore he was entitled to judgment for £100 in any event.

Mr. G. F. Foote, K.C., for the respondent, supported Mr. Curzon's cross-appeal for costs on the ground that there was no reason why a successful defendant should be deprived of costs. Mr. Curzon, said counsel, was not saying in this case that because this was a bad contract he was not willing to pay costs. His case always was that he never made the contract.

In the course of his judgment, Mr. Justice Phillimore doubted whether, without perjury the matter could have been put upon its legs before the magistrate. Had the magistrate been told that it was all done by agreement he would have dismissed the case at once.

They must, said his lordship, have gone very near the line to get the case as far as it went. Not merely was this a mockery of justice, not merely was it a waste of time, but it put a man in peril of that for which they knew he ought not to be in peril.

Mr. Justice Horridge, in agreeing, said that a more objectionable agreement it would be hard to conceive.

The Court dismissed both the appeal and the cross appeal. Dec 20 1910

See page 31

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Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, AUGUST 10, 1911.

PLAYS THAT MAKE MONEY.

AND OTHER PLAYS.

By JAMES WATERS.

Midsummer always brings about a cessation of play producing in London and a so-called ending of the theatrical year. In the interval between the end of one season and the beginning of another London is able to keep twelve or fifteen theatres open, but if summers such as the present were always to be reckoned on it is certain that our managers would follow the Continental and American custom of sending their attractions into "cold storage" and closing down their playhouses until after August.

The theatrical year 1910-11 has been—like the previous one—a commercial success, but, although some managements have done particularly well out of the two past seasons, others have had quite unenviable experiences. Since September 1909 one theatre has made £35,000, while a neighbouring house in the same period has lost £24,000. One syndicate trading over the same period lost £30,000, and a management very highly praised for its work last season gave up—after heavy losses—the expensive amusement of offering something the public did not want. It was a season remarkable for an unusual number of adaptations of foreign plays, but, curiously enough, the office where the Reader of Plays is to be found came in for very little criticism and no abuse.

FACTS AND FIGURES.

The productions and revivals, including those of the Shakespeare Festival, for 1910-11 were as follows:

Plays of two or more acts	61
Musical plays	8
One-act plays	26
Pantomimes and children's plays	3
Revivals of plays of two or more acts	33

The list gives the plays produced during the course of the season [illegible] in the order in which they were produced. Apart from it are excluded all one-act pieces and all plays produced by stage societies or for special performances only:

		Performances.
The Rejuvenation of Aunt Mary	Terry's	56
The Crisis	New	28
Nobody's Daughter	Wyndham's	185
A Bolt From the Blue	Duke of York's	18
Sister Anne	Coronet	53
*The Chocolate Soldier	Lyric	364
The Man From Mexico	Strand	150
The Sins of London	Lyceum	101
A Woman's Way	Comedy	65
The Pigeon House	Court	16
The Man From the Sea	Queen's	30
D'Arcy of the Guards	St. James's	48
Young Fernald	New	13
The Bishop's Son	Garrick	5
Inconstant George	Prince of Wales	218
Lysistrata	Little	27
Company For George	Kingsway	43
Grace	Duke of York's	80
Count Hannibal	New	164
Mrs. Skeffington	Queen's	37
Behind the Veil	Coronet	20
*The Quaker Girl	Adelphi	269
A Single Man	Playhouse	105
Just to Get Married	Little	59
Vice Versa	Comedy	112
The Unwritten Law	Garrick	104
Eccentric Lord Comberdene	St. James's	62
Decorating Clementine	Globe	24
The Captain of the School	Gaiety	50
The Princess Clementina	Queen's	106
Our Little Cinderella	Playhouse	39
The Piper	St. James's	30
The Girl Who Took the Wrong Turning	Aldwych	100
Cinderella	Lyceum	108
Jack and the Beanstalk	Drury Lane	109
Beau Brocade	Globe	45
Is Matrimony a Failure?	Criterion	31
Preserving Mr. Panmure	Comedy	89
The Witch	Court	7
The Witness For the Defence	St. James's	150
The Popinjay	New	147
All That Matters	Haymarket	45
Mr. Jarvis	Wyndham's	35
Bardelys the Magnificent	Globe	53
*Baby Mine	Criterion	165
The Lily	Kingsway	82
Loaves and Fishes	Duke of York's	48
*Peggy	Gaiety	141
One of the Dukes	Playhouse	15
A Fool There Was	Queen's	48
Lady Patricia	Haymarket	100
*Passers-By	Wyndham's	148
A Butterfly on the Wheel	Globe	119
*Fanny's First Play	Little	128
*Kismet	Garrick	124
Better Not Enquire	Prince of Wales	93
Baron Trenck	Waldorf	43
The Master of Mrs. Chilvers	Royalty	34
Playing With Fire	Comedy	22
Margaret Catchpole	Duke of York's	17
*The Count of Luxembourg	Daly's	74
Half a Crown	Royalty	11
The Crucible	Comedy	29
Dombey and Son	Savoy	31
The Parisienne	Royalty	22
Above Suspicion	Haymarket	18
Pomander Walk	Playhouse	37
The Green Elephant	Comedy	7
The Girl Who Couldn't Lie	Criterion	22
*Bunty Pulls the Strings	Haymarket	22
*Sally Bishop	Prince of Wales	12

*Plays marked thus are still running, and the number of performances given are calculated up to last Saturday night.

THE SEASON'S REVIVALS.

The following were among the season's revivals, with number of performances of each:—"The Eternal Question," Garrick, 32; "The Case of Rebellious Susan," Criterion, 35; "The Toymaker of Nuremberg," Playhouse, 20; "The Liars," Criterion, 53; "The Blue Bird," Haymarket, 84; "The Scarlet Pimpernel," New, 72; "Peter Pan," Duke of York's, 72; "Alice in Wonderland," Savoy, 30; "Charley's Aunt," Savoy, 24; "A Waltz Dream," Daly's, 106; "The Speckled Band," Strand, 21; "The Tragedy of Nan," Court, 12; "The Prisoner of Zenda," Lyceum, 96; "The Master Builder," Little, 28; "The Sins of Society," Drury Lane, 64; "Cousin Kate," Playhouse, 75; "Arms and the Man," Criterion, 45; "A Doll's House," Kingsway, 55; "The Only Way," Lyceum, 68; "Hedda Gabler," Kingsway, 25; "The Marriage of Kitty," Duke of York's, 55; "Pelleas and Melisande," Lyceum, 3; "A Royal Divorce," Lyceum, 13 (still running). total 118

500 total

536

343

266

162

628

331

339

618

25

In 1910-11 ten of Shakespeare's plays were given, the total number of performances being 415. Of these Sir Herbert Tree gave "King Henry VIII.," 279; "A Midsummer Night's Dream," 43; "Julius Cæsar," 12; "Merchant of Venice," 4; "Twelfth Night," 8; "Merry Wives of Windsor," 7. Mr. Oscar Asche, "The Merry Wives of Windsor," 49, and "As You Like It," 1. Mr. Fred Terry, "As You Like It," 9; Mr. F. R. Benson, "The Taming of the Shrew," 1, and "King Richard III.," 1; Mr. H. B. Irving, "Hamlet," 1.

Of the year's output of 61 plays 8 were adapted from the French—namely, "The Crisis," "A Bolt from the Blue," "Inconstant George," "Decorating Clementine," "The Lily," "Better Not Enquire," "The Parisienne," and "Above Suspicion." From America we imported 8: "The Rejuvenation of Aunt Mary," "The Man From Mexico," "A Woman's Way," "D'Arcy of the Guards," "Young Fernald," "Is Matrimony a Failure?" "Baby Mine," and "A Fool There Was." Although "Kismet" was first produced in London, its author is an American, and it was an American lady that turned the old story of the Piper of Hamelin into a four-act drama. One play from the Greek, "Lysistrata"; one from the Norwegian, "The Witch"; and one from the Hungarian, "Playing With Fire," help to swell the sum of our theatres' indebtedness to foreigners. Eleven of the season's plays were based on stories published before the plays were written—namely, "Sister Anne," "The Bishop's Sou," "Count Hannibal," "Vice Versa," "The Unwritten Law," "Princess Clementina," "The Popinjay," "Mr. Jarvis," "Dombey and Son," "The Girl Who Couldn't Lie," and "Sally Bishop." If we deduct the 21 foreign plays and the 11 made from books from the total of 61 plays produced in twelve months in London, we find that British authors were represented 29 times. Of these 29 plays 16 were failures, but fortunately in at least 9 instances the losses fell on men outside the theatres who for some reason or other found the moneys and concealed their identity behind managers. It was not at all, it will be seen, a good season for the British dramatist with new plays. Three of the six musical plays produced came from Vienna. The three pantomimes and children's plays were home made.

The Weekly Dispatch
LONDON: 2, Carmelite Street, E.C.
SUNDAY, AUGUST 13, 1911.

Women as Playwrights.

Women are taking an increasingly important part in the affairs of the London theatre, and in proportion to their numbers are exerting an extraordinary amount of influence. Personally I am convinced that certain of those women have infinitely more ability than the great majority of managers and actor-managers who have within the past few years had their names on the bills of London theatres. Seven plays by women dramatists were presented in London last season—namely, "Nobody's Daughter," "Just to Get Married," "Sister Anne," "The Rejuvenation of Aunt Mary," "Young Fernald," "The Piper," and "Baby Mine." The first three were the works of English ladies, and the first two were, in my opinion, a very long way above the average of plays written for our stage by men. English women were authors of 6 of the 29 one-act plays produced during the past twelve months, and in that department held their own. Six actresses appeared as London managers during the year—namely, Miss Gertrude Kingston, Miss Evelyn Millard, Miss May Pulfrey, Mlle. Lydia Yavorska, Miss Marie Tempest, and Miss Lillah McCarthy. Miss Mary Moore is the partner of Sir Charles Wyndham in his theatrical enterprises, and is a first-rate woman of business as well as a good actress.

WHY NOBODY WANTS A ONE-ACT PLAY.

Daily Mail — 6 Nov 1910

By A PLAYGOER. James Walker

The one-act play, dear to the heart of the amateur dramatist, will very soon cease to have any place whatever on the programmes of the London theatres.

The wonder really is not that the one-act play has become a neglected thing, but that it has been able to cling so long to the stage of the first-class theatres. At present it has no higher purpose than to serve as a make-weight, and the curious process in the London world of amusements is to be witnessed of the music-halls taking over a form of entertainment that the theatre managers are discarding.

Why the short play has fallen out of favour in the theatres is not a question that can be answered to the satisfaction of everybody, nor with credit to anyone; but the chief reasons are that the public have got tired of the wretched things so often put on—presumably to amuse the early comers—and the managers, unable to find readily really first-class little dramas, have been on the look-out for plays long enough to make an evening's bill.

I am quite prepared to believe that many good one-act plays lie at home in the unappreciated care of their authors. The majority of the theatres get along very well without the aid of the short play, and the manager who nowadays happens to want something to fill in an awkward half-hour of the evening in front of a comedy none too long, is not prepared as a rule to waste much money or acting talent on the "curtain-raiser." I know one instance where a young author had a one-act play accepted for immediate production at a first-class theatre, and when the delighted fellow had got over his first feelings of joy and asked what fees he would get, it was quietly explained to him that the advertisement their production of his little piece would bring him should be considered sufficient reward. He refused, however, to see the matter in that light, and his play, which the management highly approved of, was then rejected.

BAD PAY AND INDIFFERENT AUDIENCES.

I am convinced that such instances as the above are very rare, but at the same time it is fair to assure those who want a hearing through the medium of one-act plays that the reward is small. Half a guinea to a guinea a performance is the usual fee. I have known managers pay two guineas and even four guineas per performance for the acting rights of such things, but in those cases the author had either a great reputation or the play had made a considerable success on the Continent. Managers are not wholly to blame for the growing neglect of the short play. The playgoing public is just as much responsible for the present condition of things as anybody. The pit and gallery get to the theatre in time for the opening piece when there is one, but they go—not because of it—but simply because they want to be in time for the play of the evening, and they take the other because it is given them. They are even too indifferent to protest when the holders of reserved tickets march into the theatre during the performance of the "curtain-raiser" talking at the top of their voices. They make no objection if part of the waiting hour is passed listening to a story-teller or to a funny man at the piano. In the suburbs and provinces lantern shows or a cinematograph display are displacing the one-act piece, all of which goes to show that the public likes variety, and if a music-hall entertainment should eventually displace the opening one-act piece the popularity of the theatre will not be lessened.

THE YOUNG AUTHOR'S APPRENTICESHIP.

Over and over again we hear that the young author finds his way to more serious things by an apprenticeship served in the writing of one-act plays. The argument does not always hold good. Mr. W. Somerset Maugham wrote only one short piece, and that has never been performed in England. "Irene Wycherley," a three-act comedy, Miss Lena Ashwell's enormously successful production at the opening of the Kingsway Theatre, was Mr. Anthony P. Wharton's first play. Mr. J. M. Barrie did not begin with writing one-act plays, nor did Mr. John Galsworthy, nor Mr. Granville Barker, nor Mr. Bernard Shaw, nor Mr. Rudolf Bessier. If necessary, the instances might be multiplied. Unfortunately we rarely get a one-act play of sufficient merit to attract large numbers of people to see it. At the music-halls it may be otherwise, but I must confess that in the majority of cases there it is the appearance of a "star" player that makes the attraction. I have known a music-hall manager pay £400 for a one-act play to serve as a vehicle for an actor making an excursion into variety, and I dare say he was under the impression that he got good value for his money. I remember, however, that when the Palace Theatre induced Miss Marie Tempest to make her first appearance in variety, it did not waste time looking for a one-act play. Mr. Butt asked her to sing, and she did, and, although the month was August and the weather was very warm, Miss Tempest filled the theatre to its capacity.

The stage exerts an extraordinary influence. I saw a one-act piece by a serious writer of novels tried some time ago at a suburban hall. It was a tragedy. The audience laughed at it, yet the author remained convinced that he had written a masterpiece. These masterpieces, however, are rare. One-act plays need not, however, be masterpieces to be successful, yet how few can we remember in the past twelve or fifteen years that drew on their own account a public curious enough to see them.

A MEAGRE LIST.

Two years ago Miss Lena Ashwell put on a bill at the Kingsway Theatre consisting of four short plays, but the result was the reverse of encouraging. Mr. Frohman tried a triple bill at the Repertory Theatre (Duke of York's) last spring. He kept it on for six performances, and having saved the best one-act play of the year, "The Twelve Pound Look," from the unfortunate programme, abandoned the experiment.

In the past twelve or fifteen years London has not witnessed the production of a score of one-act plays attractive enough to affect the receipts of the theatres where they were produced. "The Cat and the Cherub" was one of the exceptions. So was "The Sacrament of Judas" with Mr. Forbes Robertson and Mrs. Patrick Campbell at the Prince of Wales's Theatre. Mr. Martin Harvey's production of "Ib and Little Christina" made a success in 1900, and a still more famous piece of the same year was "Madame Butterfly." Not the least of Sir Henry Irving's triumphs was gained in "Waterloo," and Sir Herbert Tree has two successful one-act productions to his credit in "The Man Who Was" and "The Van Dyck." There was exceptional merit in "The Monkey's Paw" and in "Heard at the Telephone," but possibly they harrowed the feelings of theatre audiences overmuch. "Tilda's New Hat," a human little comedy, made its appearance about two years ago; and who that ever saw it can forget Mr. Barrie's "Pantaloon." Mr. Bernard Shaw did well with "How She Lied to Her Husband," and about six years ago Mr. Henri de Vries made a London reputation as an actor with a short play called "A Case of Arson."

And that is practically all that has been done in a branch of dramatic art which has unlimited possibilities.

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The institution of marriage has had so many hard blows dealt at it of late by "advanced" playwrights that it was time that the old-fashioned advocacy of the arrangement should be reiterated in comedy. Hopeless pessimism was the conclusion of Mr. Bernard Shaw's discussion, *Getting Married*, and many of our more serious plays have been practically protests against the existing custom, which, nevertheless, seems to suit the majority reasonably well. Marriage having evolved itself naturally from human needs, it is very easy to expose its defects—much easier than to demonstrate its merits; and perhaps the only way to deal with the enemies of the institution is not to take them seriously. At any rate, Messrs. Oscar Blumenthal and Gustav Kadelburg, the authors of the German original of *Is Matrimony a Failure?* have dealt with their theme in a jocular and humorous way. Their piece *Die Thür ins Freie* was produced at the Lustspielhaus, Berlin, on Oct. 16, 1908; and Mr. Leo Ditrichstein, the adapter of *Are You a Mason?* from the German, prepared a version of the play, which was produced by Mr. David Belasco at his theatre in New York in the August of 1909 by a company which included the late Mr. Frank Worthing. The version was favourably received; and Mr. George Edwardes presented it to a London audience at the Criterion on Wednesday, with decided success. Marriage, in the opinion of the authors, is a habit which once contracted is not easily broken, though a flaw in the ceremony may prevent the tie from being legally binding. This at least is the experience of half a dozen or so married couples living together, more or less happily, in the small country town of Rosedale. The only bachelor of the party, Paul Barton, a London lawyer, who is on a visit to the town, discovers that the church at which the marriages of most of the inhabitants have been solemnised, has never been permanently licensed. Until he makes this discovery the wives of Rosedale have had the upper hand, some of the husbands being very much henpecked indeed; but this bolt from the blue changes the situation entirely. The husbands, glorying in their new-found freedom, leave their homes, repair to the local inn, and do not appear over-willing to take steps to legalise their marriages. The wives, horror-struck at their undoubtedly equivocal position, become sweet as honey and mild as milk to their quondam husbands, until a Lysistrata arises in the person of Madge Bolt, a woman who has had enough sense to overlook her husband's peccadilloes. She constitutes herself the leader of the women, pours her scorn on their tears and lamentations, and tells them that they have only to exercise a little patience and once again the truth of the axiom, "leave 'em alone and they'll come home" will be evident. And so it turns out. The husbands, tiring of the discomforts and the bad cookery of the inn, slink off one by one to their homes, expecting to be met with open arms. But it is now the turn of the women to be "top dog," they will show their recalcitrant mates the extent to which they are indebted to their womenfolk for the pleasures and comforts of existence; so when the Inn is vacated by the husbands the wives arrive in full force, and, with banners flying, take possession of the citadel. In a very short time, however, both sides are ready to capitulate, but pride forbids that either shall make the first step. Finally, after a preliminary skirmish or two, they both lay down their arms at the same moment, and harmony is once more restored to Rosedale, this time apparently on a sounder and more satisfactory footing.

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Private Boxes, £2 12s. 6d. to £5 5s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Upper Circle (Bonnets allowed), Front, 5s.; Other Rows, 4s.; Pit, 2s. 6d.; Gallery, 1s.

. . Cast of the Play . .

Lieutenant Niki	... ...	**Mr. ROBERT MICHAELIS**
Count Lothar	*(Cousin of the Prince)* ...	**Mr. W. H. BERRY**
Lieutenant Montschi ...	... ...	**Mr. ALEC FRASER**
Max Bauer	... *(a Waiter)*	**Mr. WILLIE WARDE**
Herr Krantz	... *(a Minister)*	**Mr. W. J. DOUGLAS**
Wendolin	... *(Major-Dome)* ...	**Mr. CHARLES COLEMAN**
Sigismund	... *(Head Lackey)* ...	**... Mr. GARNET WILSON**
	AND	
Joachim XIII.	*(Prince of Flausenthurn)* ...	**Mr. J. F. McARDLE**

Princess Helena ...	... ...	**Miss AMY EVANS**
Frederica...	*(Chief Lady-in-Waiting)* ...	**Miss NORAH BARRY**
Fifi	... *(Big Drum)* ...	**Miss MAY MARTON**
Hana	... *(Little Drum)* ...	**Miss B. VON BRUNNER**
Emmie	... *(a Kellnerin)* ...	**... Miss KITTY HANSON**
Rezzi		**Miss BARBARA DUNBAR**
Pepzi	... *Dancers* ...	**... Miss GLADYS GUY**
Lizzi		**... ... Miss F. LE GAY**
Fritzi		**... Miss M. MITCHELL**
Mitzi		**... Miss MAY HOBSON**
Hella		**Miss GERTRUDE GLYN**
	AND	
Franzi		**... Miss LILY ELSIE**

Special Dances in Act II. by THE OY-RA QUARTETTE OF VIENNESE DANCERS

ACT I.—Festival Hall in Prince Joachim's Castle in Flausenthurn
JOSEPH HARKER

ACT II.—A Garden Restaurant near the Castle - JOSEPH HARKER

ACT III.—Throne-Room in the Castle - - - JOSEPH HARKER

EVERY EVENING at 8.30, MATINEE WEDNESDAY & SATURDAY at 2.30,

THE SALOON,

A Play, in One Act, by HENRY JAMES.

Kate Julian ... ... DORA BARTON	Mrs. Julian ... ... MARY STUART
Spencer Coyle ... HALLIWELL HOBBES	Bobby Lechmere ... OWEN NARES
Mrs. Coyle ... FRANCES WETHERALL	Owen Wingrave ... EVERARD VANDERLIP

Scene ... After Dinner at the Country Home of General Sir Philip Wingrave, K.C.B.

AT 9.

JUST TO GET MARRIED,

A Comedy, in Three Acts,
By CICELY HAMILTON.

Frances Melliship	DORA BARTON
Mrs. Macartney	MAUD CRESSALL
Georgina Vicary ... (Lady Catherine's Niece) ...	GERTRUDE KINGSTON
Daphne Grayle ... ... (Sir Theodore's Daughter) ...	DOROTHY MINTO
Tod Grayle ... ... (Sir Theodore's Son) ...	EVERARD VANDERLIP
Lady Catherine Grayle ... (Sir Theodore's Wife) ...	FRANCES WETHERALL
Sir Theodore Grayle	THOMAS SIDNEY
Adam Lankester	RUPERT LISTER
Butler	ROBERT C. HARCOURT
Dobbins ... ... (A Railway Porter)	ARTHUR FAYNE

Act I. ... Drawing Room at Sir Theodore Grayle's Country House (*evening*).
Act II. ... ... Library at same (*afternoon, two months later*).
Act III. ... General Waiting Room at Puckeridge Station (*same night*).

The Characters in both Plays are given in the order in which they speak.

Antique Furniture by T. H. Halliday, Minehead, Somerset (who will shortly open a Branch in Mayfair).
Dresses by Power, Ltd., Sloane Street. Miss Cressall's Dresses by Sonia, South Moulton Street.
Third Act Furniture kindly lent by South-Eastern and Chatham Railway Co.
Electric Light on Stage installed and controlled by W. E. Siday.
Decorations and Furniture by Waring & Gillow. Foyer, Tea Rooms and Passage Curtains by Burnet.

A Gong will be sounded before the rise of the Curtain.

The MEIER TRIO will play during the evening.

This Theatre may be engaged for Afternoon Concerts, or Theatrical Matinees on any days except Wednesdays and Saturdays. All applications should be made to the Booking Agents, ASHTON & MITCHELL' ROYAL AGENCY, 33, Old Bond Street, W.

Business Manager	ARTHUR PENLEY
Stage Manager	HUBERT BLOUNT

THE LITTLE THEATRE

JOHN STREET, ADELPHI, W.C.

Manageress Miss GERTRUDE KINGSTON

Tuesday Evening Jan. 17

TUESDAY EVENING Jan. 17 1911

Stall **STALL** 10/6

No. J 21 No. J 21

No Hats or Bonnets allowed.
This portion to be given up.

This Ticket is sold subject to the right of the Management to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes, and is sold only subject to this condition.

This to be retained

Miss Hamilton's comedy was preceded by a new play, in one act, by Henry James, entitled

"THE SALOON." 17/Jan

Kate Julian ..... Miss DORA BARTON
Spencer Coyle ..... Mr. HALLIWELL HOBBES
Mrs. Coyle ..... Miss FRANCES WETHERALL
Mrs. Julian ..... Miss MARY STUART
Bobby Lechmere ..... Mr. OWEN NARES
Owen Wingrave ..... Mr. EVERARD VANDERLIP

Apart from some wearisome discussion, the above playlet is undeniably effective, and is uncanny to a degree. The house of Wingrave has ever been famed for its martial heroes, except in the case of one ancestor, who would not become a soldier, and was so beaten by his enraged father that he died. The bloodthirsty parent met his death soon after, and has ever since acted as the family ghost. History repeats itself, for Owen Wingrave, the present heir to the estates, has been reading Peace literature, and has acquired such an objection to war—not from want of courage, but from humanitarian motives—that he refuses to go up for an army examination. He is disinherited in consequence, and rejected by his sweetheart, herself a soldier's daughter. In a scene of heated recrimination she hints at cowardice, but when she tells him that the saloon in which they stand is the favourite haunt of his savage ancestor, who is prepared to slay again, she realises his intrepidity, withdraws her insinuations, and begs him not to stay. Owen is deaf to her entreaties, and defies the unquiet spirit. There is a sudden darkness and a shriek of anguish, and when lights are brought Owen is found dead.

THURSDAY, JANUARY 19th, AT 8,
AND EVERY SUBSEQUENT EVENING AT 8.30,
CHARLES FROHMAN and ARTHUR CHUDLEIGH
PRESENT

PRESERVING MR. PANMURE.

A Comic Play in Four Acts,
By ARTHUR PINERO.

The Right Hon. Reginald Stulkeley, M.P. ..	..	DAWSON MILWARD
Talbot Woodhouse ..	(*his Private Secretary*) ..	DION BOUCICAULT
St. John Panmure, J.P. ..	.. .. ..	ARTHUR PLAYFAIR
Alfred Hebblethwaite, M.P. ..	.. .. ..	EDMUND MAURICE
Hugh Loring	.. .. ..	RUPERT LUMLEY
Brabner	*Butler and Footman at "The Clewers"*	FREDERICK CULLEY
Kitts		LANCE GEORGE
Grant	(*Servant at Mr. Stulkeley's*) ..	LEWIS FIELDER
Mrs. Panmure ..	.. .. ..	LILIAN BRAITHWAITE
Myrtle	(*her Daughter*) ..	IRIS HAWKINS
Mrs. Hebblethwaite	(*Mrs. Panmure's Aunt*) ..	KATE SERGEANTSON
Dulcie Anstice ..	(*Mrs. Panmure's Sister*) ..	MARGUERITE LESLIE
Miss Stulkeley ..	.. .. ..	ADA FERRAR
Josepha Quarendon	.. .. ..	MARIE LÖHR

The Scene is laid first at "The Clewers," Tollshunt d'Arcy, near Polehampton, and afterwards at Mr. Stulkeley's house in London.

THE CURTAIN WILL BE LOWERED FOR A MOMENT IN THE COURSE OF THE SECOND ACT.

The Costumes worn by Miss Marie Löhr by PAQUIN, Ltd.; Miss Braithwaite's, Miss Sergeantson's and Miss Ada Ferrar's by LUCILE, Ltd.; Miss Marguerite Leslie's by Madame HANDLEY-SEYMOUR.
The Hats worn by Miss Löhr and Miss Leslie by ZYROT ET CIE.

Programme of Music.
Musical Director—HERBERT E. HAINES.

OVERTURE	"Ruy Blas"	*Mendelssohn*
TWO DANCES	"Dance of the Children" / "A Country Fête"	*Haines*
SELECTION	"The Quaker Girl"	*Monckton*
SUITE	"Ballet Russe"	*Luigini*

FIRST MATINEE SATURDAY NEXT, JANUARY 21st, AT 2.30, AND EVERY WEDNESDAY AND SATURDAY FOLLOWING.

Business Manager - - - (for Charles Frohman) - - - JAMES W. MATHEWS
Stage Manager - - - - - - - - - - CLIFFORD BROOKE

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Tw... ...ws, 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. G... ...Telephone GERRARD 3724.

Business Manager - - - **LEONARD LILLIES**

Extract from the Rules made by the Lord ...of the actual and responsible Manager of the Theatre must be printed on every playbill. ...e Theatre at the end of the performance by all exit and entrance doors, which must ... there is a fireproof screen to the proscenium opening it must be lowered at least once ... to ensure its being in proper working order. 4—Smoking is not permitted in the Auditor... ...ssages and staircases must be kept free from chairs or any other obstructions, whether p...

COMEDY THEATRE 19
Sole Lessee.
Mr. Arthur Chudleigh
19/1/1911
STALL
H22
To be retained

Hazell, Watson & Sons, Ltd., London, N. and Bungay, Suffolk.

Messrs. Charles Frohman and Arthur Chudleigh deserve the gratitude of all playgoers for inducing Sir Arthur Pinero to emerge from his temporary retirement, and present the public with such an amusing piece as *Preserving Mr. Panmure*. It is designated "a comic play," a description which is not without a touch of happy vagueness; and certainly the new piece contains plenty of variety. It is at times almost farcical in its business—a child's face is smudged with powder, and a man gets his hand into a vase and cannot at once extract it; but, on the other hand, the comedy rises in parts to the height of merciless satire. No more mordant picture of base cowardice and selfish hypocrisy has been seen on the stage for years than Sir Arthur's sketch of a lascivious sneak in St. John Panmure, M.P. It is repulsive, yet ludicrous; droll, yet vitriolically mordant. How perfect a master of his art the author is appears in the way in which he has built a very diverting piece on a mere incident. Mrs. Panmure is a lady with aspirations and ideals, the leader of a sect of "Fine Souls." She has married a worn-out rake to reform him, and he plays the part of the regenerated reprobate to the top of his bent, even preaching sermonettes after prayers each evening. With characteristic benevolence, Mrs. Panmure has engaged as governess for her little girl, Josepha Quarendon, who has had some hard times, and is "in clover" at "The Clewers." Being very pretty and pleasant, all the men visitors at the house pay her attention. But only the master of it is mean enough to insult her by kissing her against her will.

Josepha, who loves Mrs. Panmure and would do anything to spare her pain, is in a difficulty. Ought she to leave the house? She consults Mrs. Hebblethwaite, the wife of a not-too-faithful middle-aged M.P., pretending that she is doing so on behalf of a girl friend who has written to her; but the pretence is soon exposed, and then Mrs. Hebblethwaite and Dulcie Anstice, the fiancée of a stupid youth named Hugh Loring, who admires Josepha like the rest, demand to know *who* kissed Miss Quarendon. Josepha will not tell, and, in desperation, goes to the library, where Mr. Stukeley, a slightly pompous M.P., is preparing his speech, and begs him and his secretary, Talbot Woodhouse, to take, one or the other of them, the blame of the osculation. They refuse, and she goes out into a snowstorm to martyrise herself by walking up and down in a thin evening dress. Returning, wet through, she is put into a lavatory to change to a man's dressing-gown and slippers. Then she lets out that it was Mr. Panmure who kissed her. Exposure seems inevitable, when the secretary, who, like everyone else, is in love with Josepha, takes on himself the blame of the offence.

In the last act, after more merry incidents, Josepha pairs off with Stukeley, getting a good husband as a consolation for her sufferings. There is a good deal in *Preserving Mr. Panmure* that makes one's laughter rather cynical than joyous; but the witty invention of the piece and its many amusing points secured for it an undeniable success, the audience being demonstrative.

EVERY EVENING AT 8 O'CLOCK.

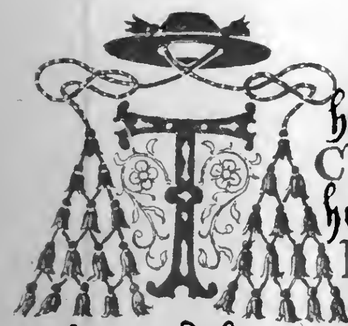
To-night, 25th January, 1911, the 168th Performance.

The longest run under Sir Herbert Tree's 14 years of Management at His Majesty's Theatre.

SHAKESPEARE'S

KING HENRY VIII.

King Henry VIII.		ARTHUR BOURCHIER
Cardinal Wolsey		HERBERT TREE
Cardinal Campeius	(*Legate from the Pope*)	S. A. COOKSON
Cranmer	(*Archbishop of Canterbury*)	CHARLES FULLER
Duke of Norfolk		A. E. GEORGE
Duke of Buckingham		BASIL GILL
Duke of Suffolk		EDWARD O'NEILL
Earl of Surrey		GERALD LAWRENCE
Lord Chamberlain		EDWARD SASS
Capucius		FRANCIS CHAMIER
Lord Abergavenny		CLARENCE DERWENT
Lord Sands		WALTER R. CREIGHTON
Sir Henry Guildford		EDMUND GURNEY
Sir Thomas Lovell		HENRY C. HEWITT
Sir Nicholas Vaux		CHARLES JAMES
Thomas Cromwell	(*Secretary to Cardinal Wolsey*)	REGINALD OWEN
Griffith	(*Usher to Queen Katharine*)	HENRY MORRELL
1st Gentleman		CYRIL SWORDER
2nd Gentleman		CHARLES HOWARD
Garter King at Arms		CLIFFORD HEATHERLEY
Surveyor to the Duke of Buckingham		ACTON BOND
Sergeant-at-Arms		ARTHUR GASKILL
Servant		W. B. ABINGDON
A Crier		EDMUND GOULDING
A Scribe		JAMES SMYTHSON
Jester		ROSS SHORE
Queen Katharine		Miss VIOLET VANBRUGH
Anne Bullen		Miss LAURA COWIE
An Old Lady		Mrs. CHARLES CALVERT
Patience	(*Waiting Maid to Queen Katharine*)	Miss LILA BARCLAY



The banket given by Cardinal Wolsey in honor of hys Matie King Henry VIII hys nobile quene & hys goodlye companie Jay 29 1911.

Lytel dishes from ye syde

Fyshes

Veallz bredded sette in creme

A shepe roasted whole

Small chekens garnyshed wth morcells of pigg & pruannes

Flummery

Divers cates frutes & comfites such as ladyes love

Wynes. renyshe. reid. whyte. sak. clariet. mammsye & spyced beare. also new wyne.

Stage Banquet.

The lighted front of His Majesty's Theatre last Sunday evening induced many a passer-by in the Haymarket to stop and inquire the cause. The reason for the unwonted appearance of what is our National Theatre was that Sir Herbert Tree was entertaining his company to dinner and had asked some other friends to join them. At the top of the marble stairs, by the foyer, stood the "chief" to welcome his friends to the banquet that the menu stated was "given by Cardinal Wolsey, in honour of his Majesty King Henry VIII., his noble Queen, and his good company." From the foyer and balcony the banqueting hall, into which the stage had been transformed, looked a picturesque sight. It was Cardinal Wolsey's Banquet Hall, extended beyond its usual dimensions, glistening with lights reflected on the white tables, the glass, and plate.

Merriment and Good Cheer.

Never did any company sit down to dinner in happier mood than did that last Sunday. Sir Herbert first drank their health from a silver cup, said a few words of welcome in Shakespearean phrases to King Henry the Eighth, grace was sung, and then all was merriment and good cheer. The menu was set out on cards in curious phrases . . . The sweets were described as "Divers cakes frutes and confites such as laydes love." Four men carried in "a shepe roasted whole" on a great trencher; the "wynes" were—"renysher, reid, white, sak, clariet, and spyced beare, also a new wyne." The "new" wine was said champagne—for sparkling wines were not in Wolsey's time, and Sir Herbert had recourse to strategy to excuse his hospitality.

Twinkling Stars.

Sir Herbert sat at the head of one table, Lady Tree at the head of another, Mr. Bourchier another. Nearly 140 sat at the five tables, all the company of the theatre and many friends. The stage had many representatives; Miss Violet Vanbrugh, Miss Julia Neilson, Miss Lily Brayton, Miss Dorothea Baird, Miss Evelyn D'Alroy, Miss Phyllis Terry, and Miss Marie Löhr were the "leading" ladies; Mr. Fred Terry, Mr. Oscar Asche, Mr. Laurence Irving, Mr. Robert Loraine, and Mr. H. B. Irving were the actor-managers; Sir Alma-Tadema, the Duke of Rutland, Sir Alfred Turner, Mr. T. P. O'Connor, Sir Alfred Fripp, the Hon. Mrs. Alfred Lyttelton, Mr. and Mrs. George Cornwallis-West were among the lay guests. When dinner was over some of the guests volunteered to sing. A piano had to be found. The young people wanted to keep it upstairs for a dance, I think. They thought the labour of getting it to the stage would be too great. The others said "No"; so a dozen men carried it to the stage, and at midnight a dozen men carried it down again, and then up half a dozen flights of stairs—a hundred steps in all, perhaps—to the foyer, and there the young people, and the not so young, danced and enjoyed themselves to their hearts' content. When I came out into the wind-swept, deserted Haymarket, it was getting towarde two o'clock, and I thought the stars overhead were more bright and twinkling than usual. It had been a most enjoyable evening with Cardinal Wolsey—wholehearted host!

WITCH CRAFT AT THE COURT.

On the afternoon of January 31st, the play in four acts, adapted from the Norwegian of H. Wiers-Jensen, by John Masefield, entitled

"THE WITCH."

Merete Beyer .....Miss Janet Achurch
Bonte .....Miss Helen Boucher
Anne Pedersdotter .....Miss Lillah McCarthy
Jornnd .....Miss Vera Coburn
David .....Mr. Laurence Hanbay
Herlofs-Marte .....Miss Penelope Wheeler
Martin .....Mr. Arthur Wontner
Absolon ..... Mr. Claude Kind
Mester Jorgan .....Mr. J. H. Brewer
Town Guards .....Mr. W. Hubert / Mr. Stuart Musgrove / Mr. William Farr
Mester Olaus .....Mr. Kenyon Musgrave
Mester Laurentius .....Mr. George Ingleton
Mester Johannes .....Mr. Arthur Whitby
The Bishop .....Mr. Ralph Huiton

Mr. John Maxfield's version of H. Weirs-Jennsen's Norwegian drama was played for the first time in England at the Royalty Theatre, Glasgow, on October 10th last, with Miss Madge McIntosh as Anne Pedersdotter, and Mr. G. W. Anson as Absolon, and Miss Lillah McCarthy presented it at the first of her series of matinées at the Court Theatre, last Tuesday. The period of Weirs-Jensen's play is 1574, and it deals with two peculiarly painful themes. The horrible cruelties to which the people of the sixteenth century were impelled by their belief in witchcraft is one of these subjects; the love of a young wife, married to an elderly husband, for her step-son is the other. The grave and gruesome tragedy works itself out thus:—In the first act we see Anne, the wife of Absolon Beyer, the pastor of a parish near Bergen, awaiting the return of Martin, Absolon's son by his first wife. In the distance noises are heard; the burgomaster and the Town Guards are hunting down Herlofs-Marte, a reputed witch. The poor old woman eventually enters, and begs for refuge, which is given her by Anne. Then Martin arrives, and introduces himself to his stepmother, whom he sees for the first time. They are mutually pleased with each other; and, at the close of the act, the Town Guard arrive and there is a painful scene when the reputed witch is discovered, arrested, and forcibly carried off to execution.

In the second act, it is evident that Anne has fallen in love with Martin, and that she is unhappy with her husband. Absolon comes from assisting at the burning of the witch, and tells Anne that her mother, in the past, had confessed to him her possession of a knowledge of witchcraft, and a power to bring about events by willing that they shall happen. Anne is tempted to try if the power is hereditary, and wishes Martin to come to her. At the third wishing, he arrives and is clasped in his stepmother's arms.

In the next act the guilty passion of the pair has increased; and Anne thinks she will wish her husband dead, and see what will happen. She tries the experiment, which succeeds from natural causes. For, when Anne tells Absolon that he has "chested her out of five years of happiness," and that she wishes he were dead, his heart is broken, and he falls dead in his chair. In the fourth act, his mother accuses Anne of having killed Absolon by witchcraft, and having by the same means won the guilty love of the son. Anne is put to the "ordeal by touch," but as she approaches the coffin and extends her hand, her courage fails her, and she breaks down hysterically and—self-deceived by circumstances—confesses to the crime she believes she has committed.

St. James's Theatre

KING STREET,
ST. JAMES'S S.W.

PRODUCED ON WEDNESDAY EVENING, FEBRUARY 1st, 1911

EVERY EVENING at 8.30

WILL BE ACTED

The Witness for the Defence

A New Play, in Four Acts,

By A. E. W. MASON

Mr. GEORGE ALEXANDER	as	Henry Thresk
Mr. LYSTON LYLE	„	Stephen Ballantyne
Mr. ALFRED BISHOP	„	Harold Hazlewood
Mr. LESLIE FABER	„	Richard Hazlewood
Mr. SYDNEY VALENTINE	„	Robert Pettifer
Mr. E. VIVIAN REYNOLDS	„	Hubbard
Mr. FRANK ARUNDEL	„	a Servant
Mr. G. TREVOR ROLLER	„	Baram Singh
Miss ETHEL IRVING	„	Stella Ballantyne
Miss MARIE LINDEN	„	Mrs. Pettifer

Act I. ... **The Interior of a Tent in Rajputana, India. Evening**
(Two years elapse.)

Act II. ... **At Mr. Hazlewood's, Little Beding, Sussex. Evening**
(During this Act the curtain will be lowered to mark the passage of time to an Afternoon five weeks later.)

Act III. ... **The Same** ... ... **Night**

Act IV. ... **The Same** ... ... **The Next Morning**

It is sometimes very difficult in a case of homicide to decide whether the act is "justifiable" or not, and when a half-crazy and wholly brutal husband approaches his wife with a revolver in his pocket it is hard to say if she is very wrong in "dropping" him with a shot from a rook-rifle

The Witness for the Defence begins in a delightful atmosphere of refined melodrama. We are in a dimly lighted tent in Rajputana, where anything may happen; and there are thrilling suggestions of native seditionists and criminals who stick at nothing in the way of taking human life. The owner of the tent is Stephen Ballantyne, an Indian official, whose nerves have given way under the influence of dread and whisky drinking, and who treats his wife Stella abominably. They are visited by a successful lawyer from England named Stephen Thresk, who had known and loved Stella in the past. He soon realises her miserable position, but of course can do nothing to mend it. He goes off to catch his train; and Stella, who has been made even more wretched by the sight of him, takes her rook rifle, and prepares to commit suicide. Ballantyne re-enters, and Thresk, returning to fetch his pipe, sees Stella, gun in hand, facing her husband.

We learn in the second act that Ballantyne was shot dead on the night of Thresk's visit, that Stella was tried for murder at Bombay, that when she conviction became almost certain she was saved by Thresk giving evidence which threw suspicion of the crime on some seditionists unknown, that she has returned to her native place in Sussex, and that the son of Harold Hazlewood, a big-wig of the neighbourhood, has fallen in love with her. Hazlewood's son-in-law Pettifer, a solicitor, is not convinced of Stella's innocence; and, getting Thresk to come down to Little Beding, puts him through a sharp cross-examination on his evidence at the trial. Thresk finds an answer for everything, but, in the third act, when he and Stella have a meeting at midnight, we learn that he perjured himself at the trial to save her, and she tells him how she shot her husband, half in self-defence and half by accident. Thresk insists on her telling young Dick Hazlewood the truth; but she refuses, as she and he are already secretly married. However, old Hazlewood comes upon the disputants and demands an explanation; and the disclosure cannot be avoided. Dick, however, sticks to his wife and supports her; and Thresk, who loved Stella, but sacrificed his affection for her to his ambition, returns, somewhat grimly, to his practice at the Bar.

Thursday, February 2nd, 1911, and Every Evening at 8, will be produced
A New Play in Four Acts, entitled

THE POPINJAY

By BOYLE LAWRENCE and FREDERICK MOUILLOT.

"I can choose my King Popinjay and play what farce or tragedy I may with him."—CARLYLE.

The play is suggested by, and includes certain incidents from, Daudet's "Rois en Exil"; but in the dramatic development of the story, and in the denouement, is entirely original.

King Christian II. (The Popinjay)	Mr. FRED TERRY
Prince Zara (his Son)	Master ERIC RAE
General the Duke von Rosen	Mr. J. CARTER-EDWARDS
Count Herbert von Rosen	Mr. MALCOLM CHERRY
Elysée Meraut	Mr. ALFRED KENDRICK
Lebeau	Mr. H. HUMBERSTON WRIGHT
Boscovitch	Mr. J. L. DALE
The Marquis of Hezeta	Mr. PHILIP MERIVALE
Tom Lewis	Mr. FREDERICK GROVES
Sauvadon	Mr. HORACE HODGES
Office Boy	Mr. R. EASTEN PICKERING
Major Domo	Mr. LESLIE GORDON
1st Servant	Mr. JOHN BEAMISH
2nd Servant	Mr. HAROLD ANSTRUTHER
Sephora Lewis	Miss MIRIAM LEWES
Colette, Countess von Rosen	Miss MOLLY TERRAINE
Queen Frederique	Miss JULIA NEILSON

Misses MANNING, VAUDERZEE, BRODIE, DUBOIS, ADAMSON, CAWDERY, MASON; Messrs. RHADEN, BARRIE, FISHER, MCMASTER, SYLVAINE, MONRO.

The Song in the Second Act sung by Mr. MAURICE ELVEY.

Synopsis of Scenery.

ACT I. ... ... The Royal Residence—The Drawing Room.
ACT II., Scene 1 (Three months later) ... ... Tom Lewis's Office
Scene 2 (The next morning) ... ... The Drawing Room
ACT III. (The next day) ... The Royal Residence—The King's Study
ACT IV., Scene 1 (A few hours later) ... ... Tom Lewis's Office
Scene 2 (The next day) ... ... The Throne Room

PERIOD—THE PRESENT. *An Interval of Ten Minutes between each Act.* PLACE—PARIS.

Furniture by Messrs. Waring & Gillow, Gill & Reigate, and Miss Spring; arranged by Osborne, Hanover Square.
The Ladies' Dresses specially designed and executed by Messrs. Reville & Rossiter, of Hanover Square, W.
Costumes by L. & H. Nathan. Scenery by R. C. McCleery. Wigs by Clarkson.

The Play produced under the Direction of Mr. FRED TERRY.
The Music for this Production specially written and Composed by Mr. SYDNEY FFOULKES.

Programme of Music.

Overture	"The Popinjay"	*S. Ffoulkes*
	AFTER ACT I.	
Selection	"Carmen"	*Bizet*
	AFTER ACT II.	
Entr'acte	"La Voix des Cloches"	*Luigini*
Scherzo		*Mendelssohn*
	AFTER ACT III.	
Andante and Rondo Capriccioso		*Mendelssohn*

The Song and March, specially written for this play by Sydney Ffoulkes, are published by Joseph Williams & Co., 32, Gt. Portland St., W.

Musical Director ... Mr. SYDNEY FFOULKES.

PRICES OF ADMISSION—Private Boxes, £1 11s. 6d. and £3 3s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 6s.
Family Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Box Office open Daily from 10 to 10. Telephone No. 2473 Gerrard.

Stage Manager	Mr. JOHN R. TURNBULL		
Assistant Stage Manager	Mr. GOODWIN NOCK	Advertisement Manager	Mr. ALFRED W. POPE
General Manager	Mr. ARTHUR GARRETT		

MATINEE EVERY WEDNESDAY and SATURDAY at 2.30.

NEW
THEATRE,
St. Martin's Lane.

EVENING
Thursday Feb. 2
1911

Orch. Stall, 10/6

No H 149
Left [To be retained.

"The Popinjay" was originally produced at the Theatre Royal, Newcastle, on October 24, 1907, by Mr. Fred Terry and Miss Julia Neilson. It has, therefore, taken a rather long time to reach the Metropolis, but judging by the warmth of its reception at the New Theatre, on Thursday night, it has come to stay. According to an intimation printed on the programme the play is suggested by and includee certain incidents from Dandit's novel, "Rois en Exil," but in the dramatic development of the story and in the denouement is entirely original. Christian II. is driven from his kingdom by a revolution of his subjects, but he does not feel his exile very keenly, and is quite ready to accept substantial consolation in the shape of £8,000,000, which his late subjects offer him, on condition that he will resign all claims on the throne of Carpathia for himself and his heirs for ever. When the curtain rises we find that the king and queen and their little son, Prince Zara, are living as exiles in an hotel in Paris. They are under the impression that it is their own private fortune that is keeping up their show of some regal state, but as a matter of fact the money is being secretly provided by their faithful friend, General the Duke von Rosen. The King cares only for the gay life which Paris offers him, and in order to gratify his extravagant tastes and his reckless gambling, he borrows money of a shady firm, of which the principals are Tom Lewis, an Englishman, his wife, Sephora, and her uncle, Sauvadon, an elderly Jew. In league with them is Lebeau, the King's crafty valet. Queen Frederique is anxious that the King shall again resume his royal position in Carpathia, but her plans are thwarted by her dissolute husband, who prefers freedom to all the glories of a palace. He allows himself to become the dupe of the money-lenders, and they become possessed of the jewels that adorn the crown, clever imitation stones being substituted for them by the Jew, Sauvadon. The amorous monarch also falls a victim to the charms of Sephora, and he actually bestows upon her the title of countess, much to the disgust and indignation of the Queen. Matters reach a climax when she discovers that the King has disposed of the crown jewels, and that he is about to sign a document forfeiting all claims to the throne as regards both himself and his heirs for ever. The Queen herself drawe up another paper in which the King declares that he will abdicate in favour of his son; and when she insists that he shall sign this document and destroy the other one he flatly refuses. His wife, however, is now a desperate woman, and she declares that she will sacrifice his life and that of their son unless he obeys her. The King is forced to submit, and in the final scene the prince is proclaimed King, while the deposed monarch has to submit to the insults of the mercenary gang, who having made him their tool, now despise him.

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER: CHARLES FROHMAN

FOR A LIMITED NUMBER OF PERFORMANCES ONLY.

February 6.

Each Evening at 8.30,

CHARLES FROHMAN

PRESENTS

GRACE,

A Play, in Four Acts,

By W. SOMERSET, MAUGHAM.

Claude Insole	Mr. DENNIS EADIE
Rev. Archibald Insole...	Mr. ATHOL STEWART
Henry Cobbet	Mr. ARTHUR WONTNER
Gann	Mr. EDMUND GWENN
Moore	Mr. HORTON COOPER
Grace Insole	Miss IRENE VANBRUGH
Mrs. Insole	LADY TREE
Miss Vernon of Foley	Miss LILLAH McCARTHY
Miss Hall	Miss MARY BARTON
Edith Lewis	Miss NINA SEVENING
Margaret Gann	Miss EVANGELINE HILLIARD

The action of the Play takes place at Kenyon-Fulton, Claude Insole's place in Somersetshire.

Acts I., II. and IV.	The Drawing Room.
Act III.	The Dining Room.

12 18

UNDER THE MANAGEMENT OF MR. ARTHUR HARDY.

TO-NIGHT AT 8.30,

THE SPECKLED BAND:

An Adventure of Sherlock Holmes.

By ARTHUR CONAN DOYLE.

Dr. Grimesby Rylott	A retired Anglo-Indian Surgeon, owner of Stoke Place	Mr. LYN HARDING
Enid Stonor	(Dr. Rylott's Step-daughter)	Miss CHRISTINE SILVER
Mrs. Staunton	(Housekeeper to Dr. Rylott)	Miss GRACE EDWIN
Rodgers	(Butler to Dr. Rylott)	Mr. A. S. HOMEWOOD
Ali, an Indian	(Valet to Dr. Rylott)	Mr. GERALD ROGERS
Mr. Scott Wilson	(Engaged to Enid's Sister)	Mr. ALFRED BEAUMONT
Mr. Armitage	(the Village Grocer)	Mr. E. H. BROOKE
Mr. Longbrace	(the Coroner)	Mr. WALTER RINGHAM
Mr. Brewer	(Foreman of the Jury)	Mr. FRANK RIDLEY
Inspector Downing		Mr. GEOFFREY HILL
Coroner's Officer		Mr. GEORGE LAUNDY
Mr. Holt Loaming	Clients of Mr. Sherlock Holmes	Mr. A. G. CRAIG
Mr. James B. Montague		Mr. ALFRED BEAUMONT
Mr. Milverton		Mr. FRANK RIDLEY
Billy	(Page to Mr. Sherlock Holmes)	Master CECIL F. LOWRIE
Dr. Watson		Mr. CLAUDE KING
Mr. Sherlock Holmes		Mr. O. P. HEGGIE

JURORS: Messrs. E. CRESFAN, C. V. WALLACE, E. CHRISTOPHER, J. HUGHES, C. L. BROCKNER, E. BARTON, C. M. ROBERTS, H. FORD, C. LAUNDY, W. BRUCE, F. BINNINGTON, V. LUSK.

Act I. ... ... The Hall of Stoke Place, Stoke Moran
(Two Years are supposed to elapse.)

Act II. ... Scene 1 ... ... Dr. Rylott's Study, Stoke Place
(Interval of Two Minutes.)

Scene 2 ... ... Mr. Sherlock Holmes' Rooms, Upper Baker Street, London

Act III. ... Scene 1 ... ... The Hall of Stoke Place
(Interval of Four Minutes.)

Scene 2. ... ...Enid's Bedroom, Stoke Place

Scenery by F. L. SCHMITZ. Wigs by CLARKSON. Miss Silver's Dresses by Mrs. CALEB PORTER.

PROGRAMME OF MUSIC.

Musical Director—BRIGATA BUCALOSSI.

OVERTURE	"Egmont"	... *Beethoven*
1ST ENTR'ACTE	"The Speckled Band" (An Indian Melody in G Minor.)	... *Brigata Bucalossi*
2ND ENTR'ACTE	"Pagliacci"	*Leoncavello*

General Manager ... ... Mr. FRED PEMBERTON.
Stage Manager ... Mr. W. W. KEENE. | Assistant Stage Manager ... Mr. OSWALD STRONG.

MATINEE EVERY SATURDAY AT 2.30.

STRAND THEATRE

6/2/1911

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STALL

No. **B 1**

To be retained

19

TO-NIGHT, WEDNESDAY, FEBRUARY 8TH, 1911, AT 7.30

(Subsequent Evenings at 8),

HERBERT TRENCH

PRESENTS

ALL THAT MATTERS

A New and Original Comedy of English Life, in Four Acts,

By CHARLES McEVOY.

Olive Kimber	Miss PHYLLIS NEILSON-TERRY
Mrs. Kimber	Miss HELEN HAYE
Rachel Strong	Miss CARLOTTA ADDISON
Mrs. Mason	Miss CLARE GREET
Phœbe Mason	Miss GLADYS HARVEY
Miss Fenner	Miss SYDNEY FAIRBROTHER
Miss Banks	Miss ENID ROSE
Mrs. Boyd	Miss AGNES THOMAS
Maud	Miss MABEL ADAIR
Allan Hyde	Mr. NORMAN TREVOR
Stanley Kimber	Mr. CHARLES V. FRANCE
Henry Pacy	Mr. E. LYALL SWETE
James Gill	Mr. E. A. WARBURTON
Isaac Strong	Mr. J. FISHER WHITE
Kenneth Mason	Mr. CHARLES MAUDE
Mr. Tisdale	Mr. H. R. HIGNETT
Mr. Twidle	Mr. NORMAN PAGE

HAYMARKET

Manager
HARRISON
TRENCH

Wednesday
Evening
Feb. 8

Orchestra Stl 10/6

No **K 21**

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

Act I. ...	Scene 1.	The Hyde Manor, Coombe Bay, Dorset.	(*Afternoon*)
	Scene 2.	A Sheepfold on Woolstone Downs ...	(*An hour later*)
Act II.		Drawing Room at Kimber's Farm, near Woolstone	(*Two days later*)
Act III.		The Same	(*Two weeks later*)
Act IV. ...	Scene 1.	A Cave near Woolstone	(*An hour later*)
	Scene 2.	The Downs ...	(*Before daybreak the following day*)

The Musical Preludes and Interludes have been specially written for the Play by NORMAN O'NEILL.

Scenery designed by F. CAYLEY ROBINSON, A.W.R.S. and JOSEPH HARKER, and painted by JOSEPH HARKER.

Miss Terry's Dresses by DEBENHAM & FREEBODY. Furniture by SPILLMAN.

MUSICAL DIRECTOR ... NORMAN O'NEILL | STAGE MANAGER ... CHARLES LA TROBE

PROGRAMME OF MUSIC.

After Act I.	(*a*) Prelude and Gavotte from "Les petits riens" ...	... *Mozart*
	(*b*) "English Dance"	*Cyril Scott*
After Act II.	(*a*) "Berceuse"	*Jahnfelt*
	(*b*) "Dance"	... *Grieg*
	(*c*) "Souvenir"	*Holbrooke*
After Act III.	(*a*) "En Bateau"	*Debussy*
	(*b*) "Prelude"	*Rachmaninoff*

MATINEES WEDNESDAYS AND SATURDAYS AT 2.

(First Matinee Saturday, February 11th.)

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Box Office (Mr. W. H. LEVERTON) is open daily from 10 to 10.

Private Boxes, £3 3s. and £4 4s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Balcony, 5s.; Upper Circle (reserved), 2s. 6d.; Pit, 2s. 6d.; Gallery, 1s.

Telephone—GERRARD 3344.

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Lessee and Manager .. .. .. FREDERICK HARRISON

Director .. HERBERT TRENCH

BUSINESS MANAGER ... ... HORACE WATSON

Mr. Charles McEvoy, the author of "All That Matters," is, we believe, country born and bred, and lives at Aldbourne, in Wiltshire. His first play, "David Ballard," was produced by the Stage Society at the Imperial Theatre in 1907; and since that date he has written "His Helpmate," "Gentlemen of the Road," and "Lucifer"—all of which were presented at the Midland Theatre, Manchester—and "When the Devil was Ill," which was done at Carlisle in 1908. His latest piece is racy of the soil, and reminds us of one of Mr. Hardy's novels.

There are so many things than charm and delight us in Mr. McEvoy's work that it is difficult to be impartial in criticising its defects. Its characterisation is admirable. Every personage has individuality; and the hero and heroine, instead of being commonplace perfections, have just the dash of unreason which is an attribute of the modern young man and young woman. Thus, though their outbursts are sometimes bewildering, the individuals themselves are full of interest. Then there is the well-to-do country "cad," with his veneer of clammy courtesy, and the brutal and avaricious farmer, his half-sharp, half-silly wife, and an ancient shepherd, whose rustic prose is only too natural, and a vicar's wife artificially agreeable and overflowing with pinchbeck politeness. Some of the dialogue is really of good literary quality; and the story, when we get to it, is interesting. The first act is occupied entirely with exposition. We learn that there are three "notables" in the district of Combe Bay, on the Dorset Downs. One, Allan Hyde, is the descendant of a once rich and powerful family; another, Henry Pacy, is "worth ten thousand a year;" and a third, Stanley Kimber, is a grasping, half-educated farmer, with a daughter of the passionately revolted type, very pretty, with plenty of ideas, and a will of her own. She is in love with Allan Hyde; but, as he is as sensitive and explosive as she, they quarrel easily. When Allan tells her that he has been letting his farm go to the dogs because his chief interest has been love for her, she says she has "done him harm," and urges him to accomplish something of his own desire and initiative. He misunderstands her, and shows his jealousy of Pacy, whom he despises; and they quarrel.

Allan is thinking of selling his lease, and Pacy and Kimber both want to get it. But Pacy wants to marry Olive; and he proposes to Kimber a compromise. If the farmer will encourage his—Pacy's—suit, the latter will give the lease of Allan's farm to Olive as her marriage settlement, so that her father will possess it to all intents and purposes. An accident assists Pacy's design. Some Cockney tourists who have halted at Allan's house have, as a joke, written to Pacy, suggesting that he shall marry Olive; and this note, signed "A Well-wisher," appears to have come from Allan. Olive is furiously indignant, and decides to accept Pacy.

But her father's consent depends on the business arrangement "coming off," and on Allan deciding to sell. Understanding this, he comes to see the girl, who is proudly obstinate, and adheres to her resolve. So, after a bitter scene, they part at enmity.

Of course, matters must not end like this, so Allan, Olive, and the tourists get caught by the tide in a cave on the seashore. The tourists, in dread of death, confess their sins, including the writing of the anonymous letter, and, as that epistle was the strongest reason why Olive would not "make it up" with Allan, he and she easily come to an understanding, and are saved, both from drowning and from wasted affections.



Acting Manager Mr. A. ALDIN.

8

"BY GEORGE!"

CORONATION REVUE, in 3 Scenes,

11 February

By GEORGE GROSSMITH, Junr.

Lyrics by C. H. BOVILL. Music Composed and Arranged by CUTHBERT CLARKE.

Produced by FRED FARREN and SPENCER BARRY.

The Costumes supervised by C. WILHELM.

Dresses by Miss HASTINGS, MORRIS ANGEL & CO., and Modern Dresses by Mme RAYMOND.

Miss Legarde's Dresses by Mme. HARJOUR.

Machinist, W. SHELDON. Properties by P. GRIEVESON. Electrician, C. WINTER.

Wigs by CLARKSON.

J. H. **McARDLE** AS The Yankee Tar—Himself —Angelson—Richard III.	MILLIE **LEGARDE** AS A Lady Golfer—Marie Lühr —Lady Ptarmigan— Constance Drever— A Peeress.	LIONEL **MACKINDER** AS The Aviator—Secretary of State—A. Seeker— Dr. Tinkle— Inconstant George.

"Put on your Ta-ta." "I'll Lend You Anything." "Good Mornin' Judge." *Published by Francis, Day & Hunter.*	*"When good King George is crowned." Published by Francis, Day & Hunter. "The Grizzly Bear." Published by The Ted Snyder Co.*

FRANCES **KAPSTOWNE** AS The Inspectress—Erin— A Jeune Fille— Harem-Scarem.	CLARENCE **BLAKISTON** AS The Old Passenger (Compère).	UNITY **MORE** AS The Candy Girl— The Quaker Girl (Commère).

Scene 1.—The Aero Station, Charing Cross. Scene 2.—Stage Door of "The Odoleum." Scene 3.—A Theatrical Costumier.

By BRUCE SMITH.

12 24

WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietor — Sir Charles Wyndham
Sole Lessee ... ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

EVERY EVENING AT 8.15,

"MR. JARVIS"

A Play in Four Acts, by LEON M. LION and MALCOLM CHERRY.
(Adapted from Beth Ellis's Novel, "Madam, will you walk"?)

Charles Lebrun	Mr. GERALD du MAURIER
Henry St. John, Viscount Bolinbroke	Mr. H. V. ESMOND
Lord Peter Wildmore	Mr. H. MARSH ALLEN
Lord Godolphin	Mr. LEON QUARTERMAINE
Sir Lionel Pilkerton	Mr. RONALD SQUIRE
Captain Drummond	Mr. DANIEL McCARTHY
The Duke D'Anmount	Mr. MERVYN RENTOUL
Sir George Holt	Mr. LAWRENCE LEYTON
Mr. Stanmore	Mr. ERNEST GRAHAM
Andrew Willis	Mr. JULES SHAW
Jonathan Fielding...	Mr. ARTHUR WILLOUGHBY
Joseph	Mr. GUY CARY
Servant to Lady Margaret	Mr. TALBOT HOMEWOOD
Lady Margaret Beauchamp	Miss AMY BRANDON THOMAS
Lady Betty Acton	Miss DOROTHY BELL
Lady Anne Fairfax	Miss DOROTHY WALKER
Mistress Cochrane	Miss MARY RORKE
Mistress Stanmore	Miss MARY LESLIE
Mistress Fielding	Miss FLORENCE HARWOOD
Sarah Duchess of Marlborough	Miss HENRIETTA WATSON

Two Soldiers, Attaché, Fiddler, Porter, Postboy, Pedlar, Ostler, Clergyman, Valet, Priest, Two Maids, Lady Traveller.

PERIOD 1712.

Act I.	...Fielding's at Rochester. (Three days elapse)
Act II.	... Lady Margaret Beauchamp's House in London. (Two weeks elapse)
Act III.	... The Same. (Four hours elapse)
Act IV.	... Captain Drummond's Rooms in Bishopsgate

THE PLAY PRODUCED BY GERALD DU MAURIER.

Scenery by J. A. FRASER and W. H. DAVIES.
Furniture designed by PERCY MACQUOID, R.I., and executed by J. A. FRASER.
Costumes designed by PERCY MACQUOID, and executed by B. J. SIMMONS & Co., King Street, Covent Garden. Wigs by CLARKSON.
Floral Decorations throughout the Theatre by the CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket, S.W.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.
(First Matinee Wednesday, 22nd February.)

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1.	PRELUDE TO THE PLAY		*Ernest Bucalossi*
2.	*a.* SUITE ... ... "Le Roi S'Amuse"		*Délibes*
	b AIR DE BALLET ... ..."Pierrette"..		*Chaminade*
3.	*a.* HIGHLAND MEMORIES		*Hamish McCunn*
	b. MENUET VIF		*Louis Ganne*
4.	*a.* INTERMEZZO ... ..."Coquette"... ...		*Herbert Haines*
	b. VALSE ... ..."Eternity"		*Bernard Phelps*

The Song sung in ... ERNEST BUCALOSSI.

Musical Director ... ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, ... and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. U... Rows, 5s.; Other Rows, 4s.

BOX OFFICE (W. AYSOM) OPEN 1 ... Telephone No. 4028 GERRARD.
Doors open at 7.45. ...ence at 8.15. Matinees 2.30.
Business Manager ... ... J. HERBERT JAY

WYNDHAM'S THEATRE

16/2/1911

Orch. Stall

H 160

To be retained

Beth Ellis's novel was published in 1906, and deals with that very interesting period, the beginning of the eighteenth century, when the Duke of Marlborough, and his strong-minded Duchess, were just coming into note; when Queen Anne maintained her rule, in spite of the fact that a large number of her nobility were strongly, if secretly, in favour of the return of the Stuarts. A period so full of intrigue is obviously well-suited to the requirements of the novelist and the playwright.

The difficulty is to find a hero amongst the rascals of the reign; and the novelist and the adaptors have had to invent one.

Charles Lebrun is an illegitimate son of the "Merry Monarch," and possesses so strongly the Stuart cast of countenance that he exactly resembles the Old Pretender, who, when the action opens, is said to have landed at Dover. Lebrun is existing precariously as a wandering fiddler, and is reduced to such straits that we find him, at an inn at Rochester, hiding himself so as to be able to purloin the remains of a supper which some opulent guests have left behind them. The party has included the unprincipled, though brilliant, Bolingbroke, Sarah Duchess of Marlborough—who is out of favour with the Queen, and wants to re-instate herself by proving to Anne that St. John and his party are traitors—and Captain Drummond, who is true to Anne's interests. It is he who suggests that Lebrun shall be presented as James II to a family with strong Stuart sympathies; and eventually Charles II's bastard is billeted on Mistress Cochrane, an ardent Jacobite, and the chaperone of Lady Margaret Beauchamp, a handsome young heiress. In this position Lebrun is paid to extract from Bolingbroke and other waverers written promises of support of "Mr. Jarvis," as the Old Pretender was cryptically called by his friends.

It is obvious to the youngest playgoer that Lebrun will fall in love with Lady Margaret; and so, indeed, he does; but he also carries out the proposed plan, and gets from Bolingbroke and his friends compromising documents enough to hang them if necessary. Of course, when Lady Margaret finds out that the man she loves is a treacherous spy, she is revolted and disgusted.

However, she loves him all the same; and, in the last act, comes to his lodgings to save him from Bolingbroke and the mob. Lebrun harangues the latter from a window, and is seriously wounded by a shot; so Lady Margaret relents, and there only remains the difficulty of the documents. This is got over by Drummond burning them when he receives them from Lebrun; and so all ends happily, with the union of the lovers and the escape of Bolingbroke and his friends from exposure.

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ROYAL COURT THEATRE.

Proprietor ... ... Mr. J. H. LEIGH.
Under the Management of Messrs. J. H. LEIGH and R. T. E. NEEVES.

TUESDAY, THURSDAY & FRIDAY, Feb. 21st, 23rd & 24th

At 2.30

THE TRAGEDY OF NAN.

In THREE ACTS,

By JOHN MASEFIELD.

Characters.

Jenny Pargetter	MARY JERROLD
Mrs. Pargetter	HELEN BOUCHER
William Pargetter	HORACE HODGES
Nan Hardwick	LILLAH McCARTHY
Dick Gurvil	CLAUDE KING
Artie Pearce	ARTHUR CURTIS
Gaffer Pearce	H. R. HIGNETT
Tommy Harker	STUART MUSGROVE
Ellen	ETHEL EVANS
Susan	VERA COBURN
Rev. Mr. Drew	KENYON MUSGRAVE
Captain Dixon	GEORGE INGLETON
The Constable	CHRISMAS GROSE

A Kitchen in the house of a small tenant farmer at Broad Oak, on Severn, 1810.

The Play produced by GRANVILLE BARKER.

ROCOCO.

A Farce in ONE ACT,

By GRANVILLE BARKER.

Rev. Simon Underwood	ARTHUR WHITBY
Mrs. Underwood	KATE BISHOP
Miss Underwood	AGNES THOMAS
Mortimer Uglow	NORMAN PAGE
Reginald Uglow	MONTAGU LOVE
Mrs. Reginald Uglow	GILLIAN SCAIFE

The Drawing Room in the Vicarage.

STRENUOUS FARCE.

NEW ONE-ACT PLAY BY MR. G. BARKER.

At the Court Theatre yesterday Miss Lillah McCarthy revived for a few special matinées Mr. John Masefield's powerfully passionate and gloomy play "Nan," which was followed by the production for the first time of a new one-act play in lighter vein by Mr. Granville Barker, called "Rococo."

In this strenuous little farce Mr. Barker let his humour run riot. The curtain went up on a free fight at a vicarage, in which the reverend host, lying on his back on the floor, with a fourteen-stone nephew on top of him, was getting the worst of the fray. As far as numbers went the combatants were equal—the vicar, his wife, and his sister on one side; the Uglows, father, son, and daughter-in-law, on the other.

The Rev. Simon Underwood, it was true, had only two women to help him to fight for the rococo vase bequeathed by his wife's brother, but his hard-faced sister, with a harder hand and a thimble on one finger, was as good as any two of the men. What the Rev. Mr. Underwood called the Christian and commercial spirit eventually brought peace. A discussion as to which branch of the family was to get the vase, given by the German Emperor to the now deceased councillor when he headed a deputation from the local chamber of commerce to Potsdam, took the place of blows. Acrimonious and offensive personal remarks were substituted for kicks.

The maiden sister with the hard fist and a thimble had, however, little care for diplomacy. An upper-cut delivered at random was her argument. She tried one at a most unexpected moment on the head of the opposite branch of the family, the mêlée began again, and in the midst of the uproar over went the table, carrying the coveted vase to its doom.

The farce is full of humour and delighted the audience. Even the six people on the stage were so amused that they could hardly restrain their laughter. J. W.

Prince of Wales' Theatre.

Lessee - FRANK CURZON

Under the Management of FRANK CURZON

Mr. CHARLES HAWTREY'S Production

The Management request the honour of your presence

On Monday, February 20th, at 8.10

to witness the first performance of

"A NEAR THING"

A Play in One Act by

CHARLES H. DICKINSON.

Tommy Carr (*Of the Stock Exchange*) - Mr. GERALD AMES
Otto Lowenstein (*A Company Promoter*) Mr. HUBERT DRUCE
Sergeant Davis (*Of the Police*) - Mr. CHAS. B. VAUGHAN
Nell Cathcart - - - - - Miss MONA HARRISON

Scene:—Tommy Carr's Flat on the Second Floor in Bond Street.

Followed by

Mr. CHARLES HAWTREY'S Production

(By arrangement with CHARLES FROHMAN)

"INCONSTANT GEORGE"

The first night critic has had many experiences of burglars of the gentler sex, both amateur and professional, on the lesser and legitimate stages, and of late years the number of interesting crackswomen to be met with behind the footlights makes him pause to think whether the morality of the modern burglar play is any higher than that of "Jack Sheppard," which was, for many years, banned. Nell Cathcart, the heroine of Mr. Charles H. Dickinson's curtain-raiser, produced at the Prince of Wales', must have seen some of the productions to which we have alluded. But there is no question of morality in her case. As a girl of impulse, possessed of spirit and a love of adventure, she makes a bet that she will bargle the jeweller's next door. She makes her appearance in boy's clothes in the Bond-street flat of Tommy Carr, who, threatened with ruin on the Stock Exchange, is just about to shoot himself. Of course the suicide is averted. Tommy is sorely troubled in his mind because he is unable to deliver the 5,000 Golden Lucks he has sold, in consequence of a "corner" in those shares, engineered by Otto Löwenstein. (Why do unscrupulous financiers on the stage almost invariably bear foreign names?) Löwenstein, it appears, is in love with Tommy's sister, and declines to let him have the necessary shares unless he (Tommy) induces his sister to become Mrs. Löwenstein. Tom finds a sympathetic listener in Nell Cathcart—who gets into the teagown of his sister—and she sees a way out. Her father, Lord Cathcart, was also a victim of the treacherous Otto, through whose knavery he had committed suicide. Why Otto's forgeries had not been exposed in the Central Criminal Court is not explained; Nell has the incriminating papers; and these she eventually hands over to Otto—to whom she has 'phoned—in exchange for the shares wanted by Tom. Of course Tom is eternally grateful to the little girl who has saved him, and there is the sure prospect of a wedding as the curtain falls.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

BY ARRANGEMENT WITH

CHARLES FROHMAN

TO-NIGHT (TUESDAY), FEBRUARY 21st, AT 8 O'CLOCK,

Mr. LEWIS WALLER

WILL PRODUCE

BARDELYS THE MAGNIFICENT

A Romantic Comedy in Four Acts,

BY

HENRY HAMILTON and RAFAEL SABATINI.

Louis XIII. (*King of France and Navarre*) ..	Mr. ASHTON PEARSE
Marcel de St. Pol, Marquis de Bardelys ..	Mr. LEWIS WALLER
Phillipe, Comte de Castelroux	Mr. WILLIAM HAVILAND
Vicomte de Lavedan	Mr. STANLEY W. ASHWORTH
Regnier de Suffren (*Keeper of the Seals of the Parliament of Toulouse*)	Mr. FRANK WOOLFE
Laurent, Chevalier de St. Armand	Mr. REGINALD DANE
Réné de Lesperon, Hector de Marsac	Mr. W. CRONIN WILSON
Eugene de La Fosse	Mr. CECIL CAMERON
Léon de Mironsac .. (*Friends of Bardelys*)	Mr. LESLIE REA
Captain Cazalet ..	Mr. LEWIS BROUGHTON
De Mortemar ..	Mr. DION TITHERADGE
De Calonne (*Captain of Royalist Dragoons*) ..	Mr. A. CATON WOODVILLE
Pierre Rodenard (*Known as Ganymede, Body-servant to Bardelys*)	Mr. ALEC F. THOMPSON
Anatole (*Servant to de Lavedan*)	Mr. S. J. WARMINGTON
St. Yves	Mr. FREDERIC MORENA
Usher	Mr. ERNEST BAXENDELL
Soldier	Mr. STANLEY LOGAN
Isabeau, Vicomtesse de Lavedan	Miss LOTTIE VENNE
Roxalanne de Lavedan	Miss MADGE TITHERADGE
Andrée de Marsac	Miss DOROTHY DIX
Paquotte (*Roxalanne's Maid*)	Miss GABRIELLE DE WILDEN

SYNOPSIS OF SCENES.

Act I.	.. ..	Hotel de Bardelys, Paris
Act II.	Scene 1	A Barn at Lautrec
	Scene 2	Roxalanne's Boudoir at Lavedan
Act III.	.. ..	Loggia of the Chateau of Lavedan
Act IV.	Scene 1	The Prison, Toulouse
	Scene 2	The Court House, Toulouse

The Scenery painted by R. C. McCLEERY.

Mr. Lewis Waller has been assisted in the production by Mr. Herbert Jarman

Costumes designed by TOM HESLEWOOD.

Incidental Music by LEONARD CHALK. Roxalanne's Song by CECIL CAMERON.

Ladies' Dresses executed by Mdme. NETTLESHIP. Wigs by CLARKSON.

The Novel "Bardelys the Magnificent," from which this play is adapted, can be obtained from the Attendants in the theatre, price One Shilling.

Programme of Music.

Orchestra under the Direction of EDWARD JONES.

Before Act I. ...	PRELUDE ... "Bardelys the Magnificent" ...	...	*L. Chalk*
,, ,, II. ...	MINUET AND GAVOTTE	...	*Lulli*
,, ,, III. ...	SUITE DE BALLET "Sylvia" ...	...	*Delibes*
,, ,, IV. ...	GAVOTTE	...	*Rameau*
...	MORCEAU ... "Les Noces d'Or" ...	...	*Gregh*

General Manager	For Mr. LEWIS WALLER: Mr. VICTOR LEWIS
Business Manager	Mr. H. C. HOOPER
Stage Manager ...	Mr. EDMUND WALLER
Assistant Stage Manager ...	Mr. LEWIS BROUGHTON

FIRST MATINEE SATURDAY NEXT AT 2.

BOX OFFICE (Mr. CLARE) open 10 to 10. Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone: 8722 GERRARD.

Charles Frohman's General Manager .. .. .. W. LESTOCQ

Business Manager ... ... OSCAR BARRETT, Junr.

The charm of the heroes of the Louis Treize period is in their exuberance. They seem to bubble over with life and energy; and we are ready to forgive any faults they may have in admiration of their unlimited activity. There are few actors on the English stage who realise this ideal more exactly than does Mr. Lewis Waller; and his choice of Messrs. Henry Hamilton and Rafael Sabatini's play, "Bardelys the Magnificent" for the opening of his season at the Globe on Tuesday was a wise one. The play is full of romantic adventure and vivid action and incident; the "period" is extremely picturesque; the dialogue is bold and simple; and the result is a London success which might easily have been predicted after the production of the piece at the Theatre Royal, Birmingham, on August 29 last year.

The cleverness of the authors is shown in the way in which they have used the well-worn "pivot" of mistaken identity in quite a fresh and novel way. We have often seen on the comic stage the personage, who, having taken on himself the personality of another, and having, for some time, profited by the mistake, suffers in the end for his deception. But in "Bardelys the Magnificent" the idea is used most seriously, most dramatically, and most effectively; and the "strong scene" of the piece depends entirely on the hero's difficulty in proving who he really is. There are no entirely novel situations; the talent of the dramatist is shown in the way in which he re-utilises the old ones.

The hero in this case is Marcel de St. Pol, the Marquis of Bardelys, whom we find entertaining his friends in the first act. The guests are "chaffing" the Comte de Castleroux for his failure to woo and win the fair Roxalanne de Lavedan, daughter of the Vicomte de Lavedan. Irritated by the ridicule of his friends, Castleroux bets Bardelys the amount of his fortune that he will not succeed where he—Castleroux—has failed, and Bardelys, after some hesitation, makes the wager.

He starts off on his enterprise, and, on his way, finds an Orleanist, René de Lesperon, who is lying mortally wounded—an Orleanist rising is taking place—and who gives Bardelys a locket to be taken to the dying man's fiancée, Andrée de Marsac. Some soldiers arrive to arrest Lesperon, for whom Bardelys is mistaken, and has to make his escape wounded. Seeking refuge, he climbs to the chamber of Roxalanne, and falls in love with her at first sight.

Finding that the spiteful Castleroux has poisoned Roxalanne's mind against him, Bardelys conceals his identity while he is being nursed back to strength by the Vicomte and his family, whose guest he remains for ten days, in which period Roxalanne grows to love the stranger. Castleroux comes on the scene to arrest the supposed de Lesperon as an Orleanist, and Andrée de Marsac appears and has a passage of arms with Roxalanne, who, burning with jealousy, betrays her lover into the hands of Castleroux, who basely pretends to believe that Bardelys is really de Lesperon, and arrests him accordingly.

The last act is very dramatic and effective. Bardelys is in prison at Toulouse; and Roxalanne, who has now discovered his identity and Andrée's error, pleads with Castleroux to spare her lover. The Comte, however, is remorseless; and, in the trial which follows, Bardelys, unable to prove his identity, is condemned to death. As a last resource he says that the King, if he were there, could identify him; and, at the critical moment, Louis enters and saves both the hero and the situation, the curtain falling amidst enthusiastic applause.

On WEDNESDAY, FEBRUARY 22nd, 1911, at 8.45, and following Evenings at 9.

Mr. WEEDON GROSSMITH

In a New and Original FARCE in Three Acts, entitled:—

BABY MINE

By MARGARET MAYO.

Jimmy Jinks	.. ..	Mr. WEEDON GROSSMITH
Alfred Hardy	.. ..	.. Mr. DONALD CALTHROP
Michael O'Flarety	.. ..	Mr. DRELINCOURT ODLUM
Inspector Thompson	.. ..	.. Mr. ARTHUR LEIGH
Detective Donovan	.. ..	.. Mr. FINCH SMILES
Aggie	.. .. (Jimmy's Wife)	Miss LILIAS WALDEGRAVE
Rosa Gattl	.. ..	Miss CONSTANCE BACHNER
Maggie O'Flarety	.. .. (A Laundry Girl)	Miss ELSPETH INNES-KERR
Zoie	.. .. (Alfred's Wife)	.. Miss IRIS HOEY

Act I.—Zoie's Sitting Room. Act II.—Zoie's Bedroom, a few months later—Night.
Act III.—Zoie's Bedroom—Same Night. There will be an interval of 10 minutes between each act.
The Play produced by Mr. WEEDON GROSSMITH and the AUTHORESS.
Act I. painted by J. T. Bull & Son, New Kent Road, S.E., other Scenery by H. Potts.

Preceded Each Evening and at Matinees by

THE YOUNG LADY OF SEVENTEEN

By CHAS. H. E. BROOKFIELD.

Hon. Johnnie Gandel	.. ..	Mr. STAFFORD HILLIARD
Sergeant Corbett	.. .. (Commissionaire)	Mr. DRELINCOURT ODLUM
Mrs. Trelawney-Browne	.. .. (of Mitcham)	.. Miss ANNIE HILL
Arabella	.. .. }	.. Miss SHELLEY CALTON
Gwendolen	.. .. } .. (Her Daughters) ..	.. Miss LYNN FONTANNE
Miss Kirkham	.. .. .. (Theatre Attendant) ..	Miss CONSTANCE BACHNER
Scene	.. .. .. Lobby behind the Private Boxes of Prince's Theatre	

MATINEE. EVERY SATURDAY at 2.30.

PRICES OF ADMISSION.—Private Boxes, £1 11s. 6d. to £6 6s. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Family Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d. Telephone No. 3844 Gerrard.
Box Office (Mr. A. R. Britten) open from 10 till 10. Doors open at 8. Commence at 8.30

Programme of Music.

Potpourri	.. ..	"Madame Troubadour"	*Albini*
Selection	.. ..	"Catarina" (Madame Sherry)	*Felix*
		(a) "La Gran Via"	*Cueca and Valverde*
		(b) "The Man who Owns Broadway"	*Cohan*
Entr'acte I.	.. ..	(a) Japanese Patrol March	*Ferré*
		(b) Dance, "In the Shadows"	*Herman Finck*
		(c) Spanish Piece, "A Bunch of Roses"	*Chapi*
Entr'acte II.	.. ..	(a) "Phryné" Valse	*Pedro de Zulueta*
		(b) "T. P. G."	*Henry*

"Intermède dansant" played in "The Young Lady of Seventeen" composed by HAROLD CARSON.

The Gramophone and Records used for the reproduction of Mr. Charles Hawtrey's voice supplied by the Gramophone Co., Ltd., 21, City Road, E.C.

The Dresses and Lingerie by Madame Kreutzen, Hanover Sq., and Millinery and Hats by Madame Vera, Brook Street. Furniture and Draperies by Shoolbred

Stage Manager	.. .. .. Mr. DUNCAN DRUCE	Musical Director	.. .. .. Mr ALICK MACLEAN
Business Manager	.. .. (For Sir Charles Wyndham)		.. .. Mr. J. W. LETHBRIDGE

Criterion
THEATRE

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Feb. 22

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At first it seems as if the piece were, like so many adaptations from the French, to deal with the suspicions of a jealous husband, aroused by the entirely innocent act of his silly wife in lunching with a male friend at a restaurant. But this, which occupies a good deal of the first act, only leads up to the pivot of the play—the desire of Alfred Hardy, a well-to-do young man of business, to be a father. His wife, Zoie, dislikes babies; and this difference in taste causes a violent quarrel between them, which culminates in Alfred announcing his intention of going away to Newcastle for several months. Zoie is in despair; for, though a foolish and habitually mendacious personage, she dotes on her husband; and she consults Aggie Jinks, the wife of Jimmy Jinks, a friend of Alfred's. Aggie suggests that a baby shall be procured from a charitable institution, and that Alfred shall be telegraphed to, at the end of a few months, and informed that he is a father.

When the interval has elapsed, we find Zoie, in the second act, in a bedroom in a flat, preparing to pretend that she has just had a baby. Jimmy Jinks is sent to get the infant; but when he arrives at the institution, he finds that the mother of the child has altered her mind, and refuses to give it up. Jimmy, urged by his wife, purloins the baby and brings it to the flat, where it is deposited in the bassinette already prepared for it. But the mother will not be pacified, and threatens to take action for the theft of her offspring. To complicate difficulties, Alfred, having taken a special train on hearing the glad news, arrives before he is expected, and examines the infant delightedly. He is persuaded to retire for a wash and shave, and—luckily for the conspirators—at this critical moment a laundry girl enters with some washing, and apologises for unpunctuality by the statement that they have had twins in their family, who live, by the bye, just round the corner. The conspirators clutch at the straw. Jimmy is sent to hire one of the twins at any price. But when he returns with the infant under his overcoat, he finds Alfred adoringly nursing baby number one. What is to be said? There is only one way out. Alfred is told that he is the father of twins; and the second act ends with the happy father in absurd ecstasies.

No author or authoress could be expected to keep the fun up to this pitch all through; and the third act is inevitably less wildly diverting than the two which have preceded it. It is impossible to pacify the mother of the first baby, and her child must be restored to her. But how to fill its place? Obviously, with the washerwoman's second infant; for, as someone says, "What's the use of one twin?" Then there is another mix-up; and Hardy has to be told that he is the father of triplets. Now there are three borrowed babies. In the end, after the police have been called in, and the washerwoman's husband has demanded the twins, and the institution mother's infant has been restored to her, the curtain falls with Alfred utterly bewildered—as well he may be.

"THE YOUNG LADY OF SEVENTEEN."

Hon. Johnnie Gandel....Mr. Stafford Hilliard.
Sergent Corbett.....Mr. Drelincourt Odlum.
Mrs. Trelawney-Browne.....Miss Annie Hill.
Arabella .....Miss Shelley Calton.
Gwendolen .....Miss Lynn Fontanne.
Miss Kirkham.....Miss Constance Bachner.

The scene is the lobby at the back of the boxes in a theatre. Mrs. Trelawney-Browne has brought her daughters—one married, the other a spinster of seventeen—to see a risqué comedy, under the impression that the entertainment was to consist of "Julius Cæsar." So the younger girl Gwendolen is told to wait in the lobby till the show is over. In her exile, she is found by an acquaintance, the Hon. Johnnie Gandel, a feather-headed youth, who has written offering marriage to one of the actresses on the stage. They renew their friendship, he makes love to her, and when a note comes from the actress to say she is already engaged to be married, the Hon. Johnnie proposes to Gwendolen, and is accepted.



Kingsway Theatre.

GREAT QUEEN STREET.

Proprietress - - - - - - - MISS LENA ASHWELL.

EVERY EVENING AT 8.30.

MATINEE: WEDNESDAY, MARCH 1ST, AND EVERY FOLLOWING WEDNESDAY AND SATURDAY AT 2.30.

THE LILY,

A Modern Play in Four Acts,

Adapted from the French of PIERRE WOOLFE and GASTON LEROUX, by DAVID BELASCO.

Comte de Maigny		... Mr. LAURENCE IRVING
Vicomte De Maigny ...	*(His Son)*	... Mr. DOUGLAS IMBERT
Huzar		... Mr. ARTHUR LEWIS
Georges Arnaud	*(An Artist)*	... Mr. RUPERT HARVEY
Bernard	*(His Guest)*	... Mr. IVAN BERLYN.
Emile Plock ...	*(A Cotton Merchant)*	... Mr. WILLIAM HOLLES.
Joseph	*(Arnaud's Man)*	... Mr. ROBERT CRANNEY
Jean	*(A Servant at the de Maigny's)*	Mr. JAMES SKEA
Michel	*(A Gamekeeper)*	... Mr. GEORGE OWEN
Lucie	*(Plock's Daughter)*	... Miss SYBIL NOBLE
Madame de Leguy		... Miss MARY FORBES
Madame de Rocourt		... Miss LISA MACREADY
Odette ...	*De Maigny's Daughters*	Miss GERALDINE OLLIFFE
Christiane ...		Miss MABEL HACKNEY

K.T.

THURSDAY
EVENING
FEB.
23

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This to be retained

ACT I.

In the Park of a Ruined Abbey.—*(Bruce Smith).*

(Twelve Minutes' Interval).

ACTS II., III. AND IV.,

Room in the Comte de Maigny's Château.—*(Joseph Harker).*

(Between Acts II. and III., Six Minutes' Interval).

(Between Acts III. and IV., Five Minutes' Interval).

Time—The Present.

PROGRAMME OF MUSIC

Overture	"MIRELLA"	*Gounod.*
After Act I.	(*a*) "INTERMEZZO "THE COQUETTE,"	*Moret.*
	(*b*) "VALSE SIBERIENNE "ANGARA"	*Rousseau.*
After Act II.	... ... "CZARDAS No. 1" ...	*Michiels.*
After Act III.	(*a*) "AIR DE BALLET"	*Chaminade.*
	(*b*) "PIZZICATI"	*Gillet.*

Dresses by Messrs. REVILL & ROSSITER.

Miss Geraldine Olliffe's and Miss Sybil Noble's dresses by Madame MOLLIE.

The Bicycle used by Miss Mabel Hackney is supplied by SINGER & Co., LTD., 17, Holborn Viaduct, E.C.

The Refreshment Bars are under the direct control of the Management.

A special feature is made of **Afternoon Teas** in the **Foyer at Matinees** during and after the performance.

Opera glasses may be obtained on hire from the Attendants.

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats.

THE BOX OFFICE (STUART ANDERSON) OPEN DAILY FROM 10 TO 10.

TELEPHONE: 4032 GERRARD (two lines).

General Manager - }
Stage Manager - - } For Mr. Laurence Irving { Mr. H. LANGLEY. Mr. REGINALD EYRE.
Musical Director - } { Mr. C. BLAKESLEY YEARSLEY

MATINEE: WEDNESDAY, MARCH 1ST, AND EVERY FOLLOWING WEDNESDAY AND SATURDAY AT 2.30.

The Management begs to state that anyone troubled with the First Night Cough will be supplied with jujubes on application.

Our verdict is warmly in favour of the new play produced at the Kingsway on Thursday night. Mr. Laurence Irving, in the few remarks he made after the final fall of the curtain snd after he and the members of his compaoy had beeo called again and again, was abla to announce that "The Lily" had received a nuanimous welcome, an unusual experience, he observed, for a new production in these days. He took the opportonity of expressing his obligations to Mr. Belasco, who had forwarded from America full instructions as to how he wished his play produced. Mr. Irving, with a touch of humour that was evidently appreciated by the enthusiastic audience, added that he was pleased that the production of the play for the first time in England had proved so soccessful, because he was, of course, entirely dependent for the carrying out of his plans upon the box office.

The English adaptation of the French play has already been produced in America, and the success there achieved bids fair to be repeated in this country. The play opens quietly enough, the first scene being in effective contrast with the storm and stress that follow. A ruined abbey has for its temporary occupant Georges Arnaud, an artist, who is already famous. He married in haste and repented at leisure. For ten years he has lived apart from his wife, who, however, declines to divorce him. He meets Christiane, the daughter of his neighbour, the Comte de Maigny, and they fall in love with each other. The girl's father rules at the chateau with a rod of iron. His son is engaged to be married to the pretty but silly daughter of M. Emile Plock, a rich cotton merchant, who, however, breaks off the match because of the scandal brought about by the clandestine visits of Christiane to the studio of Georges Arnaud. This leads up to an exceedingly powerful scene in the third act, in which the girl is compelled by her father to tell the truth—that Arnaud is her lover, and ought to be her husband, but for the obstacle that he is already a married man. Christiane has, however, a powerful protectress in Odette, her elder sister, whose life has been made unhappy by her father's refusal to accept as his son-in-law the man she loved. The play closes with the prospect that the wife of Arnaud will at last sue for a divorce, and that the artist will eventually marry Christiane. It should be explained that Odette, having lived a loveless life and reached a period of life when there is little prospect of her ever becoming a wife, is referred to as "The Lily," and hence the title of the play.

Friday, February 24th, at 8.15,

CHARLES FROHMAN

PRESENTS

LOAVES AND FISHES

A Satire, in Four Acts,

By W. SOMERSET MAUGHAM.

"Ah! pour estre devot, je n'en suis pas moins homme."—*Le Tartuffe.*

The Hon. and Rev. Canon Theodore Spratte ... (Vicar of St. Gregory's, South Kensington)	ROBERT LORAINE
Earl Spratte ...	C. M. LOWNE
Rev. Lionel Spratte...	BASIL HALLAM
Lord Wroxham...	ATHOL STEWART
Bertram Railing ...	THOMAS HOLDING
Ponsonby ...	DUNCAN McRAE
Mrs. Fitzgerald ...	ELLIS JEFFREYS
Lady Sophia Spratte ...	FRANCIS IVOR
Winifred Spratte ...	NINA SEVENING
Gwendolen Durant ...	VIVA BIRKETT
Mrs. Railing ...	FLORENCE HAYDON
Louise Railing ...	MARY BARTON

The Scene is the same throughout—The Drawing Room at St. Gregory's Vicarage.

The Play Produced under the Direction of DION BOUCICAULT.

Business Manager ...	James W. Mathews.
Stage Manager ...	Duncan McRae.
Musical Director ...	John Crook.

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24/2/1911

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There is always something cruel in a satire; and it is just a little heartless to expose the mere details of class deficiencies, of an otherwise admirable and sincere humanitarian. But Mr. Maugham is quite impartial in his knock-about blows. If he shows us a female reformer starting a *mal-apropos* argument in a drawing room with a peer of the realm, he also depicts the stupidity and selfishness of the nobleman attacked. "Loaves and Fishes" is called a satire, and a satire it is. The Socialist's mother is a poor specimen of the female working-class; the young lady who falls in love with him breaks down before a few solecisms committed by his family; and the young Lord who marries the young lady is a cipher.

But the piece is capital comedy. From the commencement, the Hon. and Rev. Canon Theodore Spratte "takes the stage." He is what used to be called a "ladies' man," but always has an eye to the main chance. We watch his doublings and turnings, his shifts and schemes, with enjoyable interest. When the piece opens, he has several irons in the fire. He wants to match his daughter Winifred with the rich Lord Wroxham. He wants to marry Mrs. Fitzgerald, a wealthy widow; and he expects to be made a bishop. Of course, he meets with difficulties. Winifred has fallen in love with an earnest and slightly famous young Socialist author; and, though the Canon artfully suggests himself as a suitable successor to a just defunct Bishop, the bishopric is given to someone else. Then he pursues his plan of wooing the widow. She, however, sees through him from the first, and tells him—quite untruly—that, if she marries again, she will lose her fortune. The scenes in which the Canon receives this blow, his demeanour in the difficulty, and the artful way in which he first pretends to be absolutely disinterested, and then gradually slips out of the engagement are capital comedy. It is almost a new sensation to witness them. Then the Canon turns his attention to Winifred. The Socialist's mother and sister are, the one ultra-plebeian, the other crazily aggressive; and the cunning Canon invites them to his house, where the old lady's weakness for gin, and the young woman's rabid propagandism bring Winifred to shame. The unthinking will laugh at this scene, while to the reflective it will appear extremely painful. However, the Canon attains his object, and Winifred jilts the Socialist and marries the lord. Theodore proposes to a rich brewer's daughter and is accepted; and in the end he is made Bishop.

GARRICK THEATRE

Lessees and Managers, Mr. ARTHUR BOURCHIER and Mr. HERBERT SLEATH.

Licensed by the Lord Chamberlain to Mr. ARTHUR BOURCHIER, 26 Langham Street, and Mr. HERBERT SLEATH, Dormy Cottage, Woking.

OSCAR ASCHE AND LILY BRAYTON'S SEASON.

On SATURDAY, FEBRUARY 25th, 1911, and EVERY EVENING AT 8.15.

... THE ...

MERRY WIVES OF WINDSOR

By WILLIAM SHAKESPEARE.

Sir John Falstaff		OSCAR ASCHE
Fenton	*(a Gentleman)*	GEORGE RELPH
Shallow	*(a Country Justice)*	ATHOL FORDE
Slender	*(Cousin to Shallow)*	EWAN BROOKE
Ford	*Two Gentlemen dwelling at Windsor*	HERBERT GRIMWOOD
Page	*Two Gentlemen dwelling at Windsor*	R. IAN PENNY
Sir Hugh Evans	*(a Welsh Parson)*	H. TRIPP EDGAR
Dr. Caius	*(a French Physician)*	CALEB PORTER
Host of the Garter Inn		ARTHUR TRANTOM
Bardolph	*Sharpers attending on Falstaff*	J. FRITZ RUSSELL
Pistol	*Sharpers attending on Falstaff*	CHARLES A. DORAN
Nym	*Sharpers attending on Falstaff*	ALFRED BRISTOWE
Robin	*(Page to Falstaff)*	C. ROY ROSTEN
Simple	*(Servant to Slender)*	R. F. ANSON
Rugby	*(Servant to Dr. Caius)*	GORDON HARKER
Mistress Ford		LILY BRAYTON
Mistress Page		CONSTANCE ROBERTSON
Anne Page	*(Her Daughter)*	ELFRIDA CLEMENT
Mistress Quickly	*(Servant to Dr. Caius)*	BESSIE MAJOR

Act I.	..	Scene 1	Windsor—Before Page's House
		Scene 2	A Room in Dr. Caius' House
		Scene 3	Windsor—Before Page's House
Act II.	..	Scene 1	A Field near Windsor
		Scene 2	A Room in the Garter Inn
		Scene 3	Windsor—Before Page's House
		Scene 4	A Room in Ford's House
Act III.	..	Scene 1	A Room in Page's House
		Scene 2	A Room in the Garter Inn
		Scene 3	A Room in Ford's House
Act IV.	..	Scene 1	A Room in Page's House
		Scene 2	Windsor Park

The Play produced by **OSCAR ASCHE.**

The Orchestra under the direction of CHRISTOPHER WILSON.
Incidental Music from Nicolai's Opera, arranged by F. WYNNE JONES.

Scenery by JOSEPH HARKER. Costumes by B. J. SIMMONS & Co.
Wigs by W. CLARKSON. Furniture by SPILLMAN & Co.

General Manager .. .. CARL F. LEYEL

Business Manager.....REGINALD EYRE
Stage Manager.....J. FRITZ RUSSELL
Assistant Stage Managers ...JOHN FLANAGAN ..... F. SERLE
Chief Mechanician...M. J. COVERDALE
Musical Director CHRISTOPHER WILSON

MATINÉE EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Box Office (A. HOLLINGSHEAD) open daily from 10 to 10.
Telephone 9513 Gerrard.
Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

At this Theatre Visitors to the Pit and Gallery are under Shelter while waiting for the Doors to open.

THE MANAGEMENT reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Wightman Mountain & Andrews, Ltd., Printers, 31 & 32 Victoria Street, Westminster, S.W.

8.—JAMES WELCH & COMPANY,
In the New One Act Play,
"THE HOOLIGAN."
Written by W. S. GILBERT.

Nat Solby (a Young Hooligan) ... Mr. James Welch
The Prison Governor ... ... Mr. Wyn Weaver
Mathers (a Warder) ... ... Mr. Leslie Carter
Chief Warder ... ... Mr. Leopold Profeit
Second Warder ... ... Mr. Gordon Tomkins
The Prison Doctor, Chaplain, Warders—
Messrs. Du Gue, Vernon, Hord, Kearsley.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, FEBRUARY 28, 1911.

SKETCH BY SIR W. GILBERT.

AGONY OF A CONDEMNED PRISONER.

D.M. February 28.

It would not be easy to imagine a more gruesome subject for a play than the last hours and confession of a murderer in a condemned cell. This was selected by Sir William S. Gilbert for a new sketch called "The Hooligan," presented by Mr. James Welch at the London Coliseum yesterday.

The little play, horribly unpleasant, begins with the discussion by the prison warders of the execution within a couple of hours of the prisoner asleep in his bed. They awake him from his broken slumber, witness his horror when he recollects that he has to die in two hours, and as he dresses give him reminiscences—to keep up his courage—of how pluckily other prisoners had gone to their doom. The piteous plea of the wretched youth for a reprieve, his insistent cry that he had only intended to wound, not to kill, his sweetheart, were realistically agonising. His description of his nightmares, his shrieks when he heard steps outside the cell door, added to the ghastliness of the whole business.

When at last the governor, chaplain, and officials entered his cell, he lost control of himself. He shrieked for another half-hour, half an hour with the clergyman. He crouched on the floor, clinging to a leg of a table. Then quietly the governor told him that a reprieve had been granted. There the gruesome side of the tale seemed to have ended. Not really so, however, for the strain of the news was too much for the man; he stood up, swung himself round, and fell dead on the floor of the cell. When the curtain, in response to applause, was taken up, the dead body of the prisoner was seen lying on the bed.

J. W.

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

ON WEDNESDAY, MARCH 1ST, AT 7-45.

ROMANTIC DRAMA EVERY EVENING at 7-45.

MATINEES WEDNESDAYS & SATURDAYS at 2-30.

The Great Romantic Play in a Prologue and Four Acts,

The Prisoner of Zenda

Adapted from ANTHONY HOPE'S Story by EDWARD ROSE.
Play Produced by WALTER and FREDK. MELVILLE.

Characters of the Prologue.

Prince Rudolf (The Red Elphberg, Heir Apparent to the Throne of Ruritania)	Mr. HENRY AINLEY
Duke Wolfgang (the Black Elphberg, his Cousin)	Mr. STEPHEN T. EWART
Gilbert, Earl of Rassendyll	Mr. NORMAN MACOWAN
Horace Glyn (a Young Diplomatist) ...	Mr. RICHARD NEVILLE
Jeffreys (an Old Servant)	Mr. PERCY BAVERSTOCK
Giffen (a Servant)	Mr. LOUIS FIELD
Amelia, Countess of Rassendyll (Sister to Horace Glyn)	Miss MARY DIBLEY

Period of Prologue, 1733. Scene—Lord Rassendyll's House in London.

Characters of the Play.

Rudolf the Fifth (the Red Elphberg, King of Ruritania)	Mr. HENRY AINLEY
Rudolf Rassendyll (a Young Englishman)	Mr. STEPHEN T. EWART
Michael, Duke of Strelsau (the Black Elphberg)	Mr. J. T. MACMILLAN
Colonel Sapt (an Old Soldier)	Mr. FRANK TENNANT
Fritz von Tarlenheim	Mr. FRED MORGAN
Captain Hentzau } Followers of Duke Detchard } Michael	Mr. BELLENDEN CLARKE
Bertram Bertrand (a Young English Artist)	Mr. H. WILMOT JACKSON
Marshal Strakenez	Mr. R. C. WILDING
Lorenz Teppich (Chancellor of Ruritania)	Mr. SYDNEY HAMILTON
Franz Teppich (his Brother, Mayor of Strelsau)	Mr. HERBERT WILLIAMS
Lord Topham (English Ambassador) ...	Mr. EDWARD THANE
Ludwig } Retainers at Tarlenheim Toni }	Mr. H. ELLER Mr. THOMAS
Josef	Mr. GEORGE GAMBLE
Princess Flavia...	Miss ROSALIE TOLLER
Antoinette de Mauban	Miss ETHEL WARWICK
Frau Teppich	Miss EILEEN KERIN

Ladies, Courtiers, Ambassadors, Soldiers, &c., &c.

Time—The Present Day. The Action of the Romance takes place in the Kingdom of Ruritania during the reign of King Rudolf V.

Mr. HENRY AINLEY appears as Prince Rudolf in the Prologue, as Rudolf Rassendyll and Rudolf the Fifth in Acts I., II., and III., and in Act IV. as the Imprisoned King and Rassendyll.

Synopsis of Scenery.

ACT I. - - - - IN THE FOREST NEAR ZENDA.
Concerning the Colour of Man's Hair.

ACT II. - - - WINTER PALACE AT STRELSAU.
A Fair Cousin and A Dark Brother.

ACT III. - - - THE CASTLE OF TARLENHEIM.
The King Can Do No Wrong.

ACT IV. - - - - THE CASTLE OF ZENDA.
If Love Were All.

The Scenery painted by W. Hann and W. Raphael.
The Duels arranged by M. Felix Bertrand.

Orchestra under the Direction of H. SULLIVAN-BROOKE.
The following Selections may be varied with Lyceum Orchestra Repertoire (see list).

1. OVERTURE—"THE PRISONER OF ZENDA." *Walter Slaughter.*
2. "MARCH OF THE MOUNTAIN GNOMES" ... *Eilenberg.*
3. SELECTION—"THE CHOCOLATE SOLDIER" *Oscar Strauss.*
4. (*a*) "SONG D'NUIT" ... ... *H. Sullivan-Brooke.*
   (*b*) "HUMORESQUE" ... ... *Dvorak.*
5. OVERTURE—"Masenello" ... ... *Auber.*

Box Office (Edward Hackett) open Daily 10 to 10. **Tels. 7617, 7618 & 7619 (Gerrard)**
Private Boxes. £3 3s., £2 2s., £1 11s. 6d., £1 1s.
Stalls, 5s. & 3s.; Dress Circle. 4s. & 2s. 6d. (Rererved); Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery. 6d.

Acting Manager and Treasurer ... ... LESLIE HUGHES.
Stage Manager ... ... GEORGE GAMBLE.
Assistant Stage Manager .. .. HARRY G. WRIGHT.

Extract from the Rules made by the Lord Chamberlain.

(1.) The oame of the actual and responsible Manager of the Theatre must be prioted oo every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

GAIETY THEATRE.

MANAGER ... ... MR. GEORGE EDWARDES.

To-night, Saturday, March 4th, 1911, at 8,

Mr. GEORGE EDWARDES'

New Production,

"PEGGY,"

A Musical Play in 2 Acts.

By GEO. GROSSMITH, Jun.

(Founded on Xanroff and Guérin's "L'Amorçage.")

Lyrics by C. H. BOVILL.

The Music by LESLIE STUART.

Auberon Blow ...	(A Street Hawker)...	Mr. GEORGE GROSSMITH, Jun.
Hon. James Bendoyle, M.P., M.F.H.		Mr. ROBERT HALE
Montagu Bartle ..	(of Buenos Ayres)	...Mr. HERBERT JARMAN
Aristide Pieot	(Mayor of Friville)	...Mr. ARTHUR HATHERTON
Phonso	(Mr. Umble's Assistant)	... Mr. ERNEST MAHAR
Marquis of Didsbury		Mr. GUY STRUTHERS
Emil	(Manager of New Hotel)	Mr. HARRY B. BURCHER
	AND	
Mr. Albert Umbles...	(Hairdresser at the New Hotel)	Mr. EDMUND PAYNE
Polly Polino	(of the Vaudeville Stage)	.. Miss GABRIELLE RAY
Doris Bartle	... ...	Miss OLIVE MAY
Diamond	(Barmaid at the New Hotel)	.. Miss ENID LESLIE
Lady Florence Alister		Miss NANCY MORE
Mrs. Ware-Wills		... Miss RUBY KENNEDY
Miss Vnoch	(of Cincinnati)	Miss MADGE MELBOURNE
Jinnie...		... Miss DOROTHY SELBOURNE
Ethel, Cœilie, Rosie, Maud	(Manicure Girls)	Miss BLANCHE STOCKER, Miss MARIE MITCHELL, Miss GERTRUDE THORNTON, Miss CONNIE STUART
Nini	(Bathing Woman)	... Miss GLADYS FFOLLIOT
Jeannette	(Fleuriste) ...	... Mdlle. S. BOURCARD
	AND	
Peggy Barrison ...	(Manicurist at the New Hotel)	Miss PHYLLIS DARE

ACT I. ... **Lounge at the New Hotel, London** (*Joseph Harker*).

ACT II. ... ... **The Plage at Friville** (*Joseph Harker*).

Owing to the elaborate nature of the change of Scene there will be an interval of 20 minutes between Acts I. and II.

All Numbers, Dances, and Chorus Effects have been arranged by Mr. EDWARD ROYCE.

On this occasion the Orchestra will be conducted by the Composer.

Musical Director .. ... Mons. LÉOPOLD WENZEL.

New Act Drop painted by Mr. JOSEPH HARKER; Figure of "Gaiety" by Mr. CHARLES A. BUCHEL.

Costumes designed by COMELLI

and executed by ZIMMERMAN of Paris, MICHARD SOEURS, MADAME HERBERT, MISS FISHER, MADAME FIELD, B. J. SIMMONS & Co., Covent Garden, BURKINSHAW & KNIGHTS, MORRIS ANGEL & SONS.

Miss Gabrielle Ray, Miss Olive May, and Miss Phyllis Dare's Dresses by LUCILE, Ltd.

Ladies Hats specially designed and executed by MAISON LEWIS. Shoes by H. & M. RAYNE. Ladies Riding Boots by SAUNDERS. Riding Hats by J. WOODROW & SONS, Ltd. Furniture by JAS. SHOOLBRED & CO. Wigs by W. CLARKSON. Miss Gabrielle Ray's Hats by ZYROT & CIE. Properties by H. W. ELLIOT. Electrical Effects by G. APPLEBEE. Machinist, J. SHELDON.

Stage Manager ... ... Mr. EDWARD ROYCE.

BOX OFFICE (J. H. JUBB) OPEN DAILY from 10 till 10.

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.

(2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors which must open outwards.

(3) Where there is a Fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order.

(4) Smoking is not permitted in the Auditorium.

(5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

There has never been a more artistic production at the Gaiety than that of "Peggy," which took place there on Saturday last. Mr. Geo. Grossmith, jun., has founded his libretto on Xanroff and Guérin's "L'Amorçage," which yields a story decidedly superior to the ordinary musical play libretto. It has, indeed, quite a philosophical "pivot." At the New Hotel, a luxurious London hostelry, there is employed a pretty and virtuous manicurist, named Peggy Barrison. She is engaged, rather half-heartedly, to a foolish little hairdresser of the establishment, Mr. Albert Umbles; and the Hon. James Bendoyle is also paying her attention, with a view to matrimony. Peggy does not care for Bendoyle, and that rich and crafty gentleman invents a plan of subjugating her. It is the science of *l'amorçage*. You feed the fish richly with ground-bait, and then, when you stop throwing it in, they snatch greedily at the meagre attraction on the hook. Bendoyle will arrange that Peggy shall live in luxury for a period, and will then cut off the supplies. The little barber has an uncle somewhere out in South America; and Bendoyle employs an impecunious gentleman, named Auberon Blow, to impersonate this relative, and shower riches on Umbles and his fiancé. But, at the same time, the real uncle, Montagu Bartle, returns from Buenos Ayres; and when Umbles and Peggy start for the French watering place of Friville, under Blow's aegis, the genuine relative and his niece follow.

In the second act we find that Umbles has lost his head, as the effect of his sudden rise of fortune, has given Peggy the cold shoulder, and is flirting on the Plage with a frivolous little French actress, Polly Polino. Blow, in the intimacy caused by his supposed relationship to pretty Peggy, has fallen in love with her, and we begin to discern the dénouement. The cunning scheme of the Hon. James comes to grief; he is "cut out" by Auberon, and Umbles, after various adventures, pairs off with the actress. The comparative slightness of the story in the second act is compensated for by various incidents, inventions, and embellishments; indeed, the piece teems with accessory ideas and ingenious effects. There is a chorus of manicurists, capitally arranged and invented; there are dainty apparitions of ladies in the sort of bathing dresses which are fondly imagined as being commonly worn at French seaside watering places; there is a very pretty little boy—name unknown—who assists in some of the choruses; and there are interpolated bits of business too numerous to mention. We see in our mind's eye, after a few weeks, a much-improved "Peggy" worked up from and built up on the original production, as so many of Mr. Geo. Edwardes's greatest successes have been. This is not to say that the piece at present is not enjoyable, entertaining, and agreeable, but only to guard against attaching any importance to the expressions of a small minority at the Gaiety on Saturday, who evidently were not versed in the chapter of theatrical history, which relates to that playhouse and Daly's.

VAUDEVILLE THEATRE.

Sole Lessees and Managers ... ... A. & S. GATTI.

Under the Management of March 8
Messrs. A. & S. GATTI.

EVERY EVENING at 8.15 p.m.

Mr. GEORGE EDWARDES'

New Production,

The Girl in the Train

("DIE GESCHIEDENE FRAU")

A Musical Play, in Two Acts.

Adapted from the German of VICTOR LEON. Lyrics by ADRIAN ROSS

Music by **LEO FALL.**

Characters.

Karel Van Buren - - -	Mr.	ROBERT EVETT
Lucas Van Tromp - - -	Mr.	RUTLAND BARRINGTON
Cornelius Scrop - - -	Mr.	FRED EMNEY
Willen Tronjer - - -	Mr.	R. A. SWINHOE
Councillor Van Lieje -	Mr.	BARNARD MOORE
Councillor Van Dendér - -	Mr.	PAUL PLUNKET
AND		
President Van Eyck - -	Mr.	HUNTLEY WRIGHT
Jana Van Buren - -	Miss	CLARA EVELYN
Gonda Van der Loo - -	Mdlle.	MARISE FAIRY (From the Opera Comique, Paris).
Mdlle. Arlette - - -	Miss	PHYLLIS MONKMAN
Adeline - - - - - -	Miss	ETHEL OLIVER
AND		
Martje Kronwevliet - - -	Miss	CONNIE EDISS (Re-appearance in England).

Miss Connie Ediss.

Miss Connie Ediss had a great reception from a crowded audience on Wednesday evening when for the first time she joined the cast of "The Girl in the Train" at the Vaudeville Theatre. It is four years almost since this droll comedienne left London, but American experience has not lessened her ability to make us laugh, and at the Vaudeville the company on the stage as well as the audience were laughing at her on Wednesday. Mr. Fred Emney is back in the cast also, so for fun there is no play in London approaching "The Girl in the Train." Mr. Huntley Wright, Mr. Rutland Barrington, Mr. Robert Evett and Miss Clara Evelyn are all in their original parts, and Miss Marise Fairy, a Danish, or Norwegian, actress, who comes to London via Paris,

VAUDEVILLE THEATRE
8/3/11
STALL
D14
This part to be retained

March 9

DALY'S THEATRE

Every Evening at 8.15, & Matinee Every Saturday at 2.15

MR. GEORGE EDWARDES'

NEW PRODUCTION OF

A WALTZ DREAM

An Operetta in Three Acts by
FELIX DOERMAN and LEOPOLD JACOBSON.
Now adapted for the English Stage by BASIL HOOD.

Lyrics by ADRIAN ROSS. Music by OSCAR STRAUS.

Lieutenant Niki	...	...	Mr. ROBERT MICHAELIS
Joachim XIII.	...	(Prince of Flausenthurn)	... Mr. LIONEL VICTOR
Lieutenant Montschi	...	...	Mr. ALEC FRASER
Max Bauer	...	(a Waiter)	... Mr. WILLIE WARDE
Herr Krantz	...	(a Minister)	... Mr. CHARLES COLEMAN
Wendolin	...	(Major-Domo)	... Mr. WALTER J. DOUGLAS
Sigismund	...	(Head Lackey)	... Mr. GARNET WILSON
AND			
Count Lothar	...	(Cousin of the Prince)	... Mr. W. H. BERRY
Princess Helena	...	...	Miss AMY EVANS
Frederica...	...	(Chief Lady-in-Waiting)	... Miss NORAH BARRY
Fifi	...	(Big Drum)	... Miss MAY MARTON
Hana	...	(Little Drum)	... Miss VON BRUNNER
Emmie	...	(a Kellnerin)	... Miss KITTY HANSON
Rezzi	...		... Miss GLADYS GUY
Pepzi	...	Dancers	... Miss DORIS STOCKER
Lizzi	...		... ... Miss F. LE GAY
Fritzi	...		Miss LENA LIEBRANDT
Mitzi	...		... Miss MAY HOBSON
Hella	...		Miss GERTRUDE GLYN
AND			
Franzi	...		...Miss BETTY CALLISH

Special Dances in Act II. by THE OY-RA QUARTETTE OF VIENNESE DANCERS

A Newcomer's Success.

I have not witnessed for some years such a successful début in a musical piece as was made by the newcomer, Miss Betty Callish, to Daly's Theatre, in "A Waltz Dream" on Thursday evening. She is just delightful—young, charming, graceful: a bright face full of expression and life, a lithe figure, dainty movements, and a sense of happiness about her that is fascinating. She acts, too with conviction, with a sincerity that is truly admirable, and that will assuredly take her far in her profession. She will continue to play Franzi for the remainder of the run, for although I am glad to hear that Miss Elsie is making splendid progress towards recovery, she will not return to Daly's Theatre now until the new Lehar play, "The Count of Luxembourg," comes on. Miss Betty Callish will appear in this with her.

THE LITTLE THEATRE,

JOHN STREET, ADELPHI.

Every Evening, at 8.30 p.m.,

"ANATOL."

A sequence of Dialogues by ARTHUR SCHNITZLER.
Paraphrased for the English Stage by GRANVILLE BARKER.

Anatol ... ... GRANVILLE BARKER
Max ... ... NIGEL PLAYFAIR

1.—ASK NO QUESTIONS AND YOU'LL HEAR NO STORIES.
Hilda ... GERTRUDE ROBINS
VIENNA.—*Anatol's Flat.*

2.—A CHRISTMAS PRESENT.
Gabrielle ... KATHARINE POLE
A By-Street.

3.—AN EPISODE.
Bianca ... DOROTHY MINTO
Max's Rooms.

4.—A FAREWELL SUPPER.
Mimi ... LILLAH McCARTHY
Waiter ... ... A. B. TAPPING
A Private Room at Sacher's Restaurant.

5.—THE WEDDING MORNING.
Lona ... ALICE CRAWFORD
Franz ... ... HARRY DODD
Anatol's Flat.

There will be an interval of twelve minutes after No. 3. Between the other Dialogues the curtain will be down for three or four minutes only.

The Scenes designed by Norman Wilkinson, of Four Oaks.
Miss McCarthy's and Miss Robins' Dresses by Reville & Rossiter.

On SATURDAY, 18TH, "Keepsakes" will be substituted for one of the above Dialogues.
Emily ... ... AIMÉE DE BRUGH.

Manager ... ... A. E. DRINKWATER
Stage Manager ... ...A. B. TAPPING
Assisted by ... ... LESLIE CASEY

In Preparation:—**"THE MASTER BUILDER,"**
By HENRIK IBSEN. Produced by GRANVILLE BARKER.
Hilda ... ... LILLAH McCARTHY. Solness ... ... NORMAN McKINNEL.
To be announced shortly:—Matinees of "NAN" AND "ROCOCO."

"ANATOL" IN SEQUENCE.

Saturday March 11

The amours of Anatol have already been familiarised to Londoners by the production of his "conversations" by Mr. Granville Barker at the Palace recently. On Saturday evening Anatol made his début at the Little Theatre where Miss Lillah McCarthy inaugurated a season with a sequence of Arthur Schnitzler's dialogues, paraphrased into English by Mr. Granville Barker. The dainty sketches seemed to have found a fitting frame in the pretty bijou theatre, where an audience including Sir Arthur Pinero and other distinguished people received them with every favour. The programme embraced the three items that have been seen at the Palace and two others new to this country. Novelty No. 1 was a duologue entitled

"A CHRISTMAS PRESENT."

Anatol .....Mr. Granville Barker
Gabrielle .....Miss Katherine Pole

Vivacity of dialogue is again a distinguishing feature of the playlet. In a side-street in Vienna Anatol comes across one of his old "flames" who has since married and is a pillar of respectability. In the course of a "give-and-take" conversation Gabrielle learns that Anatol is sharing his flat with his latest conquest. Gabrielle is at first contemptuous, but, realising that Anatol's mistress, recking little of the conventions, is enjoying the blissful present with him, sends her a bouquet with the message that she might have been as happy as the recipient had she not been a coward—a piece of philosophy hardly to be recommended to society at large.

The second novelty told against the Gay Lothario, and was entitled simply

"AN EPISODE."

Anatol .....Mr. Granville Barker
Max .....Mr. Nigel Playfair
Bianca .....Miss Dorothy Minto

A severe shock to Anatol's complacency is here administered. To his friend Max he brings a parcel of letters, the accumulation of years of flirtation. The contents of the package are amusingly sampled, and one letter is found to contain a rose which has crumbled to dust, the gift of a former fiancée, on whose devotion to him Anatol enlarges grandiloquently. There is a rude awakening when the lady calls on Max, her latest admirer, and does not even recognise Anatol, who rushes from the house cut to the core. The remainder of the programme was made up of the three playlets which we have recently noticed—"Ask No Questions and You'll Hear No Stories," "A Farewell Supper," and "The Wedding Morning."

ONE OF THE DUKES



FIRST PERFORMANCE TO-NIGHT, SATURDAY, MARCH 18th, 1911

The Playhouse

LESSEE & MANAGER
Mr. Cyril Maude

Telephone:
Nos. 14042 and 14043 Central

To-Night, Saturday, March 18th, at 9 o'clock

Mr. CYRIL MAUDE will present, for the First Time, a Piece, in Three Acts, called

ONE OF THE DUKES

By GEORGE PLEYDELL.

DUKE OF RYE	Mr. CYRIL MAUDE
LORD GEORGE THURBURN	Mr. ALLAN AYNESWORTH
1st FOOTMAN	Mr. H. HOLLAND
2nd FOOTMAN	Mr. W. WELLINGTON
DUCHESS OF RYE	Miss KATE BISHOP
COUNTESS OF MILVERTON	Miss NELL CARTER
MAXINE RAALTE	Miss ALEXANDRA CARLISLE

The scene is laid in and about the old Orchard Garden of the Dower House of Welborne Abbey (W. Hemsley). It is early Autumn, eight days passing between the First and Second Acts, and a few minutes between the Second and Third. During the progress of the Third Act the curtain will be lowered twice.

Miss ALEXANDRA CARLISLE'S Costumes by PAQUIN, LTD., and MARTIAL & ARMAND. Hat by ZYROT ET CIE.
Miss KATE BISHOP'S Costumes by Mrs. NETTLESHIP.
Miss NELL CARTER'S Costumes by REDFERN, LTD.

Preceded at 8.30 by a New Play, in One Act, entitled

THE HAND ON THE LATCH

By MARY CHOLMONDELEY and CHARLES MAUDE.

THE MAN	Mr. W. E. HOLLOWAY
THE WIFE	Miss WINIFRED EMERY
THE SOLDIER	Mr. LOUIS GOODRICH

The action of the play takes place on the Canadian Prairie during the war between the North and South (Bruce Smith).

Costumes by L. and H. NATHAN. Wigs by W. CLARKSON.

Much is permitted to a comic duke, especially when he is impersonated in extravagant farce by a comedian like Mr. Cyril Maude. He may shoot his fiancée's pet dog in mistake for a partridge. He may wander about his ducal orchard playing a bassoon. He may even take his bassoon with him when, by a culminating stroke of pantomimic humour, he and his fiancée are lowered down a well and by the light of an electric torch come to an understanding about their ridiculous engagement.

He may do all these things and, since his representative at the Playhouse is Mr. Cyril Maude, he may raise fitful laughter over the arbitrary eccentricities of "One of the Dukes." But there is one thing that he may not do, and that is to discuss with his friends the physical defects, real or imaginary, of the ladies who have successively had the misfortune to be engaged to him and the good luck to have their engagements broken off. Even a comic duke must not forget that *noblesse oblige* and that it cannot be good ducal "form," or, indeed, any "form" at all, to talk about the false hair and false teeth, and the artificial complexions of the series of heiresses submitted to him by his mother for the matrimonial mending of his broken family fortunes.

MECHANICAL FUN.

It argued much for the tact of Mr. Cyril Maude and for the pretty charm of Miss Alexandra Carlisle that as the fatuous inquisitor into these secrets of the harem and the *corpus vile* of his impudent experiments they proved able on Saturday night to save such a joke as this from the natural consequence of its sins against good feeling and good taste. How these particular sins came to be committed by a playwright of Mr. George Pleydell's promise and an actor-manager of Mr. Maude's achievement is more than a little difficult to understand.

What is easier to comprehend is the notion that some fun of a crude, mechanical kind could be got out of the bassoon, the well, and the peppered pet dog; and it must be admitted that this fun, childish though it was, seemed to amuse a good many of those present at the première of the play. Moreover, there were one or two quite pleasant passages for Miss Carlisle as the not too American dollar-princess and Mr. Allan Aynesworth as the likelier and more chivalrous of her two titled suitors. But although they worked over their half-developed sentiment as loyally as did Mr. Maude over his too fully developed burlesque, the result upon the whole was distinctly disappointing, except for those able to welcome in "One of the Dukes" another argument in favour of the abolition of the House of Lords.

By way of curtain-raiser to a laugh which did not ring quite true there was presented a thrill that did not quite come off. This was "The Hand on the Latch," a tabloid domestic melodrama by Miss Mary Cholmondeley and Mr. Charles Maude, in which the accomplished art of Miss Winifred Emery was rather wasted upon the rôle of an affectionate wife who shoots the wretched husband, caught but not recognised by her as a thief in the night.

E. B.

QUEEN'S THEATRE,

SHAFTESBURY AVENUE, W.

Lessee and Manager - - Mr. HERBERT SLEATH.

On TUESDAY, MARCH 21st, 1911,
AND EVERY EVENING AT 8.30,

Mr. HERBERT SLEATH

PRESENTS

A FOOL THERE WAS

A Play in Three Acts

By PORTER EMERSON BROWNE,

Based on Rudyard Kipling's Poem—"The Vampire."

The Husband	Mr. FRANK COOPER
The Friend	Mr. CHAS. BRYANT
The Secretary	Mr. WM. F. GRANT
Young Parmalee ..	Mr. H. LAWRENCE LEYTON
The Butler	Mr. HORTON COOPER
The Ship's Captain ..	Mr. KENDAL CHALMERS
The Ship's Doctor ..	Mr. ERNEST GRAHAM
The Ship's Steward ..	Mr. HAROLD T. RICHARDSON
The Wife	Miss MARGARET HALSTAN
The Sister	Miss MADGE McINTOSH
The Child	Miss MATTIE BLOCK
AND	
The Woman	Miss KATHARINE KAELRED

Sailors, Passengers, &c., &c.

Misses ENID SASS, VERA CUNNINGHAM, VIOLET VANCOUVER, MARJORIE ESSEX, GLADYS CUNNINGHAM, DOROTHY RADCLIFF, PHILLIS BIRKETT, FRANCES IRVING, GLADYS RAYNE, GWENDA VILLERS.

Messrs. JAS. JOLLEY, GERALD EARLE, G. LANGLEY-BELL, J. O'BRIEN, J. W. ATTWATER, H. MACKENZIE ROGAN, R. RAYMOND.

The Voice .. .. Mr. GEORGE SPELVIN

Play produced by Mr. HERBERT SLEATH.

Act I.

Scene 1 .. The Breakfast Room of the Husband's. Larchmont.
The morning of Departure.
(The Curtain will be lowered for three minutes.)

Scene 2 .. Promenade deck of a Liner at the Pier.
Tableau—Two hundred miles at sea (Five Bells).

Act II.

Scene 1 .. The Husband's Country House. Larchmont.
Five weeks later.
(The Curtain will be lowered for three minutes.)

Scene 2 .. The Library of the Husband's Home. New York.
Two weeks later.

Act III.

Scene 1 .. The Husband's Country House. Larchmont.
One year later.
(The Curtain will be lowered for three minutes.)

Scene 2 .. The Library of the Husband's Home. New York.

Incidental Music by Mr. Albert Fox.
Costumes designed and executed by Madame Hadley-Seymour, 47 New Bond Street, W.
Hats by Wm. Whiteley, Ltd., Westbourne Grove, Bayswater.
Child's Dresses by Peter Robinson, Ltd., Oxford Street.
Scenery by F. L. Schmitz.
Furniture by J. S. Lyon, 112 High Holborn.
Plants by T. A. Dickson & Co., Streatham.

Programme of Music.

The Orchestra under the direction of Mr. Albert Fox, will play the following Selections:—

Overture	...	*Nicolai*
(*a*) Danse des Follettes	...	*Eille Norwood*
(*b*) Masque Music	...	*German*
Selection "Pélissiano"	...	*arr. by Finck*

MATINEES EVERY SATURDAY AT 2.30.

Prices of Admission:—Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Dress Circle, 5s.; Upper Circle, 4s. and 3s.; Pit, 2s. 6d.; Gallery, 1s.; Private Boxes, One to Three Guineas.

Box Office (Mr. J. W. Sheppard). Telephone: Gerrard 9437 (two lines).

General Manager	Mr. Albert E. Warren
Stage Manager	Mr. William F. Grant
Assistant Stage Manager...	Mr. James Jolley

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Some three years since there appeared in a morning paper a poem by Rudyard Kipling, called "The Vampire," a verse of which ran:

"A fool there was, and he made his prayer,
Even as you and I,
To a rag and a bone and a hank of hair;
We called her the woman who did not care.
But the fool he called her his lady fair.
Even as you and I."

Later on Burne-Jones painted a picture, for which the poem served as a suggestion, showing a man lying on his back while a lady of thin and weird appearance stood by his bedside. Upon the aforesaid poem Mr. Porter Emerson Browne, an American dramatist, founded a play which was produced at the Liberty Theatre, New York, on March 24 last year, and was played at the Queen's Theatre on Tuesday. "A Fool There Was" is the story of a man on whom the gods had showered their blessings in abundance, who was rich in the love of wife and child and friends, happy in the possession of a beautiful home, health, brain, energy, and who lived in full realisation of his happiness. The man is called away from his family for a month or so on an important mission; and on a sea-voyage he comes into contact with a woman—a beautiful, heartless creature who battens on the passions of men as the vampire lives and thrives on the blood of her victims. So great is this woman's power of subjugation, that for her the man abandons all he has held most precious—home, wife, child, "honour and faith and a sure intent"; and when satiety eventually overtakes him and thronging doubts show their unwelcome faces, he soaks himself in the drink which banishes them to temporary oblivion. And the woman—"his lady fair"—comes to gloat over the ruin to which she has brought her "fool." His friend comes to him and endeavours to appeal to some relic of manhood or sense of duty which will enable him to break the witch's spell; his little daughter comes full of loving eagerness to take her "daddy" home; but the power of the enchantress is too strong. As Circe of old was content only when she had turned her lovers into swine, so the woman will not abandon her "fool" until the man in him is dead and only the brute beast survives. And the strength of Lust is so great that she succeeds, or very nearly so. It is true the "fool" escapes her at the end, but it is through the door of death that he finds release; and, as the woman leaves the dead man on the floor of the darkened room, her only expression of emotion is the shriek of mad hysterical laughter which desecrates the silence as she flies in terror from the corpse.

TO-NIGHT, WEDNESDAY, MARCH 22nd, 1911, AT 8.10

(Subsequent Evenings at 8.45),

HERBERT TRENCH

PRESENTS

LADY PATRICIA

A Comedy in Three Acts

By RUDOLF BESIER.

Lady Patricia Cosway	Mrs. PATRICK CAMPBELL
Michael Cosway, *her Husband*	Mr. ARTHUR WONTNER
Mrs. O'Farrel	Miss ROSINA FILIPPI
William O'Farrel, *her Son*	Mr. CHARLES MAUDE
Dean Lesley	Mr. ERIC LEWIS
Clare Lesley, *his Daughter*	Miss ATHENE SEYLER
Baldwin	Mr. C. V. FRANCE
Ellis	Mr. G. DICKSON-KENWIN
John	Mr. NORMAN PAGE

Act I. ... In an Oak Tree at Michael Cosway's country seat at Normanborough (Late Afternoon in May) ... ... *Joseph Harker*

Act II. ... The Same. (An Evening, five weeks later) ... ,, ,,

Act III. ... The Deanery Garden, Normanborough (The next Morning) ... ... *G. Sackmann*

The Play produced by E. LYALL SWETE.

Dresses by DEBENHAM & FREEBODY and Mrs. NETTLESHIP.

Furniture by SPILLMAN. Wigs by CLARKSON.

Trees and Flowers by H. ELLIOTT and A. & H. UHLMANN.

HAYMARKET

Manager
HARRISON

TRENCH

Wednesday
Evening

Mar. 22

Orchestra Stl 10/6

No. A 21

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

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Are there any précieuses left now? They certainly existed at one period; in the early eighteen-eighties the woods at Bedford Park were full of them. But Lady Patricia Cosway, in Mr. Rudolf Besier's play, strikes one as an interesting and amusing survival rather than a contemporary study. The character, however, is none the less amusing for that. Affectation, especially literary and artistic affectation, is always a fair subject for stage ridicule; and, though Tennyson and Swinburne are not commonly quoted nowadays—there are no up-to-date poets to quote from—we can understand a cult of them still lingering in the depths of the rural districts. "Lady Patricia" is a satire on sentimentalism—which, by the way, is also a little out of fashion in these materialistic days. However, let it be granted that the characters in Mr. Besier's piece are possible contemporaries, and there is an immense amount of enjoyment to be derived from their vagaries. The leading personages form a square party. There are two middle-aged sentimentalists and two ingenuous and youthful ones. Lady Patricia Cosway believes that her husband Michael, an amateur astronomer, adores her. Therefore, though she carries on a semi-platonic flirtation with a callow youth called William O'Farrel, she continues to act affection with her husband in order to spare his feelings. He, on his side, is heartily tired of her, and is in love with a brisk and merry maiden, Clare Lesley, daughter of the local Dean; and Michael is under the delusion that Patricia worships him, and that the discovery that he was indifferent to her would break her heart.

Such is the state of affairs at the opening of the first act, in a magnificently real scene representing a platform built in the boughs of a gigantic oak tree. Lady Patricia is, to use a word which occurs in the piece, "canoodling" with young William O'Farrel, reading her verses to him, and generally posing as a divinity. The young man is raw and dense, and when he sees his mother approaching he climbs into the upper branches of the oak and hides there. The magnificent tree, indeed, is much used for purposes of practical fun. Clare climbs up it and tears her dress, which leads up to some quaint love-passages between her and the "solemn-ridiculous" Michael. There is a great deal of dodging and counter-dodging by the couples; but the rapprochement of the two young people is only postponed, and when they have to take refuge in a small summerhouse they realise that they love. Each, however, has an obstacle in the background. Clare considers that she is "bound" to Michael, and William thinks he ought to "stick to" Patricia. The deadlock is removed by the diplomacy of the Dean, who by forbidding his daughter to speak to William, the wicked lover of Lady Patricia, drives her, of course, into the lad's arms; and then her ladyship comes to the Dean to confess and learn what is to be her penance. The Dean tells her to confess all to her husband, but Michael anticipates her by a voluntary appeal for pardon. So the two married sentimentalists go off together to make the best of boredom mitigated by poetic pretence.

It must not be supposed, however, that a bald scenario like this can give any fair notion of the many amusing details of the piece. Indeed, the details are a most important factor of its success; and they are supplied with a dainty care and finish which reminds us somewhat of the methods of the old "cup and saucer" school. The young man climbing up the "practicable" tree and disappearing in the flies; the dropping by him from above of a teacup and saucer, which he has carried aloft with him for purposes of concealment; the tearing of the clambering "tomboy's" dress, and her request to the elderly married man to hook up her bodice behind; the gentle gallantries of the romantic Dean and the cynical cheeriness of the elderly Irishwoman; the quaintness of the old gardener, who cries "Whoa!" each time that he lowers a Chinese lantern from the branches above; the exit of the girl from her sojourn in the summer-house with the young man, her hair having "come down" in their eager embracings; the reading of a poem—and a rather neatly-written poem, too—by the *précieuse*; the excellent lines which are contained in the dialogue, some of them quite quotable; and the ingenious and adurable absurdity of the whole entertainment had much to do with the favour with which it was received on Wednesday. "Lady Patricia" must be taken in the spirit in which it is written. It is a fantasy, a thing of lantern-light and caprice, and fair friskiness and imaginative addity.



Sir George Frampton's
"Statuette of Peter Pan"
in Kensington Gardens.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, MARCH 23, 1911.

PETER PAN.

A STATUE IN KENSINGTON GARDENS.

Peter Pan is to have a statue raised in his honour in Kensington Gardens. Sir George Frampton is the sculptor and Mr. J. M. Barrie the donor. The artist has been at work on the statue for eighteen months, and now, practically finished, it will be exhibited at the forthcoming Royal Academy exhibition.

The history of the idea of raising a monument to Peter Pan is interesting. When the name of Peter Pan became familiar through "The Little White Bird," and still more so through the play called after him, the Board of Works presented Mr. Barrie with a key to Kensington Gardens. Afterwards they had an idea of putting some panels representing Peter's adventures into the children's shelter erected two years ago on the west side of the gardens. They consulted Mr. Barrie about these and the outcome of the conferences was Mr. Barrie's offer to Mr. Lewis Harcourt, a great Peter Panite and then First Commissioner of Works, of a statue of Peter for Kensington Gardens, to be erected on the spot where he landed from his barque on the Serpentine. The proposal was accepted with enthusiasm, and as the gardens are Crown property the idea was placed before King Edward, who welcomed it and afterwards showed keen interest in the progress of the statue.

The admirable stone picture suggested by Sir George Frampton and now practically completed by him is that of a broad-rooted tree, in whose many crevices live fairies and little things of the fields and trees—squirrels and rabbits and mice, timid things that are coming out into the daylight at the call of Peter, who, standing on the top of the tree trunk, pipes in hand, is playing for them. The monument stands nine feet high in all and will be so placed that it will appear to spring from the ground.

There will be no base to it. The children who come to see it, near where they now feed the ducks, need not regard it as a statue but as some delicate, graceful thing that belongs to them.

There is an infinite amount of charm about the graceful figures that Sir George Frampton's genius has brought clustering round the tree trunk. Contrasting with the timidity in the little animals is the saucy daring of the girl fairy, who, having clambered to Peter's feet, is smiling up archly into his serious face. The artist's idea is that the boy represents the play and the tree stands for the book.

After the Academy exhibition is over the statue will be cast in bronze, a process that will occupy nearly six months, so about this time next year it will be erected on the spot now marked out to receive it in the gardens.

J. W.



Lessee and Manager
Mr. FREDERICK HARRISON

THEATRE ROYAL, HAYMARKET

EVERY EVENING AT 8.30. MATINEES AT 2.30 O'CLOCK.

HERBERT TRENCH

PRESENTS

LADY PATRICIA

A Comedy in Three Acts

By RUDOLF BESIER.

March 23

PRECEDED AT 8 O'CLOCK (MATINEES AT 2 O'CLOCK) BY

JAMES AND JOHN

A Play in One Act

By GILBERT CANNAN.

James Betts	Mr. J. FISHER WHITE
John Betts	Mr. H. R. HIGNETT
Mrs. Betts	Miss HELEN HAYE
Mr. Betts	Mr. JAMES HEARN

Scene: Their Parlour (9 p.m.). *F. L. Schmitz*

The Play produced by NORMAN PAGE.

THE LITTLE THEATRE
JOHN STREET, ADELPHI, W.C.
Miss LILLAH McCARTHY'S SEASON

Tuesday Evening	TUESDAY EVENING at 8.30
Mar. 28	Mar. 28 1911
Stall	STALL 10/6
H 4	No. 1 4
This to be retained	No Hats or Bonnets allowed. This portion to be given up.

This Ticket is sold subject to the right of the Management to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes and is sold only subject to this condition.

Every Evening, at 8.30 p m.,

"THE MASTER BUILDER."

By HENRIK IBSEN.
Translated by EDMUND GOSSE and WILLIAM ARCHER.
Produced by GRANVILLE BARKER.

Knut Brovik	... LEON M. LION
Kaia Fösli	... CHRISTINE SILVER
Ragnar Brovik	HARCOURT WILLIAMS
Halvard Solness	... NORMAN McKINNEL
Mrs. Solness	KATHARINE POLE
Dr. Herdal	CLAUDE KING
Hilda Wangel	LILLAH McCARTHY

The action takes place in and about the house of Solness.

ACT I.	*The Office*
ACT II.	*The Drawing Room*
ACT III.	*The Verandah*

The intervals will be ten minutes each.

The Scenes designed by Norman Wilkinson, of Four Oaks.

Manager	A. E. DRINKWATER
Stage Manager	...A. B. TAPPING
Assisted by	LESLIE CASEY

Box Office Manager ... REGINALD WYNNE. Box Office Assistant ... OTHO STANTON.

WYNDHAM'S THEATRE,

CHARING CROSS ROAD

Proprietor: Sir Charles Wyndham

Sole Lessee ... ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

On WEDNESDAY EVENING, MARCH 29th, 1911, at 8 o'clock,
And EVERY EVENING AT 8.30,

PASSERS-BY

A Play in Four Acts, by C. HADDON CHAMBERS.

"Let the withered bough for itself take heed,
While the green shoots wait your care."—*Gordon.*

Mr. Peter Waverton	Mr. GERALD DU MAURIER
Pine	Mr. GAYER MACKAY
"Nighty"	Mr. GEORGE SHELTON
Samuel Burns	Mr. O. P. HEGGIE
Margaret Summers	Miss IRENE VANBRUGH (By arrangement with Mr. CHARLES FROHMAN)
The Lady Hurley (*Waverton's Step-Sister*) ..	Miss HELEN FERRERS
Miss Beatrice Dainton	Miss NINA SEVENING
Little Peter	Miss RENÉE MAYER

Scene: Mr. Waverton's Apartments in Piccadilly.

Act I. 10.30 p.m.
Act II. The next morning. 9 a.m.
Act III. Three weeks later. 5 p.m.
Act IV. The next morning. 4.30 a.m.

THE PLAY PRODUCED BY GERALD DU MAURIER.

Scenery by J. A. FRASER and W. H. DAVIES.
Gowns and Hats by Madame HAYWARD, 67 New Bond Street, W., and Madame HANDLEY-SEYMOUR, 47 New Bond Street, W.
Miss Sevening's Hats by WHITELEY'S, LTD., Westbourne Grove.
Furniture by D. L. ISAACS, 50 New Oxford Street, W.C.
Pianoforte by CHAPPELL & Co., New Bond Street, W. Wigs by CLARKSON.
Floral Decorations throughout the Theatre by the CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket, S.W.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

First Matinee, Saturday, April 1st, at 2.30.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1.	BALLET ... ... "Russe"	*Luigini*
2.	PETITE SUITE	*Coleridge Taylor*
3.	*a.* INTERMEZZO ... ... "On the Bosphorus"	*Lincke*
	b. ENTR'ACTE ... ... "La Source"	*Délibes*
4.	*a.* VALSE ... ... "Nydia"	*Windeatt*
	b. SONG ... ... "Prière"	*Gounod*

Musical Director ... ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 to 10. Telephone No. 4028 GERRARD.
Doors open at 8. Matinees at 2. Commence at 8.30. Matinees at 2.30.

Business Manager ... ... J. HERBERT JAY.

The scene of the play is Mr. Peter Waverton's very cosy apartments in Piccadilly; and on the rise of the curtain we find that his man, Pine, has committed the indiscretion of admitting a cabman known as "Nighty," and treating him to his master's whisky and cigars. He is caught in the act, and severely reprimanded by Waverton, who has come home suffering from a fit of the blues. With the object of getting rid of his depression he forgives Pine, and gives him orders not only to readmit "Nighty," but to bring into the flat a loafer he has seen from his window. That he gets a good deal of amusement out of the company of this extremely odd couple is evident. Another person who, on this particular night, is brought into Mr. Waverton's chambers, is a woman, Margaret Summers, wandering in the dense fog, and coughing terribly. She is, however, no stranger to him. Seven years previously he had known her as a governess in the house of his step-sister, Lady Hurley, and there had been a serious love affair between her and Waverton. When her ladyship learnt of this she lost no time in dismissing the unfortunate governess, and, with the object of effectually separating the couple, she destroyed the letters which the girl addressed to Waverton. Margaret now informs him that she has a child, a little boy, of which he is the father; but on learning that he is engaged to Beatrice Dainton, Lady Hurley's niece, she refuses to allow him to see the child. Waverton goes the right way to attain his object when he suggests that the boy must be plain. The loafer, Burns, having by means of a bath, a barber, and a suit of clothes which belonged to Waverton's man, been transformed into an outwardly respectable member of society, is employed on odd jobs at the flat. Margaret relents, and brings the boy to make the acquaintance of his father, and to stay for a little while with him. As might be supposed, Burns is not the kind of man to settle down to any regular work. A man who has been a tramp longs for freedom and the country lanes, and he dislikes being under the strict superintendence of Pine. So he decides to return to his old ways, but when he leaves the flat he does not go away alone. He takes the boy with him, because he has taken a fancy to the little chap, who, hearing from Samuel of the rabbits that are to be caught in the unknown land, is quite ready to accompany him. Search is made for the missing boy by his newly-found father, and in a few hours he is restored to his anxious mother's arms, while the kidnapper is allowed to resume his old life. In the meantime, Beatrice Dainton has made the discovery that Waverton still loves Margaret, and resolves to break off her engagement to him. In her own expressive slang she gives him "the chuck." Margaret has informed Peter that she is engaged to a certain Henry Robinson; but this is a pure fiction, and a happy ending is brought about when she confesses that she has told a lie, and falls into the arms of the father of her child.

T.R.D.L.
30/3/1911
Retain this portion, which is the Voucher for One Seat only, and does not admit to the Theatre.
Row B | No. 3
Orches. Stall

THE SINS OF SOCIETY

BY

CECIL RALEIGH and HENRY HAMILTON

Produced by ARTHUR COLLINS

Incidental Music Composed by J. M. GLOVER

Mr. GEORGE BARRETT	as	**JAMES HOGG**
Mr. CHARLES ROCK	,,	**NOEL FERRARS**
Mr. VINCENT CLIVE	,,	**Sir DORIAN MARCH**
Mr. FREDERICK ROSS	,,	**Rev. MARTIN HOPE**
Mr. OSCAR ADYE	,,	**Mr. MORRIS**
Mr. ARTHUR POOLE	,,	**Mr. THESIGER**
Mr. AUSTIN MELFORD	,,	**Captain CARRUTHERS**
Mrs. LANGTRY	as	**LADY MARION BEAUMONT**
Miss FANNY BROUGH	,,	**LADY GOLDBURY**
Miss MADGE FABIAN	,,	**LADY GWENDOLEN ASHLEY**
Miss LUCY SIBLEY	,,	**CAROLINE, DUCHESS OF DANEBURY**
Miss JOAN BURTON	,,	**Mrs. MURGATROYD**
Miss EILY MALYON	,,	**A Milliner**
Miss BETTY RUTHERFORD	,,	Maid
Miss CARRIE MURRAY	,,	Mrs. Burton Rocketter
Mr. BERT MONKS	,,	Private Baines
Mr. EDWARD MORGAN	,,	Snowey Templer
Master JACK FROST	,,	Jockey
Mr. EDWARD POLLARD	,,	Recruiting Sergeant
Mr. JOHN BLOOM	,,	Lord Enderby
Mr. FRED PENLEY	,,	Parker
Mr. ALFRED FISHER	,,	Captain Thorpe
Mr. HERBERT HEWETSON	,,	Colonel Bryan

Mesdames VARRE, BRITTON, LENNARD, COOPER, MENZIES, MAY, LANCASTER, W. PRICE, F. PRICE, HEMMINGTON, HUMBY, MOREL, BRADBROOKE, R. MURRAY, SAUNDERS, CLIFFORD, SILVERTHORNE, ST. CYR, HOWARD, LESLIE, MAPLESON, HOUGHTON.

Messrs. EDWARD ARUNDEL, ALFRED PARKER, M. CHRISTIE, G. ALEXANDRE.

Mr. Arthur Collins was well advised to revive Messrs. Cecil Raleigh and Henry Hamilton's drama at Drury Lane on Thursday, for it is one of the most successful of the series of Drury Lane dramas which have been produced there under Mr. Collins's *régime*. It was first presented on September 12, 1907, with Mr. Albert Chevalier, Mr. Lyn Harding, Mr. Julian L'Estrange, Mr. Oscar Adye, Miss Constance Collier, Miss Fanny Brough, Miss Adrienne Augarde, and Miss Frances Leighton in the cast. As many of our readers may have forgotten the plot in the interval, it may be well to briefly recapitulate it. The action originates in the extravagance of Lady Marion Beaumont, who, having lost heavily at bridge has embezzled the fortune of her younger sister, Lady Gwendolen Ashley, for whom she is a trustee. The villain, Noel Ferrars, who has his eye on Gwendolen and her gold, advises Lady Marion to borrow £7,000 from a money-lender named Morris on the security of a valuable tiara which has been lent to Lady Marion by her *parvenue* friend Lady Goldbury; and Ferrars suggests that Lady Marion shall substitute for the tiara a box containing a paper-weight. The trick is played, Lady Marion has betting losses, and cannot redeem the tiara; and Morris's suspicions are excited. Driven into a corner, Lady Marion drugs him in his cottage on the banks of the Thames, and hands the box to Gwendolen's lover, Sir Dorian March, who, when the police pursue him, dives into the river over a weir, and escapes from the country by taking the place of a deserter who is about to leave England on foreign service. We see the embarkation of troops on the transport, which gets underweigh, and sticks on a rock in a fog. The women and children are handed to the boats, while the soldiers, rallied by Sir Dorian, stand at the salute on the deck as the vessel goes down, her boilers bursting as she sinks. Sir Dorian saves himself on a spar, and goes to South America; and Gwendolen, believing her lover is dead, consents to marry Ferrars so as to save her sister from exposure and punishment. The comic characters, however, come to the rescue. Lady Goldbury and her eccentric admirer, James Hogg—who is in possession of the incriminating box—replace the paper-weight by the tiara, and save Lady Marion. Gwendolen refuses to marry Ferrars; and Sir Dorian returns from abroad and weds the maiden.

Every Evening at 9 o'clock

Mr. CYRIL MAUDE will present the Original Cast in the Three-Act Comedy, called

COUSIN KATE

By HUBERT HENRY DAVIES.

HEATH DESMOND		Mr. CYRIL MAUDE
REV. JAMES BARTLETT		Mr. RUDGE HARDING
BOBBY SPENCER		Master STEPHEN THOMAS
MRS. SPENCER		Miss CARLOTTA ADDISON
AMY SPENCER		Miss BEATRICE FERRAR
JANE		Miss VERA COBURN
KATE CURTIS		Miss ELLIS JEFFREYS

The action takes place in a rural district of England and covers a period of about five hours.

Acts I. and III. **Drawing-Room at Mrs. Spencer's** ... *Bruce Smith*
Act II. ... **The Sitting-Room at "Owlscot"** ... ..

Miss ELLIS JEFFREYS' Dresses by Mme. HANDLEY-SEYMOUR, 47, New Bond Street.
Miss BEATRICE FERRAR'S Dresses by REDFERN, Ltd., Conduit Street, W.
Hats by Madame Auburn, 4, Hanover Square, W. Wigs by CLARKSON.
Piano by CHAPPELL & Co.

Preceded at 8.30 by a New Play, in One Act, called

OUR NERVOUS SYSTEM

By GERTRUDE JENNINGS.

BRENDA THOMPSON		Miss MARY JERROLD
Mrs. CHRISTIE	*Her Mother*	Mrs. FORDYCE
EVANGELINE	*Her Cousin*	Miss NELL CARTER
FREDDIE	*Her Husband*	Mr. LOUIS GOODRICH

Scene: — Study in the Thompsons' Flat.

THE
PLAYHOUSE

Saturday

15/4/1911

Orch. Stall

H 16

This to be retained

The evening was also marked by the production of a play, in one act, by Gertrude Jennings, entitled

"OUR NERVOUS SYSTEM."

Brenda Thompson .....Miss Mary Jerrold
Mrs. Christie .....Mrs. Fordyce
Evangeline .....Miss Nell Carter
Freddie .....Mr. Louis Goodrich

It is not often that a first piece at a West End theatre is followed by one from the same pen; but in the case of the above playlet the distinction is well justified, "Our Nervous System" proving that Miss Gertrude Jennings' gifts of satire were by no means exhausted in "Between the Soup and the Savoury," which has only just finished a long run at the Playhouse. The new piece amusingly details the domestic amenities of a young married couple who disagree as to the disposition of the furniture of their flat, especially in regard to the telephone, the right place for which the wife thinks is in the drawing-room, while the husband, who is a devotee of the poetic muse, cannot have it too far away. Eventually the youthful mistress of the household, aided and abetted by her mother and cousin, resolves to have a separation; but when the time comes for farewell she repents, and, after each has told the other all the uncomplimentary things their relations have said about them, they resolve to resume housekeeping.

Every Evening at 9.

Matinee: Thursday and Saturday at 2.30.

THE LILY,

Preceded at 8, by

THE TERRORIST,

By LAURENCE IRVING

The Governor	Mr. LAURENCE IRVING
His Sister	Miss BEATRICE SMITH
Their Servant	Mr. A. FIELD FISHER
The Colonel	Mr. JAMES SKEA
The Terrorist	...Miss MARY FORBES

Scene :—A room in the Governor's Chalet, in a remote province of the Russian Empire.
Time—The Present, Easter Day.

"THE TERRORIST."

Play, in One Act, by Laurence Irving, Produced at the Duke of York's Theatre on Saturday, April 15.

The scene is a room in the Governor's chalet in a remote province of the Russian Empire; the time the present, and the day Easter Day. From the first the atmosphere of dangerous conspiracy is struck; for we see the Governor's servant preparing for his assassination by withdrawing the cartridges from a revolver which he replaces in a drawer, thus rendering the intended victim defenceless. The same drawer contains a written warning that the official is doomed by the people to death. The Governor and his sister enter, and we learn from their conversation that the house is surrounded by police who are watching over the Governor's life. But the Governor remarks that this has been done by the order of the colonel of the local troops, an ambitious man, who would be glad to see the Governor assassinated so that he—the Colonel—might step into the position; and preparations of this kind have, in time past, usually preceded an attempt at assassination. The expected result occurs. A young woman arrives, ostensibly to take the place of governess to the Governor's children, but really to slay him with a revolver which she carries concealed in her muff. We have now come to the crucial situation of the play, and a combat of earnestness and intellect takes place between the Governor—who is helpless, physically, his right arm being wounded and in a sling—and the avenging girl, who has sworn to kill the Governor, who, it appears, shot her father in a fray. The Governor, with fearless calmness, argues the matter out, explains how the quite justifiable homicide came to be committed by him, and tells the girl that one looks at things in quite different lights in youth and middle-age. The police rush in and arrest her; but the Governor adroitly takes the pistol from her muff and slips it into his drawer, so that the police cannot prove her guilty of intent to murder, especially as the Governor declares that she is to be his children's governess. This mercy softens the girl's heart, and she goes out, after promising to get the order for the Governor's death revoked; and the official, with a sigh of relief, prepares to take the bath which he has promised himself earlier in the play.

QUEEN'S THEATRE,

SHAFTESBURY AVENUE, W.

Lessee and Manager - - Mr. HERBERT SLEATH.

EVERY EVENING AT 8.45,

Mr. HERBERT SLEATH

PRESENTS

A FOOL THERE WAS

PRECEDED AT 8.15 BY

THE FOREST OF HAPPY DREAMS.

An African Fantasy.

By EDGAR WALLACE.

(By arrangement with Mr. Hy. Bagge.)

Ralph Mainward	...	Mr. WILLIAM F. GRANT
Abbibo	...	Mr. THOMAS HOLDING
Charles Coleburt	...	Mr. HAROLD T. RICHARDSON
May Warrender	...	Miss ENID SASS
Bert Atty	...	Mr. GERALD VALENTINE
and		
CLAUDE WELBURY	...	Mr. HERBERT SLEATH

Scene: On the Banks of the Congo.

"THE FOREST OF HAPPY DREAMS."

An African Faotasy, by Edgar Wallace, Produced at the Queeo's Theatre on Saturday, April 15.

Ralph Mainward .....Mr. William F. Grant
Abbibo .....Mr. Thomas Holding
Charles Coleburt .....Mr. Harold Richardson
May Warrender .....Miss Enid Sass
Bert Atty .....Mr. Gerald Valentine
Claude Welbury .....Mr. Herbert Sleath

Mr. Herbert Sleath produced, on Saturday evening last, in frout of "A Fool There Was," Edgar Wallace's picturesque and impressive African fantasy, entitled "The Forest of Happy Dreams." This is announced as by arrangement with Mr. Henry Bagge, who, it will be remembered, presented the playlet at the Camdeo Hippodrome in Juoe last year. The scene is laid in the depths of a forest on the banks of the Congo, where Claude Welbury is lying stricken with fever. He has evideotly made a mess of things in England—lost all his money in speculation and gambling, and left behind a girl to whom he was devotedly attached. This we learn in his ramblings to Dr. Ralph Mainward, who has been summoned by his Mohammedao servant. After dosing him with morphine and making him comfortable for the oight, the doctor leaves him, with the intention of taking him to more suitable quarters the next day, telling the servant to he sure and fetch him if his master is taken worse. When Mainward has departed Welbury dreams—and his vision is shown to the audience. All comes right; his horse has won, his monetary position is secure, and his sweetheart tells him that whatever has happened she will always love him. Thus the exile passes away in "The Forest of Happy Dreams"—the Forest of Death for the white man—and when Maioward, calls again the next morning and finds him dead, he tells the servant Abbibo that he should have summoned him earlier. But Abbibo philosophically remarks that Welbury has gone to a place where there is no trouble and all is peace and rest

His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE

LONDON SHAKESPEARE FESTIVAL

(SEVENTH YEAR)

Commencing April 17th, 1911.

A MIDSUMMER NIGHT'S DREAM.

EVERY EVENING AT 8.

MONDAY, APRIL 17TH, AND EVERY EVENING AT 8.

SHAKESPEARE'S

A Midsummer Night's Dream

WITH MENDELSSOHN'S MUSIC.

The Production under the sole direction of

SIR HERBERT TREE.

FAIRIES.

Oberon	*(King of the Fairies)*	Miss EVELYN D'ALROY
Titania	*(Queen of the Fairies)*	Miss MARGERY MAUDE
1st Fairy		Miss STELLA ESDAILE
Mustardseed		Miss MIDGE DOLPHIN
Cobweb		Miss MARCELL KREUTZ
Moth		Master CHARLES THOMAS
Peaseblossom		Miss MIMI CRAWFORD
Puck		Master BURFORD HAMPDEN

MORTALS.

Hippolyta	*(Queen of the Amazons, bethrothed to Theseus)*	Miss FRANCES DILLON
Hermia	*(Daughter of Egeus, in Love with Lysander)*	Miss LAURA COWIE
Helena	*(in Love with Demetrius)*	Miss MAUD CRESSALL
Theseus	*(Prince of Athens)*	GERALD LAWRENCE
Egeus	*(Father to Hermia)*	S. A. COOKSON
Lysander	*(in Love with Hermia)*	BASIL GILL
Demetrius	*(in Love with Hermia)*	E. ION SWINLEY
Philostrate	*(Master of the Revels to Theseus)*	HENRY MORRELL
Quince	*(Carpenter)*	A. E. GEORGE
Snug	*(Joiner)*	WALTER R. CREIGHTON
Flute	*(Bellows Mender)*	E. M. ROBSON
Snout	*(Tinker)*	EDMUND GURNEY
Starveling	*(Tailor)*	EDWARD SASS
Bottom the Weaver		ARTHUR BOURCHIER

ACT I.

SCENE 1.—Exterior of Theseus's Palace.—*J. Harker.*
SCENE 2.—Quince's House.—*J. Harker.*
SCENE 3.—Athens, a Wood near the Sea.—*W. Hann.*

ACT II.

SCENE—Another part of the Wood.—*J. Harker.*

ACT III.

SCENE—Interior of Theseus's Palace.—*J. Harker.*

The Costumes have been designed by PERCY ANDERSON, and carried out by B. J. SIMMONS, 7 & 8, King Street, W.C.

Perruquier - - W. CLARKSON.

SIR HERBERT TREE wishes to express his thanks to MISS LOIE FULLER and MISS ELISE CLERC for their valuable assistance in the arrangement of the Dances.

NOTICE.—Full particulars of the Performances to be given during this year's LONDON SHAKESPEARE FESTIVAL will shortly be announced.

MATINEE EVERY WEDNESDAY & SATURDAY AT 2.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread and Butter and Cake, Price 6d. per person inclusive.

The Theatre has now been fitted throughout with the Ozonair System of Ventilation for the constant supply of pure fresh air, by Messrs. OZONAIR, LTD., 96, Victoria Street, S.W.

The safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

STAGE MANAGER—CECIL KING. ASSOCIATE STAGE MANAGER—STANLEY BELL.
MUSICAL DIRECTOR—ADOLF SCHMID. CHORUS MASTER—ALFRED BELLEW.

GENERAL MANAGER - - - - - HENRY DANA.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Balcony, 5s. Upper Circle, 4s., 3s. and 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. WATTS) OPEN DAILY 10 TO 10. TELEPHONE GERRARD 1777.


HIS MAJESTY'S THEATRE
SHAKESPEARE FESTIVAL
A MIDSUMMER NIGHT'S DREAM

THE GLOBE THEATRE

Shaftesbury Avenue, W.

BY ARRANGEMENT WITH

CHARLES FROHMAN

TO-NIGHT (TUESDAY, APRIL 18th, 1911), AT 8 O'CLOCK,

Mr. LEWIS WALLER

IN

A BUTTERFLY ON THE WHEEL

BY

EDWARD G. HEMMERDE and FRANCIS NEILSON

The Rt. Hon. George Admaston, M.P.	Mr. GUY STANDING
Roderick Collingwood	Mr. LEWIS WALLER
Lord Ellerdine	Mr. SAM SOTHERN
Sir John Burroughes (*President of the Divorce Court*)	Mr. STANLEY TURNBULL
Sir Robert Fyffe, K.C., M.P. .. (*Mr. Admaston's leading Counsel*)	Mr. NORMAN McKINNEL
Gervaise McArthur, K.C. .. (*Mrs. Admaston's leading Counsel*)	Mr. W. CRONIN-WILSON
Stuart Menzies, K.C. .. (*Mr. Collingwood's leading Counsel*)	Mr. S. J. WARMINGTON
Frank Cartaret, K.C.	Mr. LEWIS BROUGHTON
Jacques (*Waiter at the Hotel des Tuileries*) ..	Mr. ALEC THOMPSON
Dubois .. .. .. (*a Detective*)	Mr. A. CATON WOODVILLE
Foreman of the Jury	Mr. A. M. CULLEN
Footman at Admaston House	Mr. LESLIE REA
Lady Atwill	Miss BERYL FABER
Pauline .. (*Mrs. Admaston's Maid*)	Miss MARIANNE CALDWELL
Peggy .. .. (*George Admaston's Wife*) ..	Miss MADGE TITHERADGE

SYNOPSIS OF SCENES.

Act I.	Mrs. Admaston's Rooms at the Hotel des Tuileries, Paris. Early Spring. Shortly after midnight
Act II.	The same. The next morning
Act III. ..	The Probate, Divorce and Admiralty Division of the High Court of Justice, Court 2. A Year afterwards. Afternoon
Act IV.	At Admaston House. The same afternoon—later

The Scenery painted by R. C. McCLEERY.

Dresses by REVILLE & ROSSITER, Hanover Square, W.
Hats by MAISON LEWIS, Regent Street, W.
Furniture by SPILLMAN & Co., St. Martin's Lane.
Wigs by CLARKSON.

Programme of Music.

Orchestra under the Direction of JOHN CROOK.

OVERTURE	"Le Caid"	*A. Thomas*
SELECTION	"The Fortune Teller"	*Victor Herbert*
SELECTION	"My Lady Molly"	*Sidney Jones*
ENTR'ACTE	"The Frolic"	*Herbert Haines*
WALTZ	"The Druid's Prayer"	*Gordon Davieson*
MARCH	"British Scouts" ...	*Jeanne de la Houssaye*

General Manager	For Mr. LEWIS WALLER	Mr. VICTOR LEWIS
Business Manager		Mr. H. C. HOOPER
Stage Manager		Mr. EDMUND WALLER
Assistant Stage Manager ...		Mr. LEWIS BROUGHTON

FIRST MATINEE SATURDAY NEXT AT 2.30.

BOX OFFICE (Mr. CLARE) open 10 to 10. **Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.**
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone: 8722 GERRARD.

Charles Frohman's General Manager .. .. .. W. LESTOCQ
Business Manager ... ... OSCAR BARRETT, Junr.

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

"It isn't what you do, it's what people say you do that makes the mischief," says worldly-wise Lady Atwill to foolish Peggy Admaston. Peggy is the "butterfly" of the play by Edward G. Hemmerde, K.C., and Francis Neilson, M.P., entitled "A Butterfly on the Wheel," which was produced at the Globe Theatre on Tuesday evening by Mr. Lewis Waller by arrangement with Mr. Charles Frohman. Of all the thoughtless, irresponsible butterflies who sun their pretty wings in the sun of male admiration and flutter light-heartedly down the sweet-scented breeze of illicit love, regardless of the gathering clouds and unconscious of the presence of their natural enemies the sharp-beaked birds, poor, pretty Peggy was the most thoughtless, the most irresponsible. Married when still very young to a man much her senior, who is immersed in politics, Peggy, though conscious of her husband's love and trust, seeks distraction in the society of Roderick Collingwood, and shows a preference so decided for his company, and a disregard so great for the proprieties, that Collingwood is deceived into the belief that Peggy feels for him as strong a passion as his own. To bring matters to a crisis, he plans that he and Peggy shall be separated from their friends, Lady Atwill and Lord Ellerdine, the quartet being bound for Switzerland. The result is that Peggy finds herself alone with Collingwood at the Hotel des Tuileries, Paris. Even then foolish Peggy persists in believing the arrangement to be the result of an accident, and it is not until Collingwood begins to make furious love to her at dead of night in her private sitting-room that the possibility of unpleasantness occurs to her. This is heightened when her husband's voice is heard over the telephone inquiring for his wife, and the culprits realise that their whereabouts are known. To shield Peggy, who by this time has convinced him that her heart is in her husband's keeping, Collingwood replies to the call that all four of the party are at the hotel. Lady Atwitt and Ellerdine put in an appearance the next morning in time for breakfast, and are carefully drilled in their parts, so that when Admasten appears shortly afterwards he hears the same story from them all, i.e., "We got on the wrong train and all stopped the night at this hotel." But Admaston has received an anonymous letter on the afternoon of their departure informing him of their plans, and, his suspicions being aroused, has had them tracked by a detective, whose report is sufficiently damning. That Peggy has lied to him confirms his suspicions, and the poor little butterfly finds herself on the wheel of the divorce court.

And very badly does she fare there. Protesting her innocence, she only succeeds in convincing the judge and jury of her guilt, but the sincerity of her assertions reaches the heart of one person—her husband. There is but one obstacle to her complete rehabilitation in his esteem—the anonymous letter. Could he but discover its author and the motive with which it was written, Peggy would be cleared. Here the quick-witted Collingwood proves his compunction for the wrong he has done, and, by a clever manœuvre, brings home the authorship of the epistle to Lady Atwill, who, for her own ends, has been his partner in the plan to wreck Peggy's life, though she has not shared in his subsequent repentance. And, the storm of adversity past, the pretty butterfly, grown wiser, is content to sun herself in her husband's love and to abjure the burning rays of strange luminaries.



Every Evening at 8.30 p.m.,

FANNY'S FIRST PLAY.

An easy Play for a little Theatre.

THE INDUCTION.

Servant	A. E. FILMER
Cecil Savoyard ...	LEWIS SEALY
Count O'Dowda	HARCOURT WILLIAMS
Fanny O'Dowda ...	CHRISTINE SILVER
Mr. Trotter	CLAUDE KING
Mr. Vaughan ...	S. CREAGH HENRY
Mr. Gunn ...	REGINALD OWEN
Mr. Flawner Bannel...	NIGEL PLAYFAIR

THE PLAY.

Mr. Robin Gilbey ...	FEWLASS LLEWELLYN
Mrs. Gilbey ...	GWYNNETH GALTON
Juggins	H. K. AYLIFF
Dora Delaney ...	DOROTHY MINTO
Mrs. Knox ...	CICELY HAMILTON
Mr. Joseph Knox ...	ARNOLD LUCY
Margaret Knox ...	LILLAH McCARTHY
Lieutenant Duvallet ...	RAYMOND LAUZERTE
Bobby	SHIEL BARRY

THE INDUCTION:

In a country house in Cambridge, taken for the occasion by Count O'Dowda. Before the Curtain.

THE PLAY:

Act I. ... ... *Mr. Robin Gilbey's Dining Room. Denmark Hill*
Act II. ... ... *Mr. Joseph Knox's Drawing Room in the same neighbourhood*
Act III. ... ... *Again in Mr. Gilbey's Dining Room*

THE EPILOGUE:—As in the Induction.

Manager	A. E. DRINKWATER
Stage Manager	A. B. TAPPING
Assisted by	LESLIE CASEY

Box Office Manager ... REGINALD WYNNE. Box Office Assistant ... OTHO STANTON.

Matinees of The Master Builder, Friday, April 21st, Tuesday, 25th, and Friday, 28th.

Matinees of Fanny's First Play every Wednesday and Saturday.

"FANNY'S FIRST PLAY."

"Easy" Play in Three Acts, Produced at the Little Theatre on Wednesday, April 19.

Caustic and witty lines abound in the eccentric and satirical piece, "Fanny's First Play," produced before a keenly appreciative audience on Wednesday at the Little Theatre. The author's name was not given, but the play is quite in the Bernard Shaw vein, and it is quite possible and probable that the amusing but rather too-prolonged joke is the work of G. B. S., who was present at Wednesday evening's performance. The play opens with an Induction: in a country house in Cambridge taken for the occasion by Count O'Dowda. The Count, whose blood is Irish and who lives in Venice, and who cherishes the old ideals and wears Court costume, is in England on a visit to his daughter Fanny, whom he has sent to Cambridge. As a holiday present to her the Count has arranged for the production of a play written by her—with real actors and real critics. The critics will come cheaper than the actors, but only four have been invited—Mr. Trotter, Mr. Vaughan, Mr. Gunn, and Mr. Flawner Bannel. This representative team are caricatures of well-known writers, and the talk on dramatic criticism is very amusing, as is also Fanny's banteriog of the fatherly Mr. Trotter, who wears gold lace and a cocked hat, objects to the mentioning of Aristotle, and is only happy when in France.

But to Fanny's play, which concerns suburban respectability and snobbishness. Bobby, the priggish son of Mr. and Mrs. Robin Gilbey, who live at Denmark Hill, has been on the razzle with Dora Delaney—"a daughter of joy"—a slangy young person who familiarly addresses everyone as "old dear," and the precious pair have been imprisoned for drunk and disorderly conduct. This is, of course, a terrible shock to his parents, for Bobby is engaged to Margaret Knox, the daughter of the equally respectable Mr. and Mrs. Knox. Mr. Knox and Mr. Gilbey are partners, and Gilbey decides that the affair must be hushed up, and tries to bribe Dora to give up seeing his son again. But the Knoxes receive an equally severe shock. Their daughter has disappeared for some days, and when she does come home it appears that she also has been "doing time." Hymn-singing at a religious meeting had wrought in her a sense of freedom, and instead of returning home she alighted from the 'bus at Piccadilly, went to a music hall, made the acquaintance of a young Frenchman—Duvallet—accompanied him to a dancing saloon, and partook liberally of champagne. It was Boat-race night, a number of students in the saloon became rowdy, and the police were called in. In the subsequent melée she admits she knocked two of a policeman's teeth out and used language which she didn't imagine she knew. And she glories in it, and is determined that all her friends shall hear of her exploit. She has come in contact with the realities of life, and knows herself to be a woman. There is a very amusing scene when Margaret and Bobby discover that each has undergone the same experience, and decide to break off the engagement. The shocked Mr. Knox insists that the gallant young Frenchman shall marry Margaret, and the Lieutenant remarks that he is married already. But there is the very superior and sedate footman Juggins, who turns out to be the son of a duke, and who once harshly treated a servant, and by way of penance went into service! Margaret has always had a sneaking affection for him, and joyously accepts his proposal for her hand. Bobby will, of course, wed the "daughter of joy," who is very staunch in her affection for him. And after everything being turned upside down, "just like the Book of Revelations," peace will evidently again soon reign in the households of Gilbey and Knox.

Then the dramatic critics come on the stage to give their verdicts. Flawner Bannel cannot say whether it is a good play or not unless he knows who is the author; others ascribe it to Granville Barker, Pinero, etc., and give their reasons. A suggestion that Bernard Shaw wrote it is pooh-poohed by one of the quartette; the play, he says, has a note of passion which has never been known in a Shaw piece. Finally Count O'Dowda remarks that "Whatever we think about the play, there can be no two opinions about the acting"—certainly the truest words spoken, for the players all sustained their parts splendidly.

Fanny's First Play



THE KINGSWAY THEATRE.

PROPRIETRESS - MISS LENA ASHWELL

LILLAH McCARTHY.
GRANVILLE BARKER.

GARRICK THEATRE

Lessees and Managers, Mr. ARTHUR BOURCHIER and Mr. HERBERT SLEATH.

Licensed by the Lord Chamberlain to Mr. ARTHUR BOURCHIER, 26 Langham Street, and Mr. HERBERT SLEATH, Dormy Cottage, Woking.

WEDNESDAY EVENING, APRIL 19th, and EVERY EVENING.

MATINÉES WEDNESDAY AND SATURDAY.

OSCAR ASCHE & LILY BRAYTON

In an "Arabian Night"

KISMET

By EDWARD KNOBLAUCH.

CHARACTERS (IN ORDER OF THEIR APPEARANCE).

MEN.

Hajj		OSCAR ASCHE
The Muezzin		ALFRED BRISTOWE
The Imam Mahmud		CHARLES A. DORAN
A Mufti		ARTHUR TRANTOM
The Guide Nasir		R. IAN PENNY
The Sheikh Jawan		CALEB PORTER
The Beggar Kasim		TRIPP EDGAR
Amru	*Shopkeepers*	ATHOL FORDE
Zayd	*Shopkeepers*	R. F. ANSON
The Caliph Abdallah		BEN WEBSTER
The Wazir Abu Bakr		EWAN BROOKE
The Wazir Mansur		HERBERT GRIMWOOD
Kafur	(*Mansur's Sworder*)	GEORGE RELPH
Afife	(*His Secretary*)	A. WINSPEARE
Captain of the Watch		D. ATHERTON
An Attendant of Mansur		H. FRANKLIN
A Blind Man		E. ADENEY
A Chinaman		GORDON HARKER
A Chamberlain of the Caliph		G. FITZGERALD
The Gaoler Kutayt		J. FRITZ RUSSELL

WOMEN.

Marsinah	(*Hajj's daughter*)	LILY BRAYTON
Narjis	(*Her Nurse*)	BESSIE MAJOR
An Old Woman		D. ENGLAND
The Almah	(*a Dancer*)	NANCY DENVERS
Miskah	(*a Slave*)	MURIEL HUTCHINSON
Kut-al-Kulub	(*Mansur's First Wife*)	SABA RALEIGH

Guards, Wazirs, Dignitaries, Courtiers, Soldiers, Eunuchs, Shopkeepers, Buyers, &c.: Messrs. Serle, St. Ord, Florent, Edwards, Wallace, Flanagan, Brook, Bodney, Gale, Furphy, Ferguson, Brown, Atherton, Baynton, Horn, Goodner, Down, Taylor, Carr, Rosten, Hamelin, Abbot, Cornell, Fowles, Penna, Stevenson, Adams, Bushra, Welsh, Alexander, &c., &c.

Women of the Harem, Dancers, Slaves, &c.:
Misses Bayley, Mullock, England, Caldicott, McGregor, Arup, Bidwell, Dolamore, Sim, Leaman, Robinson, Smythe, Thorpe, Rhoden, &c.

BEFORE THE CURTAIN.

The Man	ERNEST LEEMAN
The Woman	DOROTHY MOULTON
The Story Teller	EWAN BROOKE
The Juggler	E. SELTON
The Dancer	NANCY DENVERS

SYNOPSIS OF SCENERY.

Act I. (Morning)
- Scene 1. A Street before the Mosque of the Carpenters.
- Scene 2. The Suk (Bazaar Street) of the Tailors.
- Scene 3. The Courtyard of a Poor House.

Act II. (Afternoon)
- Scene 1. A Hall in the Wazir Mansur's Mansion.
- Scene 2. The same.
- Scene 3. The Courtyard of a Poor House.
- Scene 4. The Diwan (Audience Hall) of the Caliph's Palace.

Act III. (Evening)
- Scene 1. The Prison of the Palace.
- Scene 2. The Hammam of Mansur's Mansion.

Epilogue. A Street before the Mosque of the Carpenters.

The Scene is laid in the Baghdad of the Arabian Nights.

The Action takes place from Morning till Night.

THE PLAY PRODUCED BY OSCAR ASCHE.

Music Specially Composed by CHRISTOPHER WILSON.

Costumes designed by PERCY ANDERSON;
executed by Messrs. B. J. SIMMONS and Miss CHAMPION.
Scenery designed and painted by JOSEPH HARKER.
Dances arranged by LOUIS D'EGVILLE.
The Magic in Act II. arranged by MASKELYNE & DEVANT.
Wigs by CLARKSON.

General Manager .. .. CARL F. LEYEL

Business Manager...MONTAGUE WIGAN | Assistant Stage Managers } .....JOHN FLANAGAN, ...F. SERLE
Stage Manager.....J. FRITZ RUSSELL
Chief Mechanician.....M. J. COVERDALE | Musical Director } CHRISTOPHER WILSON

MATINÉE EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Box Office (A. HOLLINGSHEAD) open daily from 10 to 10.
Telephone 9513 Gerrard.
Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

At this Theatre Visitors to the Pit and Gallery are under Shelter while waiting for the Doors to open.

THE MANAGEMENT reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Wightman Mountain & Andrews, Ltd., Printers, 31 & 33 Victoria Street, Westminster, S.W.

The temptation in dealing with Mr. Knoblauch's highly original play is to treat it as a mere frame for the display of a number of sumptuous stage-pictures; but it deserves more careful consideration. "Kismet" may be classed as *comédie rosse*. The author's intention appears to have been to depict satirically and somewhat cynically an active and ingenious rascal, triumphing in the end by luck, pluck, and energy of purpose. Perhaps Mr. Knoblauch means to emphasise the calm corruption of Oriental governments, with the corresponding spirit of fatalism which pervades their populations. For, certainly, his hero, Hajj, is a thorough-paced scamp and rascal. His profession of public cadger fits him like a glove, and he alternates hypocritical whinings for charity in the name of Allah with bitter revilings of those who are deaf to his appeals. Hajj nourishes a vendetta. An opposition mendicant, Jawan by name, once ran away with Hajj's beloved wife, and this Jawan, much to the beggar's disgust, turns up rich and prosperous, and, in gratitude for Hajj's prophecy that Mahmud shall recover a long-lost son, throws him a purse of gold. Hajj did not recognise his enemy at first, and when he sees who is the donor he curses him, but keeps the money.

Hajj has a beautiful daughter, Marsinah, who lives in an old house in Baghdad with him and her nurse, Narjis. Now the Caliph Abdallah, a romantic young monarch, wants to find the one woman in the world for him; and discovers her in Marsinah, whom he visits incognito, winning her love. Hajj, who cannot be honest even when in luck, steals some fine clothes from a tailor in the bazaar, and is consequently arrested and cast into prison.

Now, the Wazir—commonly called in English, "Vizier"—Mansur is ambitious, and wants the Caliph put out of the way. So he offers to pardon Hajj and take Marsinah into his harem if the beggar will kill Abdallah. Hajj gets into the palace in the disguise of a Moorish juggler, and stabs the Caliph, who is saved by the shirt of mail which he wears, and Hajj is thrown into a dungeon deep. He finds that his fellow prisoner is Jawan; but he breaks his chains by a desperate effort, kills his old enemy, and gets away in the dead man's clothes. Then comes the turn of Mansur, the wicked Wazir, whom Hajj discovers to be Jawan's son. The irrepressible Hajj obtains admission to Mansur's harem, drowns the unscrupulous official in a large swimming-bath, rescues Marsinah, and hands her over to the Caliph, and then goes off on a pilgrimage to Mecca.



PRINCE of WALES THEATRE.

Sole Proprietors .. The Executors of the late Mr. EDGAR BRUCE.

Lessee .... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON.

To-Night, Thursday, April 20th, 1911, at 8.45,

Mr. CHARLES HAWTREY'S New Production,

"Better not Enquire"

A COMEDY IN THREE ACTS. Adapted from the French of ALFRED CAPUS.

By GLADYS UNGER.

Edouard Maubrun	Mr. CHARLES HAWTREY
Gaston Le Hautois	Mr. E. HOLMAN CLARK
Monsieur Joulin	Mr. J. H. BARNES
Brévannes	Mr. GERALD AMES
Serquigny	Mr. FRANC STONEY
The Manager at Prunier's	Mr. T. N. WEGUELIN
The Head Waiter	Mr. HUBERT DRUCE
First Waiter	Mr. HOLLIDAY ATTLAY
Second Waiter	Mr. E. B. PAYNE
Wine Steward	Mr. C. B. VAUGHAN
Leon	Mr. CHARLES L. SEALY
Manservant (to Le Hautois)	Mr. HENRI LAURENT
Estelle	Miss ENID LESLIE (By permission of George Edwardes, Esq.)
Madame Joulin	Miss VANE FEATHERSTON
Madame Grenelle	Miss HILDA MOORE
Louise	Miss MOLLY FARRELL
Laure	Miss VIOLET GRAHAM
Clémence	Miss JOAN LANGDALE
AND	
Mlx Maubrun	Miss MARIE LOHR

ACT I. ... ... **Edouard Maubrun's House—The Drawing Room**
ACT II. ... ... **Prunier's Restaurant. Ten months later**
ACT III. ... ... **Gaston Le Hautois' House—The Study. The next morning**

The Play Produced by Mr. CHARLES HAWTREY.

Ladies' Dresses and Head-dresses by Messrs REVILLE & ROSSITER, 15, Hanover Square.
Scenes Designed by ARTHUR R. DE LISSA and Painted by J. A. FRASER.
Furniture and Scenic Decorations by Messrs. FRYERS, Ltd., 6, Henrietta Street, Cavendish Squar W
Artificial Flowers by Messrs A. & L. UHLMANN, 171 and 173, Farringdon Road, E.C Wigs by CLARKSON

Preceded at 8 by

"A NEAR THING,"

A Play in One Act by CHARLES H. DICKINSON

Tommy Carr ...	(*Of the Stock Exchange*)	... Mr. GERALD AMES	Nell Cathcart ... ... Miss MONA HARRISON
Otto Lowenstein	(*A Company Promoter*)	Mr. HUBERT DRUCE	Scene:—Tommy Carr's Flat on the Second Floor in Bond Street
Sergeant Davis ...	(*Of the Police*)	Mr. CHAS. R. VAUGHAN	

Matinees Every Wednesday and Saturday at 3.

FIRST MATINEE WEDNESDAY NEXT.

The Orchestra, under the direction of HAROLD ROBERTSON GRIMSTON, will play the following Music:—

1 March "Uncle Sammy" ... *Holzmann*
2 (a) Overture ... ... "Die Fledermaus" ... ... *Joh. Strauss*
(b) Turkish Intermezzo "On the Bosphorus" ... ... *Lincke*
3 (a) Valse ... ... "Daybreak" ... ... *Renaet*
(b) Entr'acte ... ... "Printania" ... ... *Berger*
(c) Intermezzo ... ... "The Love Dance" ... ... *Hoschna*
4 (a) Valse ... ... "Mystère d'Amour" ... ... *Grimston*
(b) Intermezzo ... ... "Sizilietta" ... ... *von Blon*
(c) Two-Step ... ... "The Jungle Jubilee" ... ... *Bratton*

The Mustel Organ and Celesta by MUSTEL & Co, 80, Wigmore Street, W.
Grand Pianoforte by Blüthner, 15, Wigmore Street, W

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... E. W. TARVER

Prices—Boxes, £1 1s. 6d. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s.
Pit, 3s. 6d. Gallery 1s. Box Office open 10 to 10. Telephone No. Gerrard 7483.

General Manager ... ... T. B. VAUGHAN

Extract from the Rules made by the Lord Chamberlain.

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
(2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards.
(3) Where there is a Fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order.
(4) Smoking is not permitted in the Auditorium.
(5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Mme. Alix Maubrun is open to make a bet that her husband will tell ten lies in five minutes. And she would have won her bet easily, for her untruthful husband, Edouard Maubrun, is embodied by Mr. Charles Hawtrey, whose fate it has been to play a series of characters all given to the reprehensible practice of lying. The French comedy, from the pen of Mr. Alfred Capus, contained a part which one might have supposed to have been specially written to suit Mr. Hawtrey, and hence its adaptation for the English stage, and its production at the Prince of Wales's Theatre on Thursday evening. "Men were deceivers ever," but Edouard Maubrun may be said to have a bad pre-eminence in the art of deception. His wife has found him out a good many times and forgiven him, but there is a limit to a woman's endurance of her husband's philandering with other women. Alix Maubrun reaches that limit, when she discovers that Edouard is "carrying on" with a married lady of her acquaintance, and she informs her parents that she intends leaving her home and divorcing her husband. Her mother, Mme. Joulin, tries to persuade Alix that she is acting foolishly, and tells her that divorce is like an operation—it should never be resorted to until the necessity for it is extreme. She is aware that her own husband is not immaculate, but it has never been her policy to take any active steps to prove that her suspicions were correct. She is convinced of the truth of the old saying, "Where ignorance is bliss 'tis folly to be wise." Alix, however, is determined to have a separation. Edouard has been attracted by other women from the first—he went to their wedding as if he were going to a horse race, and "hedged on the bridesmaids." She wished to be free of such a man. M. Joulin has taken a "paternal interest" in a young woman, the wife of a stationer, who has deserted her for a red-haired girl; Estelle wishes to bring an action for divorce, and M. Joulin introduces her to Maubrun, who is a lawyer by profession. The susceptible Edouard cannot resist the charms of Estelle, whose eyes are always changing colour, and when she informs him that she is seeking employment, he gleefully announces that he will engage her as his typist, although she is wholly ignorant of typewriting. When M. Joulin hears of this arrangement he is furious, and tells his son-in-law that his daughter shall certainly seek a divorce. Alix gives her maid orders to pack up, and quits her own home for that of her parents.

The scene of the second act is Prunier's restaurant. Ten months have elapsed, and both Alix and Estelle have obtained divorces from their respective husbands. Maubrun comes to the fashionable restaurant with Estelle, and dinner is ordered in the public room as the private ones are all engaged. Edouard is obviously ill at ease; his companion has lost her charm for him; and he knows her for what she is—a vulgar, bad-tempered, young woman, whose caprices and bad manners disgust him. Edouard has, in fact, what Estelle elegantly terms "the hump." While the ill-assorted couple are dining, who should enter the room but M. and Mme. Joulin and their daughter, who seat themselves at a table not far from Maubrun and his companion. They are going to the opera, and are a little later joined by Gaston le Hantois, who is to make Alix his wife, though the day is not yet fixed. He has always been her devoted admirer, and is a precise, methodical man, holding office as a member of the Ministry of Finance. He and his promised have a tiff at the supper table, and is highly indignant when Alix asserts that she sees no reason why she should not speak to the man she has divorced. Estelle leaves Edouard on his promising to join her later, and by some clever manœuvring he manages to steal an interview with Alix. He woos her for the second time, telling her how his love for her is as strong as ever, and how much he has missed her since they parted. Alix listens to him at first, and appears to be gradually yielding to his passionate appeal, when he uses an unlucky phrase, which suddenly changes her mood, and she leaves him expressing her determination to marry the man to whom she is engaged.

But Maubrun is not easily put off his purpose of regaining his former wife, and calling upon Le Hantois, appeals to him to break off his engagement with Alix, as he is convinced that their marriage will not be a happy one. Persuasion being of no avail, Maubrun threatens that if Le Hantois does marry Alix he will do all in his power to regain the woman he has lost. Gaston has another visitor, no other than Estelle, who has parted for ever with Maubrun, and has fallen in love with Le Hantois, whom she first met the previous night at the restaurant. She does not hesitate to reveal her feeling towards him, and the staid, unemotional Gaston, admits that the pretty young divorcée has greatly "moved him." Estelle boldly jumps upon Gaston's knees and kisses him, and at this critical moment Alix returns. The result may be guessed. She is disgusted with the man in whom she has placed such entire confidence, and when Edouard reappears she is quite prepared for a reconciliation with a man who has always treated her with kindness, and promises to be faithful to her in the future.

WHITNEY THEATRE.

Sole Proprietor and Manager .... F. C. WHITNEY

EVERY EVENING AT 8.

Mr. F. C. WHITNEY

Will present a Comic Opera in Three Acts, entitled

"BARON TRENCK"

Music by FELIX ALBINI.

Written by A. M. WILLNER and R. BODANZKY.

English Lyrics by FREDERICK SCHRADER.

Musical Director ... ... Signor DE NOVELLIS

MATINEES EVERY SATURDAY AT 2.30.

PRICES OF ADMISSION:

Boxes, £3 3s. and £5 5s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. Balcony, 6s. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 7.30 (wet nights 15 minutes earlier); Matinees every Saturday. Commence at 8. Matinees at 2.30.

BOX OFFICE (Mr. J. F. TAYLOR) open 10 a.m. to 10 p.m.
Telephone 3830 Gerrard.

Extract from the Rules made by the Lord Chamberlain:—1. The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3. Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5. All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

WHITNEY
THEATRE

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April 22

Orch. Stall

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To be retained

Characters.

Baron Trenck	Mr. WALTER HYDE
Marquis de Bouillaibaise	Mr. HERBERT SPARLING
Wurzburger (a Court Post)	Mr. JOHNNY DANVERS
Nikola	Mr. WALTER PASSMORE
Herr Dinklespieler-Kietzelmeyer (Master of Ceremonies, afterwards Major Domo to the Empress)	Mr. RUTLAND BARRINGTON
Alla Wunja (Chief of the Haiduks)	Mr. WM. McLAUGHLIN
A Herald	Mr. NORMAN GREENE
Mariza	Miss MARIE GEORGE
Cornelia	Miss MOLLY LOWELL
Countess Von Gratz	Miss KATHERINE FIELDER
Count Von Gratz	Mr. CHARLES URE
Fortuna	Miss ZOE GORDON
The Countess Lydia	Miss CAROLINE HATCHARD

Pages, Haiduks, Pandours, Courtiers, Peasants, Lackeys, Ladies of the Court, etc.

Act I.	A Farmyard in Slavonia
Act II.	The Empress Marie Theresa's Chateau, near Vienna
Act III.	A Room in Cornelia's Villa in Vienna

PERIOD 1743.

The Entire Scenery, Properties and Costumes, and New Drop Curtain specially designed and made by HUGO BARUCH & Co., London, Berlin and New York.

The Theatre has been entirely redecorated by Messrs. DE JONG & Co.
Dances arranged by Mr. HOLBROOK.

Wigs by CLARKSON. Lighting by Mr. PHILLIP SHERIDAN.

Floral Decorations by JOHN RUSSELL, Haverstock Hill.

CHAPPELL Grand Pianofortes used exclusively in this Theatre.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

Business Manager	Mr. FRED J. TURNER
Secretary and Treasurer	Mr. LACEY DOWNES
Stage Director	Mr. HOLBROOK
General Agents	MAPLESON & CO., LTD.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, APRIL 24, 1911.

The Waldorf Theatre, which afterwards had its name changed to the Strand Theatre, was on Saturday evening reopened under yet another name, the Whitney Theatre, after its new American manager, Mr. F. C. Whitney, with a musical play or comic opera called "Baron Trenck." How shall this be described? It comes from Vienna; yet that statement rather misdescribes it, for it has but little of the sparkle or passion or romance of the musical plays that have come in recent years from that city, and the libretto is no better than may be found any day anywhere out of London.

The one individual who can be offered congratulation on his share in "Baron Trenck" is Herr Felix Albini, the composer. Much of his music is tuneful. Much of it is ambitious, too; but that part is not his best, for he seems then to be echoing someone, and so the score there loses its individuality and becomes monotonous. In the lighter moments Herr Albini's music is often very charming. He can write a waltz tune.

"Baron Trenck" is described on the programme as a comic opera in three acts, book by Herr A. M. Willner and Herr Bodanzky. The scene of the play is Slavonia 150 years ago, and the setting and the goings and comings of the characters constituted the old, old theatrical game of the powder and wig period. Mr. Walter Hyde sang the music of the title rôle with distinction, but the part to act was an ungrateful one. A bully, a robber, and a roué is not an attractive description of a hero, and here we have this gallant ordered by his Empress to marry in three weeks or be banished. Trenck despairing of getting the woman he wants puts himself up to be raffled for, and, of course, is won by the woman he had unsuccessfully wooed. So the story ends.

Three acts of situations designed for the introduction of musical numbers are apt to pall if there is no incident of interest, no pretty romantic scenes, no charm of byplay. All these things were conspicuous by their absence, and the humour of the feeblest imaginable sort appeared more likely to irritate than amuse. Mr. Rutland Barrington, Mr. Walter Passmore, and Mr. Johnny Danvers were there to be funny, but the opportunities were not given them. Mr. Danvers and Miss Molly Lowell had, it is true, a duet in the last act that caught the fancy of the house at once. Whether or not it came from Vienna was not stated, but if it did so no one would be surprised to hear that it had some relatives among the coons in America. Other features successful on Saturday were the dancing of Miss Marie George and the concerted singing of Mr. Hyde and Miss Caroline Hatchard.

J.W.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On WEDNESDAY EVENING, APRIL 26th, 1911, at 8.30,

MESSRS.

VEDRENNE AND EADIE

PRESENT

THE MASTER OF MRS. CHILVERS

A Comedy in Four Acts, by

JEROME K. JEROME.

Lady Mogton	*(President Women's Parliamentary Franchise League)*	MARY RORKE
Annys Chilvers ..	*(Née Mogton, Hon. Sec. W.P.F.L.)* ..	LENA ASHWELL
Phœbe Mogton ..	*(Org. Sec. W.P.F.L.)* ..	ETHEL DANE
Janet Blake ..	*(Joint Org. Sec. W.P.F.L.)* ..	GILLIAN SCAIFE
Mrs. Mountcalm Villiers	*(Vice-President W.P.F.L.)* ..	SARAH BROOKE
Elizabeth Spender ..	*(Hon. Treasurer W.P.F.L.)* ..	AURIOL LEE
Rose Merton ..	*(Known as "Ginger")* ..	ESME BERINGER
Mrs. Chinn ..	.. .. ..	SYDNEY FAIRBROTHER
Geoffrey Chilvers, M.P.	*President Men's League for Extension of Franchise to Women* ..	DENNIS EADIE
Dorien St. Herbert ..	*(Hon. Sec. to M.L.E.F.W.)*	LEON QUARTERMAINE
Ben Lamb, M.P. ..	.. *(A Labour Member)* ..	.. A. E. BENEDICT
William Gordon ..	*(A Billposter known as "Jawbones")*	.. EDMUND GWENN
Sigsby	*(An Election Agent)* ..	MICHAEL SHERBROOKE
Hake	.. *(A Butler)* ..	.. H. B. TABBERER
	(A Deputation consisting of)	
Mr. Peekin	.. .. ..	GERALD MIRRIELEES
Mr. Hopper	.. .. ..	.. STANLEY LOGAN
Mrs. Peekin	.. .. ..	.. ROWENA JEROME
Miss Borlasse	.. .. ..	CATHLEEN NESBITT
Miss Ricketts	.. .. ..	.. HETTA BARTLETT

Act I. ...	... ...	*At 81 Russell Square, April 10th, 3 p.m.*
Act II. ...	*Liberal Committee Room, East India Dock Road, April 22nd, 5 p.m.*	
Act III. ...	... ...	*Town Hall, East Poplar, April 26th, 10 p.m.*
Act IV. ...	... ...	*At 81 Russell Square, April 26th, Midnight.*

The Play produced by FRANK VERNON.

There will be intervals of 10 minutes between Acts I. and II., 10 minutes between Acts II. and III., and 8 minutes between Acts III. and IV.

The Music under the direction of BENNO SCHEREK.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This rule is framed for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

Dresses by LUCILE, Ltd., Hanover Square; Madame HANDLEY-SEYMOUR, New Bond Street; Madame ALEXANDRA, Baker Street; and REDFERN, Ltd., Conduit Street.

Hats by ZYROT and REDFERN. Furniture by DRUCE & Co., Baker Street.

Pictures by W. M. POWER, Victoria Galleries, Westminster.

The Posters in Act II. designed by NORMAN MORROW.

The Bronzes supplied by ELKINGTON & Co., Ltd., 22 Regent Street, Goldsmiths, Silversmiths and Bronzists to H.M. King George V.

The Pianofortes used at this Theatre supplied by ROGERS & SON.

MATINEE EVERY WEDNESDAY at 3.

Doors open half-an-hour before time of Performance.

The Box Office (J. W. Sheppard) is open from 10 to 10 daily. Tel. 3855 Gerrard.

PRICES OF ADMISSION:—Private Boxes, £2 2s. and £1 1s. Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. & 5s. Upper Circle, 3s. & 2s. Pit, 2s. 6d.

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

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Stage Manager	.. GERALD MIRRIELEES
Business Manager	.. STANLEY LE SAGE

Mr. Jerome K. Jerome has written, and Messrs. Vedrenne and Eadie have produced at the Royalty, a very curious and very original play. As far as one can see, the author's sermon amounts to this, that, while there is a great deal to be said in favour of "votes for women," it would never do for them to put up for Parliament, and thereby become political opponents of their cousins, brothers—and husbands. Just as the authors of "Divorçons" and "Les Surprises du Divorce" invented an imaginary enactment and founded plays on their suppositions, Mr. Jerome asks us to believe that, by a secret vote of the House of Lords, women have been made legally eligible as Parliamentary candidates. The announcement is made at a meeting of the Women's Parliamentary Franchise League, which is held at the house of Geoffrey Chilvers, M.P., and his wife, Annys Chilvers, the honorary secretary of the League. When the news of the alteration in the law of elections is told, the meeting unanimously selects Annys Chilvers as the woman's candidate.

In an ordinary play, the husband would be a practical, common-sense opponent of female suffrage, but in this curious comedy of Mr. Jerome's Chilvers is a sympathiser with the movement. Thus, when it is arranged that his wife shall oppose his candidature in an East London constituency, the hitherto happy pair soon find themselves in a very puzzling position.

Their troubles begin in the Liberal Committee room at East Poplar, which is the scene of the second act. A good deal of the business in this scene is what used to be called "comic relief"; but the kernel of the situation is very serious. There is a funny dialogue between a somewhat brutal billposter named Gordon and a silly workgirl called Rose Merton, in which the inherited instincts of the natural man and woman are illustrated. There are troubles in connection with comic posters—the workgirls tear down one of them because it shows a suffragette in a skirt which is at least three years out of date; and there is a demure and disbelieving charwoman or housekeeper, suppressed and sarcastic, but extremely amusing. All this, however, is mere trifling compared with the startlingly serious issue which is raised by a deputation which waits on Chilvers to put his loyalty to the woman's cause to the test. The proposal which they make is no less than that all illegitimate children shall be maintained out of the rates, thus placing the penalty of seduction on the male, instead of on the female, shoulders. Chilvers cannot go as far as this. He sees all the practical objections to such an arrangement, and he refuses to make it part of his programme, while his wife readily accepts it as a portion of hers.

Thus the pair begin to be divided, and the crux of the situation is reached when it seems likely that Mrs. Chilvers will come out at the head of the poll. Annys is strongly inclined to accede to her husband's appeal to her to return home and "be a wife to him, and not a political opponent," but she is prevented by the interference of Mrs. Villiers, who asks her if, because she has a good home and a kind husband, she is going to throw over the cause of her less fortunate sisters. Mrs. Chilvers is elected by a majority of fourteen, and addresses the voters from a balcony while her husband leaves for home.

The audience by this time is wondering how the author will bring about his dénouement. He does so in a very ingenious way, which has been shadowed forth in the progress of the piece. Mr. and Mrs. Chilvers are childless, so that Chilvers's practical objection that it is absurd to create a legislator who may be at any time incapacitated for work for at least six months does not, in Annys's case, exist. In the last act she realises that she is enceinte, and this alters all her plans and, to a certain extent, modifies her feelings. She talks of the burden of motherhood, and prepares to become domestic.

LESSEE AND MANAGER.
ROBERT COURTNEIDGE

Shaftesbury Theatre

TO-NIGHT at 8 o'clock

"The Arcadians"

A Fantastic Musical Play, in Three Acts

By MARK AMBIENT *and* A. M. THOMPSON
Lyrics by ARTHUR WIMPERIS
Music by LIONEL MONCKTON and HOWARD TALBOT

James Smith (of Smith & Co., Caterers, London) / Simplicitas (an Arcadian)	Mr. DAN ROLYAT
Peter Doody (a Jockey)	Mr. ALFRED LESTER
Jack Meadows	Mr. HARRY WELCHMAN
Bobby	Mr. NELSON KEYS
Sir George Paddock	Mr. AKERMAN MAY
Percy Marsh	Mr. HARRY ED. RAY
Reggie	Mr. FRANK HAYLETT
Sir Timothy Ryan	Mr. H. V. TOLLEMACHE
Harry Desmond	Mr. F. W. HEARNE
Time	Mr. GEORGE ELTON
Mrs. Smith	Miss ADA BLANCHE
Lady Barclay	Miss MURIEL VARNA
The Hon. Maud Barclay	Miss MARGARET SWALLOW
Lucy Selwyn	Miss MURIEL HASTINGS
Marion	Miss HETTY KELLY
Beatrice	Miss DAISY ATHELSTAN
Amaryllis	Miss M. SINCLAIR
Daphne	Miss LILLIE NANTON
Psyche	Miss R. GOULD
Dryope	Miss VIOLET MORENE
Eileen Cavanagh	AND Miss CICELY COURTNEIDGE
ARCADIANS	
Chrysea	Miss MAUDIE THORNTON
Astrophel	Mr. CHARLES CHAMIER
Strephon	Mr. VERE MATTHEWS
Damœtas	Mr. LEWIS OLIVER
Sombra	AND Miss FLORENCE SMITHSON

The Music of "The Arcadians" is published by Messrs. CHAPPELL & Co. Ltd., 50, New Bond Street, London, W.

SHAFTESBURY
THEATRE

28/4/1911

Orch. Stall

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TO RIGHT

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

SATURDAY, APRIL 29, 1911.

"THE ARCADIANS."

The Shaftesbury Theatre was en fête last evening, when "The Arcadians" celebrated the completion of its two years' run and its entry into a third year of popularity.

The charm and daintiness that were the distinguishing qualities of this delightful musical play on its first performance two years ago have not been lost through success, and last night it was all as fresh and as welcome as ever. The two composers—Mr. Lionel Monckton and Mr. Howard Talbot—have improved their part of the work still more by putting new tuneful music to the new lyrics of Mr. Arthur Wimperis, and, in addition to remounting the play very beautifully last night, Mr. Robert Courtneidge gave his patrons the best souvenir book seen in London for several years.





Russell.



SATURDAY, APRIL 29th, AND EVERY EVENING AT 8.30,

MR. GEORGE EDWARDES'

NEW PRODUCTION

PLAYING WITH FIRE

A Play in Three Acts:

Adapted from FRANZ MOLNAR'S "Der Leibgardist."

Henry Longton ..	(*an Actor*) ..	Mr. ROBERT LORAINE
William Sprackley ..	(*an Author*) ..	Mr. J. D. BEVERIDGE
Mr. Jackson ..	(*an Autograph Hunter*)	Mr. FRANK DENTON
Harris ..	(*an Opera House Attendant*)	Mr. LAWRENCE WHITE
"Ma" ..	(*a Duenna*) ..	Mrs. CHARLES CALVERT
Mary ..	(*a Parlourmaid*)	Miss HEMINGWAY
Gertrude Longton ..	(*an Actress*) ..	Miss ALEXANDRA CARLISLE

Act I. .. .. **At the Longton's Flat in London**
Act II. .. .. **At Covent Garden Opera House**
Act III. .. .. **At the Longton's Flat in London**

The Play produced by ROBERT LORAINE.

Programme of Music.

(Under the Direction of Mr. PERCY E. FLETCHER.)

1. OVERTURE ... ... "Die Fledermaus" ... ... *Joh. Strauss*
2. VALSE... ... ... "The Girl in the Train" ... ... *Leo Fall*
   MORCEAU ... ... "The March of the Mannikins" ... ... *Fletcher*
   SELECTION ... ... "The Quaker Girl" ... ... *Monckton*
   EGYPTIAN SERENADE ... ... "Amina" ... ... *Lincke*

Miss Carlisle's dresses by PAQUIN.
Other Ladies' dresses by Madame NEVILLE.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager - - - - - - - - - Mr. CLIFFORD BROOKE
Assistant Stage Manager - - - - - - - - - Mr. LAWRENCE WHITE

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Telephone GERRARD 3724.

Business Manager - - **Mr. LEONARD LILLIES**

Extract from the Rules made by the L
Theatre must be printed on every playb
all exit and entrance doors, which m
opening it must be lowered at least or
4—Smoking is not permitted in the Aud
chairs or any other obstructions, wheth

name of the actual and responsible Manager of the
ve the Theatre at the end of the performance by
here there is a fireproof screen to the proscenium
nce, to ensure its being in proper working order.
passages and staircases must be kept free from

COMEDY 29
THEATRE
Sole Lessee
Mr. Arthur Chudleigh

29/4/1911

STALL

E19

To be retained

DAVID ALLEN & SONS, LTD., LONDON, HARROW, BECKET, &c.

Mr. George Edwardes, like Alexander with his worlds, is always sighing for more theatres to conquer; and, by arrangement with Mr. Arthur Chudleigh, he produced at the Comedy Theatre on Saturday an adaptation of Franz Molnar's comedy, "Der Leibgardist," which must have presented serious difficulties to the anonymous adapter who undertook to render it suitable for the English market. The result is not unassailable by criticism. The mere difference of the two leading characters being married in the English piece, and not in the German one, makes situations which were cynically comical in the original almost pathetic in the English version. Gertrude Longton, an actress and the wife of an actor, is shown to us at the commencement as a distinctly good little woman. She is, indeed, so much in love with her husband, Henry Longton, that she pardons the rudeness and irritability which, though she does not know it, are caused by his uneasiness about her fidelity. In order to test her, he resorts to an expedient which has been before employed on the stage—that of making love to her in disguise. He approaches her in the shape of a fictitious Russian Prince, with a famous reputation for prowess on the field of battle, a noble and chivalrous manner, and a magnificent uniform. Commencing with admiration of her artistic triumphs, he goes on to make love to her in earnest. Gertrude repels him with the coolest and most common-sensible propriety; and Henry is elated at the discovery that his wife is proof against temptation in its most attractive form. Then his confidential friend, William Sprackley, a dramatic author, accidentally leads Gertrude to believe that she is not the only lady in whom the Prince is interested; and what pleading could not do is effected by pique. She loses her head, becomes excited and emotional, lets herself go, faints on a couch—this scene takes place in the retiring room of the Royal box at the Opera—allows the Prince to embrace her, indulges in a little maudlin repentance, and tells him to call on her at five o'clock on the morrow. The husband falls on his knees, and leans down, overcome by the realisation of his worst fears.

After this, Gertrude abandons all self-respect, and lies with an ease and plausibility which quite alter the opinion which we had previously formed of her character. She first of all denies her flirtation flatly, and almost convinces Henry that he is dreaming; then she pretends that she knew all the time that the "Prince" was her husband, and that she was merely retaliating upon him for attempting to impose upon her by a trick. And so the comedy comes to an end, the personages resuming the *status quo ante* with a cynical note of interrogation in the strains of Chopin which Gertrude dreamily evokes from her piano. The piece is rather a smart comedy of action than a psychological study which will bear analysis; and it owes its success to the theatrical effectiveness of its slight story, backed up by acting of the very best quality.

MISS NEILSON-TERRY AT THE NEW.

On Thursday afternoon, May 11, Shakespeare's Comedy "AS YOU LIKE IT."

FOR NINE SPECIAL MATINEES ONLY

Thursday, May 11th, and Friday, May 12th, Tuesday, Wednesday, Thursday, and Friday, May 16th, 17th, 18th and 19th, Tuesday, Wednesday and Thursday, May 22nd, 23rd and 24th, at 2.30. SHAKESPEARE'S COMEDY

AS YOU LIKE IT

Duke (living in banishment)	Mr. J. CARTER-EDWARDS
Frederick (his brother and usurper of his dominions)	Mr. PHILLIP MERIVALE
Amiens (with Songs)	Mr. MAURICE ELVEY
Jaques	Mr. ALFRED KENDRICK
Le Beau (a Courtier)	Mr. R. EASTEN PICKERING
Charles (a Wrestler)	Mr. FREDERICK GROVES
Oliver, Jaques, Orlando (Sons of Sir Rowland de Bois)	Mr. MALCOLM CHERRY, Mr. JOHN BEAMISH, Mr. VERNON STEEL
Adam, Dennis (Servants to Oliver)	Mr. HORACE HODGES, Mr. NIGEL BARRIE
Touchstone (a Clown)	Mr. ARTHUR WILLIAMS
1st Lord	Mr. PHILLIP MERIVALE
2nd Lord	Mr. LESLIE GORDON
Sir Oliver Mar-text	Mr. GEORGE DUDLEY
Corin, Silvius (Shepherds)	Mr. H. HUMBERSTONE WRIGHT, Mr. DERRICK DENNIS
William (a Country Fellow in love with Audrey)	Mr. GOODWIN NOCK
Celia (Daughter to Frederick)	Miss MIRIAM LEWES
Phoebe (a Shepherdess)	Miss OLIVE NOBLE
Audrey (a Country Wench)	Miss MARIE WRIGHT
Rosalind (Daughter to the banished Duke)	Miss NEILSON-TERRY

Lords, Pages, Foresters and Attendants.

THE AUDIENCE IS REQUESTED TO REMAIN SEATED after the FINAL CURTAIN as the EPILOGUE will be SPOKEN.

Synopsis of Scenery.

Act I. Scene 1. Orchard before Oliver's House ... R. C. McCleery
Scene 2. Lawn before the Duke's Palace ... F. L. Schmitz
Scene 3. Orchard before Oliver's House
Scene 4. Lawn before the Duke's Palace
Act II. Scene 1. The Forest of Arden ... W. Raphael
Scene 2. Another part of the Forest ... R. C. McCleery
Scene 3. The Forest of Arden
Act III. The Forest of Arden
Act IV. Scene 1. Before Rosalind's Cottage ... R. C. McCleery
Scene 2. The Forest of Arden
Act V. Scene 1. The Forest of Arden
Scene 2. Before Rosalind's Cottage
Scene 3. The Forest of Arden

There will be an interval of 10 minutes after Act I and 5 minutes after Acts II., III and IV.

The Comedy produced under the personal Stage direction of Mr. FRED TERRY.

The Wrestling in Act I. arranged by Mr. FREDERICK GROVES.

Special Incidental Music composed by Mr. Sydney Ffoulkes. The Dance arranged by Mr. John D'Auban.
Wigs by Clarkson. Costumes by L. & H. Nathan, Coventry Street, W., and Mrs. Nettleship, Wigmore Street, W.

"Under the Greenwood Tree" Song is published by J. Williams & Co., 72, Gt. Portland Street, W., and can also be obtained from the attendants. Price 1/6

Programme of Music.

Overture	"As You Like it"	*Manuel Fitton*
AFTER ACT I.	(a) Valse	*Luigini*
	(b) Mazurka	*Luigini*
	(c) Praeludium	*Jarnefelt*
AFTER ACT II.	Badinage	*N. Herbert*
AFTER ACT III.	Invitation à la Valse	*Weber*
AFTER ACT IV.	Cinderella	*H. Haines*

PRICES OF ADMISSION—Private Boxes, £1 11s. 6d. and £3 3s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 6s.
Family Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Box Office open Daily from 10 to 10. Telephone No. 2473 Gerrard.

Stage Manager .. MR. JOHN R. TURNBULL
Assistant Stage Manager .. MR. GOODWIN NOCK
Advertisement Manager .. MR. ALFRED W. POPE
General Manager .. Mr. ARTHUR GARRETT

MISS NEILSON-TERRY'S ROSALIND.

To the Editor of THE SUNDAY TIMES.

Sir,—Any lover of real art will applaud and appreciate Mr. Grein's criticism of Miss Neilson-Terry's Rosalind. It is almost criminal that so much talent should be sacrificed and a charming personality ruined by the fulsome praise meted out to Miss Neilson-Terry by some critics, who, I can only think, wish to please the powers that be or else know very little of what they are talking.

In all that Mr. Grein says in criticising Miss Neilson-Terry's Rosalind there is nothing so true as that it is all "immature." It is only the very rare exception that any artist gets to the front rank of his or her profession except by hard work and study.

ONE OF THE PUBLIC.

Stock Exchange, E.C.

KINGSWAY THEATRE.

GREAT QUEEN STREET.

Proprietress - - - - - - - Miss LENA ASHWELL.

Saturday, 13th May, 1911 and Every Evening at 8.30.

Matinees :—
Wednesday, 17th May and Saturday, 20th May, at 2.30.

I.

MRS. PLEASANCE.

A Play, in One Act.
BY FREDERICK DEFFELL.

MRS. PLEASANCE ... ... JEAN BLOOMFIELD
MRS ATKINS ... ... FRANCES WELSTEAD
JIM AMIES ... ... FRANKLIN DYALL
HOWLETT ... ... FREDERICK LLOYD
MR. DARRELL ... ... E. CRESFAN

SCENE—A GYP-ROOM IN A CAMBRIDGE COLLEGE.

II.

ROSAMOND.

A Drama, in One Act.
BY JOHN POLLOCK.

ALBOIN (KING OF THE LOMBARDS) ... ... NORMAN TREVOR
GELMER (HIS SHIELDBEARER ... ... LEWIS WILLOUGHBY
EDITH (THE QUEEN'S MAID) ... ... JEAN BLOOMFIELD
ROSAMOND (QUEEN OF THE LOMBARDS) ... LYDIA YAVORSKA
(PRINCESS BARIATINSKY)

SCENE—NEAR VERONA. IN THE PALACE OF ALBOIN.

III.

THE BEAR.

A Farce, in One Act.
BY ANTON TCHEKHOFF.
Translated from the Russian by Arthur A. Sykes.

HE ... ... NORMAN TREVOR
SHE ... ... BLANCHE GRAND
SERVANT ... ... E. CRESFAN

SCENE A SITTING ROOM IN A RUSSIAN COUNTRY HOUSE.

In Preparation - HEDDA GABLER.

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats.

Opera glasses may be obtained on hire from the Attendants.

A special feature is made of Afternoon Tea in the Foyer at the Matinees during and after the performance.

Stage Manager - - - - - - - Val Cuthbert
Assisted by - - - - - - - - E. Cresfan

Manager - - - - - - - - Frederick Whelen

THE BOX — 10 TO 10.

"MRS. PLEASANCE."

Mrs. Pleasance .....Miss Jean Bloomfield
Mrs. Atkins .....Miss Frances Welstead
Jim Amies .....Mr. Franklin Dyall
Howlett .....Mr. Frederick Lloyd
Mr. Darrell .....Mr. E. Cresfan

The old story of the wife who imagines herself a widow and receives a visit from her worthless husband just as she is about to wed again is here revived. In the present case the victim is a "bed-maker in a Cambridge College," who, thinking her husband dead, has just promised her hand in marriage to a fellow-servant who is devoted to her and her little girl. Then apparently from the grave comes her brutal husband, who, seeing the situation, gives his wife the choice of resuming housekeeping with him or of parting with her child. The descent of the curtain leaves the audience considerably in doubt as to which course she intends to adopt.

The conclusion thus arrived at was long delayed, and interest in the play was consequently weakened. Some excellent acting was nevertheless displayed by Miss Jean Bloomfield, who represented the despair of the young wife effectively. Mr. Frederick Lloyd gave an artistically coloured sketch of the scamp Howlett; Mr. Franklin Dyall was droll as the effusive Jim Amies, whose love-making receives such a rude check; and Miss Frances Welstead supplied a neat bit of low comedy as a greedy charwoman.

The remaining novelty was a farce, in one act, translated from the Russian of Anton Tchekhoff by Arthur A. Sykes, entitled

"THE BEAR."

He .....Mr. Norman Trevor
She .....Miss Blanche Grand
Servant .....Mr. E. Cresfan

A certain freshness of theme is apparent in the above farce, but the humour is rather feeble. A young widow has immured herself in her house determined to show how a wife can remain true to her husband's memory, despite his many lapses from virtue. Her privacy is disturbed by the forcible entry of a Russian nobleman, who claims a debt due from her late husband. The lady protests that she cannot pay till the following day, but the "bear," as she describes him, grows abusive, and eventually she proposes to fight a duel with pistols. The "bear" is so impressed with the lady's courage that he falls in love with her, and the fire of love is substituted for that of the pistol.

Theatre Royal Drury Lane

MANAGER . ARTHUR COLLINS

MONEY

By EDWARD BULWER, LORD LYTTON

BY GRACIOUS COMMAND OF

HIS MAJESTY THE KING

IN HONOUR OF THE VISIT OF

THEIR IMPERIAL MAJESTIES

THE GERMAN EMPEROR

AND

THE GERMAN EMPRESS

UNDER THE DIRECTION OF

ARTHUR COLLINS

On Wednesday, May 17th, 1911, His Majesty's Servants will perform

MONEY

A COMEDY IN FIVE ACTS :: BY EDWARD BULWER, LORD LYTTON

"It's a very good world to live in,
To lend, or to spend, or to give in,
But to beg, or to borrow, or get a man's own,
It's the very worst world that ever was known."

THE PLAY PRODUCED BY SIR SQUIRE BANCROFT

CAST

Lord Glossmore	Mr. FRED TERRY
Sir John Vesey	Sir JOHN HARE
Sir Frederick Blount	Mr. CYRIL MAUDE
Captain Dudley Smooth	Sir CHARLES WYNDHAM
Mr. Graves	Sir HERBERT TREE
Mr. Stout	Mr. ARTHUR BOURCHIER
Alfred Evelyn	Mr. GEORGE ALEXANDER
Mr. Sharp	Mr. LAURENCE IRVING
An Old Member of the Club	Mr. ALFRED BISHOP
Butler to Sir John Vesey	Mr. LEWIS WALLER
Toke	Mr. EDMUND MAURICE
Mr. Flat	Mr. CHARLES HAWTREY
Mr. Green	Mr. SYDNEY VALENTINE
Frantz	Mr. WEEDON GROSSMITH
Tabouret	Mr. J. H. BARNES
Grab	Mr. JAMES FERNANDEZ
MacFinch	Mr. CHARLES ROCK
MacStucco	Mr. NORMAN FORBES
Crimson	Mr. DION BOUCICAULT
Patent	Mr. DENNIS EADIE
Kite	Mr. J. D. BEVERIDGE
Head Waiter at the Club	Mr. EDWARD TERRY
Lady Franklin	Miss WINIFRED EMERY
Georgina Vesey	Miss ALEXANDRA CARLISLE
Clara Douglas	Miss IRENE VANBRUGH
Footmen to Sir John Vesey	Mr. LYN HARDING Mr. FREDERICK ROSS
Footmen to Alfred Evelyn	Mr. OSCAR ADYE Mr. ARTHUR PLAYFAIR
Servants at the Club	Mr. MURRAY CARSON Mr. VINCENT CLIVE Mr. FRANK COLLINS

CAST—continued

Members of the Club: Messrs.

Henry Ainley	George Graves	Harry Paulton
Marsh Allen	Luigi Lablache	Fred Penley
Allan Aynesworth	Robert Loraine	Arthur Poole
George Barrett	C. M. Lowne	Howard Russell
William Devereux	Norman McKinnel	C. Aubrey Smith
Kenneth Douglas	Austin Melford	C. W. Somerset
H. de Lange	Dawson Milward	Sam Sothern
Gerald du Maurier	Harry Nicholls	E. Lyall Swete
H. V. Esmond	Robert Pateman	Herbert Waring

⁂

SYNOPSIS OF SCENERY

ACT I.

Scene A Drawing Room at Sir John Vesey's [*R. McCleery*

ACT II.

Scene 1. A Room at Evelyn's [*Joseph Harker*

Scene 2. A Drawing Room at Sir John Vesey's [*R. McCleery*

ACT III.

Scene 1. Morning Room at Sir John Vesey's [*Bruce Smith*

Scene 2. The Interior of a Club [*Joseph Harker*

ACT IV.

Scene At Alfred Evelyn's [*Bruce Smith*

ACT V.

Scene 1. At Sir John Vesey's [*Bruce Smith*

Scene 2. At Alfred Evelyn's [*Bruce Smith*

Period 1740

⁂

The new Act Drop specially designed by Mr. SEYMOUR LUCAS, R.A.

The Costumes and accessories designed by Mr. DION CLAYTON CALTHROP

Programme of Music

Under the Direction of Mr. JAMES M. GLOVER

The National Anthem

Piece	"Song of Aegir"	*H.I.M. The German Emperor*
Selection	"Songs of Britain"	*Arr. by J. M. Glover*
Valse	"The Chocolate Soldier"	*Straus*
Selection	"The Quaker Girl"	*Lionel Monckton*
Two Pieces	*a* "In the Shadows"	*Herman Finck*
	b "Nero"	*S. Coleridge-Taylor*
Overture	"Di Ballo"	*Sir A. Sullivan*

⁂

Assistant Stage Managers	Ernest D'Auban and E. Vivian Reynolds		
Secretary	R. H. Linde	Acting Manager	C. F. Taylor
Treasurer	C. H. Thomas	Box Office Clerk	L. W. Warmsley
BUSINESS MANAGER			SIDNEY SMITH

⁂

The new Act Drop painted by R. McCleery

Costumes executed by B. J. Simmons & Co., King Street, Covent Garden

Machinists, J. Parker and R. Williams — Electrician, H. Mather

Properties by J. Jones — Wardrobe Mistress, Mrs. Hannam

Wigs by W. Clarkson

The Theatre Decorated on this occasion by Maple & Co.

⁂

GOD SAVE THE KING

THE REWARD.

The following letters were sent by the King's command to Sir Squire Bancroft and Mr. Arthur Collins :—

Privy Purse Office,
Buckingham Palace, May 18, 1911.

Dear Sir Squire Bancroft,—The King commanded me this morning to lose no time in conveying to you his Majesty's warmest thanks for all the kindly interest you have given, and the close attention you have paid, to the production of Lord Lytton's play of "Money" last night at Drury Lane Theatre.

Nothing, in the King's opinion, as well as in that of the German Emperor and Empress and of the Queen, could have surpassed the all-round excellence of the performance.

The King will be obliged by your expressing to the ladies and gentlemen who formed the incomparable cast and played their parts to such perfection, the assurance of their Majesties' unqualified appreciation of the brilliancy of their artistic talents.

His Majesty is sure that you must feel rewarded for all the trouble you have taken by the unqualified success of the play, a success which his Majesty feels that even you, with all your long experience, can never have seen excelled. The German Emperor and Empress, as well as the Queen, were filled with admiration.

His Majesty knows well how he is indebted to you and your colleagues of last night for the charm of the representation, and again thanks you all most sincerely.—Yours very truly,

(Signed) WILLIAM CARINGTON.

Sir Squire Bancroft.

Privy Purse Office,
Buckingham Palace, May 18, 1911.

Dear Mr. Collins,—I have received the King's commands to assure you on his behalf and on behalf of the German Emperor, of the German Empress, and of the Queen, that their Majesties sincerely congratulate you upon last night's triumph at the Theatre Royal, Drury Lane.

His Majesty asks you kindly to convey his own and their Majesties' warm thanks to Mr. Ernest d'Auban, your stage-manager, and his assistants, to your secretary, Mr. R. H. Lindo, and those who are with him, to Mr. James Glover and his fine orchestra, to Mr. R. McCleery, your scenic artist, and his colleagues, and to one and all of your other employés for the invaluable assistance they so admirably and readily rendered.

Their Majesties were much struck with the beauty of the decorations of the theatre, which formed a splendid setting worthy of the scene. Perhaps you will be so good as to inform Messrs. Maple and Co. to this effect.

A hearty and loyal combination of art, of skill, of experience, and of energy brought about this memorable representation of Lord Lytton's comedy of "Money," a performance which, in the opinion of the King, will ever stand high and bright in the long and honourable annals of the British stage,

I remain, dear Mr. Collins, yours very truly,
(Signed) WILLIAM CARINGTON.

Arthur Collins, Esq., Theatre Royal,
Drury-lane, W.C.

At the close of the second act the King sent a message to the company that he would be glad to know whether, if they were invited to the ceremony of the Coronation, they would be free to attend. The receipts of the performance realised £10,027. After the expenses have been paid the surplus will be given to a charity to be chosen by the King.

The Command performance of *Money* at Drury Lane last night, dealt with fully in another column, was responsible for record waiting among those enthusiasts who lined up in queues for the unreserved parts. The first arrivals were on Tuesday morning, and consisted of two—a boy scout and a young woman of fifteen or sixteen, who later were joined by an old lady, who, report has it, boasts of seventy-one years of age. These three were soon supplemented, and throughout Tuesday the line of waiters steadily increased. But the honours, whatever they are worth, of the longest wait belong to the three already mentioned, who, if they survived, must have given nearly thirty hours of their time to the contemplation of the outside of the theatre before they were admitted and the curtain went up on the performance. Waiting in such circumstances had its drawbacks, not the least of which during certain hours of Wednesday was the ridicule of market porters and of the overflow generally from the adjacent Covent Garden market, where the sale of vegetables seems to foster open expression of opinion in forcible language. Crowds collected, too, to gaze more in curiosity than in sympathy on these heroically patient beings, and police requisitioned to keep order enjoined the sightseers to "have a look and pass on."

Also I learned that Mr. Arthur Collins had, with kindly thought, offered to present to all the "Command" actors the costumes they wore on Wednesday night as souvenirs of that memorable occasion. I gather that the "returns" on that evening totalled £10,027, and that the expenses for the decorations, dresses, &c., will absorb some £8,000.

Criterion
THEATRE

E
May 18

Orch. Stall
C 52

Thursday, May 18, 1911, and every Evening at 9,
F. C. WHITNEY presents

ARMS AND THE MAN.

An Anti-Romantic Comedy in a Prologue and Two Acts,
By BERNARD SHAW

"Arma Virumque Cano." *Virgil.*
"Arms and the Man I sing."—*Dryden.*

Raina	MARGARET HALSTAN
Catherine Petkoff	GERALDINE OLLIFFE
Louka	JEAN STERLING MACKINLAY
Captain Bluntschli	ARNOLD DALY
A Russian Officer	JOHN PYM
Nicola	JAMES HEARN
Major Paul Petkoff	J. FISHER WHITE
Major Sergius Saranoff	DAWSON MILWARD

Prologue .. A lady's bedchamber in Bulgaria, in a small town near the Dragoman Pass. November, 1885
Act 1 .. .. The Garden of Major Petkoff's house. March, 1886
Act 2 .. .. Major Petkoff's library. After lunch

Preceded at 8.15 by a Play in One Act, entitled:

"JEMMY"

By LOUIS N. PARKER.

Bates .. .. LEON M. LION	Jane Emily .. .. VALERIE WYNGATE
Mrs. Bates .. .. HARRIET TRENCH	Jack Fenimore .. .. .. JOHN PYM

Scene .. .. .. A Cottage six miles from Brighton.

MATINEE EVERY WEDNESDAY AT 2.15.

PRICES OF ADMISSION.—Private Boxes, £1 11s. 6d to £6 6s. Stalls, 10s. 6d. Dress Circle, 7s. 6d. Family Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d. Telephone No. 3844 Gerrard. Box Office (Mr. A. R. Britten) open from 10 till 10. Doors open at 8. Commence at 8.15.

Programme of Music.

Prelude	*...Edouard Schütt*
Interlude Fantasia ... ... "La Bohème"	*... Puccini*
Entr'acte I. ... ... Two Slavonic Dances	*... Dvorak*
Entr'acte II. (*a*) Humoreske	*Tchaikowsky*
(*b*) Homestead Song from "The Girl of the Golden West"	*Puccini*
(c) Waltz from "La Belle au bois dormant"	*Tchaikowsky*

Musical Director ... ... ALICK MACLEAN

Uniforms and Costumes by Messrs. L. & H. Nathan. The Fur Coat worn by Miss Halstan by Messrs. John Lewis & Co.

General Manager, Stage Manager ... ... (For F. C. Whitney) ... FRED J. TURNER, GEORGE F. STEPHENSON
Business Manager ...(For Sir Charles Wyndham and Miss Mary Moore) ... J. W. LETHBRIDGE

Mr. Bernard Shaw's comedy was preceded hy a new play, in one act, by Lonis N. Parker, entitled "JEMMY."

Bates .....Leon M. Lion
Mrs. Bates .....Harriet Trench
Jane Emily .....Valerie Wyngate
Jack Fenimore .....John Pym

Mr. and Mrs. Bates reside in a charming cottage six miles from Brighton. The old man, a labourer, is called by his wife to the humble though substantial midday meal, but takes objection to a dinner of Irish stew in the month of August. They are a lonely couple. Their daughter, Jane Emily—her father calls her "Jemmy," because "she wasn't a boy"—has left the old home for a situation in the West End of London, and is, according to her own account, doing well. After the meal is over, Mrs. Bates takes from her pocket a letter from "Jemmy" stating that she is holiday-making at Brighton, and intends paying the old folks a visit. Her father is a little puzzled hy the notepaper, one corner of which has been torn off, having a telephone number and the word "Met." upon it. The sound of a motor-car is heard without, and the vehicle stops outside the cottage. Jane Emily has arrived. She greets her parents with affectionate warmth, and rather astonishes them by her smart appearance. She must indeed he doing well in London to afford such a fine dress. Then the girl produces a hox containing a piece of silk, which is a present for her mother, who is to have a dress made of it. But this is not all, for Jane Emily hands over to her astonished father, as the result of her savings, £20 in notes and gold, and also makes him a present of a box of cigars. Questioned by her mother, "Jemmy" has very little to say about the fashionable shop in Bond-street where she is engaged, and, curiously enough, she has forgotten her employer's name. The mother grows suspicions, and then, noticing the diamond ring and the jewel-studded watch the girl is wearing, she denounces her as a liar and refuses to take any of her presents. "Jemmy" tells the sordid story of what happened to her in London, where she was basely deceived in regard to the situation she went to. It is true that she has a lover, Jack Fenimore by name, and she is staying with him at the Metropole, Brighton. At this point the man himself, who has been waiting outside and heard a good deal of what has passed, comes forward and declares his intention of making the girl his wife, admitting that she has saved him from utter ruin.

EMPIRE

138

Row E

No. 10

STALLS, 7/6

Thursday, May **18**
1911

This portion does not admit to the Theatre

LEO DELIBES'

CELEBRATED ROMANTIC BALLET

7 **"SYLVIA."**

RE-ARRANGED IN ONE TABLEAU By C. WILHELM.

Produced by FRED FARREN.

The Music arranged and supplemented by CUTHBERT CLARKE.

The entire Production designed and supervised by C. WILHELM.

The Scene painted by R. C. McCLEERY.

The Costumes executed by Miss HASTINGS and MORRIS ANGEL & SONS.

Properties by P. GREAVESON. Wigs by CLARKSON.

Electrician, C. WINTER. Machinist, W. SHELDON.

CHARACTERS.

PAN the God of Frimitive Nature ..... Mr. FRED FARREN
ARTEMIS Goddess of the Chase ..... Miss F. MARTELL
EROS God of Love ..... Miss UNITY MORE
CYNTHIA } Companions of Sylvia ..... Miss EVA McFARLANE
CASTALIA } Miss B. HILL
AMYNTAS a Young Shepherd ..... Miss C. MOSSETTI
PHOCION a Wealthy Farmer ..... Mr. JAMESON
IANTHE (his Daughter) ..... Miss PHYLLIS BEDELLS
AUTOLYCUS (a Pedlar) ..... Mr. L. HUNTER

and

SYLVIA (a Nymph of Artemis ..... **Mlle. LYDIA KYASHT**

Fauns, Dryades, Naiades, Nymphs, Huntresses, Shepherds, Villagers and Vintage Revellers by the Ladies and Gentlemen of the Corps de Ballet.

Scene.—Thessaly, a Glade on the slopes of Mount Olympus.

SELECTION ... "The Arcadians" { *Lionel Monckton and Howard Talbot.*

DUKE OF YORK'S THEATRE

Sole Lessee and Manager - - - - CHARLES FROHMAN

THIS PRESENT SATURDAY, MAY 20th

LAURENCE IRVING'S SEASON.

Every Evening at 8.

Matinee, Thursday and Saturday at 2.

Life and Adventures of

MARGARET CATCHPOLE,

An Exciting, Vivacious, and Spectacular Drama in Four Acts.

Sir Lucius Cracknell, Governor of New South Wales ...	Mr. JAMES SKEA
John Luff, Captain of a gang of Smugglers ...	Mr. LAURENCE IRVING
William Laud, Jim Cook ... ... Smugglers ...	Mr. GODFREY TEARLE, Mr. A. FIELD FISHER
John Barry, in love with Margaret ...	Mr. RUPERT HARVEY
Edward Barry, his Brother, a Preventive Officer ...	Mr. CECIL KINNAIRD
Dr. Stebbing, of Ipswich	Mr. GEORGE OWEN
Mr. Wake, of the Priory Farm	Mr. WILLIAM HOLLES
Will Rickes, a Farm Hand	Mr. ARTHUR STANLEY
Lieutenant Blount, R.N., in command of the Press Gang ...	Mr. R. G. BEARD
Lord Chief Baron Macdonald, Judge of Assize	Mr. O. JAMES
Ripshaw, Turnkey of Ipswich Gaol	Mr. A. WILLIAMS
Philip, a Footman	Mr. PERCY NASH
O'Keefe, a Passenger	Mr. N. O'NEILL
Constable of the Parish of St. Margaret's, Ipswich ...	Mr. F. A. ARLTON
Mr. Spink, of Ipswich	Mr. S. ARTHUR
Captain of the Watch	Mr. A. A. GEORGE
Ostler's Boy at "The Dog and Bone"	Master G. PELL
Margaret Catchpole	Miss MABEL HACKNEY
Mrs. Clayton, of St. John's Green, Ipswich ...	Miss BEATRICE SMITH
Kate, Nurserymaid at Mrs. Clayton's ...	Miss KATHERINE HERBERT
Sarah Barker, a Prisoner at Ipswich Gaol ...	Miss ALICE INMAN
Hostess of "The Dog and Bone," Lambeth ...	Miss AMY FANCHETTE
Mrs. Thatcher	Miss F. AMY
Polly, 1st Sailor's Girl	Miss SUSIE NAINBY
Susan, 2nd Sailor's Girl	Miss LISA MACREADY

Morris Dancers.—Miss Lisa Macready, Miss Violet Welford, Miss R. Loraine, Miss Susie Nainby, Mr. R. Carfax, Mr. R. G. Beard, Mr. A. Lammotte, Mr. B. Howard, Mr. L. K. Mansford, Mr. B. Venne, Mr. E. H. Tennant, Mr. Charles Fielding.

Girls, Sailors, Smugglers, Preventive Men, Farm Hands, Prisoners, etc.—Miss Vera Wallace, Miss G. Emden, Miss H. Pike, Miss Kathleen Herbert, Miss Edith M. Young, Mr. H. Stenson Connell, Mr. Arthur Thorn, Mr. M. Lester, Mr. S. Sigrist, Mr. E. Sidney, Mr. C. Terrie, Mr. F. Arnold, Master G. Pell, Mr. R. Chown, Mr. E. Furst.

SYNOPSIS OF SCENERY.

Act I.	Scene 1—The Priory Farm, near Ipswich	*Schmitz.*
	Scene 2—Nacton Creek, by moonlight	*Schmitz.*
	One month elapses.	
Act II.	Scene 1—The Priory Farm	*Schmitz.*
	Scene 2—The Gates of Orwell Park	*Walter Hann.*
	Scene 3—The Priory Farm	*Schmitz.*
	Tableau:—"The Glorious 1st of June," 1794. On board Lord Howe's Flag-ship, H.M.S. "Queen Charlotte."	*Walter Hann.*
	Three years elapse.	
Act III.	Scene 1—The Salutation Tavern, Ipswich	*Bruce Smith.*
	Scene 2—Housekeeper's Room at Mrs. Clayton's	*Schmitz.*
	Scene 3—Yard of "The Dog and Bone" at Lambeth	*Bruce Smith.*
	Five years elapse.	
Act IV.	Scene 1—The Assize Court, Bury St. Edmunds	*Schmitz.*
	Scene 2—The Yard of Ipswich Gaol, sunset	*Schmitz.*
	Scene 3—The same. Moonlight	*Schmitz.*
	Scene 4—Street near the Gaol	*Walter Hann.*
	Scene 5—Summit of Sudbourne Crag	*Bruce Smith.*
	Eight years elapse.	
	Tableau:—Sydney Harbour at sunset, 1810	*Walter Hann.*
	Tableau:—Margaret Catchpole's Hut in the Blue Mountains (near Baralong)	*Walter Hann.*
	Scene 6—Room in the Governor's House, New South Wales ...	*Joseph Harker.*

The action of the play takes place during the closing years of the 18th and early years of the 19th century.

PROGRAMME OF MUSIC.

OVERTURE		
After Act I.	"Dance of the Dryads"	*Haines*
After Act II.—Country Dance	"Once I loved a maiden fair"	
Morris Dance ...	"How d'ye do, Sir?"	
After Act III.—Folk Song ...	"Brennan on the Moor."	
	"Old Mother Oxford."	

Costumes designed and arranged by MR. A. FIELD-FISHER.
Music composed and arranged by MR. C. BLAKESLEY-YEARSLEY. Wigs by GUSTAVE.
Furniture by SPILLMAN.

Stage Manager	HERBERT CHOWN.
General Manager	ARTHUR PENLEY.
Musical Director	MR. C. BLAKESLEY-YEARSLEY.

MR. L. IRVING'S NEW PLAY.

"MARGARET CATCHPOLE."

John Luff	Mr. Laurence Irving
William Laud	Mr. Godfrey Tearle
Jim Cook	Mr. Rupert Harvey
John Barry	Mr. A. Williams
Ripshaw	Mr. Percy Nash
Philip	Mr. F. A. Arlton
Constable	Mr. A. A. George
Captain of the Watch	Miss Mabel Hackney
Margaret Catchpole	Miss Beatrica Smith
Mrs. Clayton	

Mr. Laurence Irving has so clearly identified his management with the intelligent drama—the play of ideas—that it must have come as a surprise to many of his followers at the Duke of York's Theatre on Saturday evening to find that his latest play was but a very ordinary example of the old drama of love and murder. He plainly stated in advance, however, that "The Life and Adventures of Margaret Catchpole" was nothing more nor less than "an exciting, vivacious, and spectacular drama in four acts."

There is not over much vivacity in any of the fourteen scenes devoted to the sad history of the brave girl Margaret Catchpole, but there is plenty of excitement—and as fine a type of villain as was ever born in melodrama to stir up endless strife and fool a simple heroine and her foolish friends. Mr. Irving, in choosing this version of an old story for production—he does not give the author's name—must have been attracted by it primarily by the opportunities it offers his wife, Miss Mabel Hackney, and of these opportunities it can be truly said that that sympathetic actress took full advantage.

Margaret Catchpole is the beginning and end of the play, the helpless victim of the sinister villain Luff. Brave and clever as she was, Margaret seemed weak and simple in this fellow's hand, a rare specimen of the evil genius played with great dramatic skill and force by Mr. Irving. However innocent her acts, Luff made them appear criminal in the eyes of the law, and the central episode in her sad history was her going to gaol for a period of years on a charge of stealing a horse. Eventually came her escape, the attempt of Luff to earn the reward for her capture, and the fight on the cliffe in which Margaret's discredited lover makes amend for his disloyalty by carrying Luff with him over the cliff to death on the rocks below. In the last act of all—after sixteen years of her life have been gone through in the play—Margaret, now an honoured citizen of Sydney, New South Wales, finds happiness waiting her in the offer of her old friend and admirer from their Suffolk village, now the foremost man in the Colony.

Mr. Irving staged this play well but not extravagantly. It provides, outside the parts played by himself and Miss Hackney, little opportunity for anyone, yet the sympathy attracted to the heroine and the uncompromising villainy of Luff provided the elementary material dear to the hearts of a public that still loves its melodrama.

J. W.

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ments. "Margaret Catchpole," which was first performed at the Prince of Wales's Theatre, Birmingham, on July 30 last year, is an adaptation of the well-known novel of the same name by the Rev. Richard Cobbold. The original adaptation was the work of Mr. Walter Frith; but Mr. Irving has since altered and improved it extensively.

DALY'S THEATRE

SATURDAY, MAY 20th, 1911, at 8 o'clock.

MR. GEORGE EDWARDES'

PRODUCTION OF

THE

COUNT OF LUXEMBOURG

A New Musical Play in Two Acts by

A. M. WILLNER and ROBERT BODANZKY.

Adapted for the English Stage by BASIL HOOD.

Music by FRANZ LEHAR.

Lyrics by ADRIAN ROSS and BASIL HOOD.

Musical Director - - - - - - - Mr. ERNST FLECKER

At this performance the Orchestra will be under the direction of the Composer.

Stage Manager - - - - - - - Mr. EDWARD ROYCE

BOX OFFICE (Mr. H. W. Anderson) **OPEN DAILY from 10 to 10.**

Telephone: GERRARD 201 (2 Lines).

Private Boxes, £2 12s. 6d. to £5 5s.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Upper Circle (Bonnets allowed), Front, 5s.; Other Rows, 4s.; Pit, 2s. 6d.; Gallery, 1s.

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

. . Cast of the Play . .

Count René of Luxembourg		Mr. BERTRAM WALLIS
Registrar		Mr. FRED KAYE
Jean Baptist	(A Waiter) ...	Mr. WILLIE WARDE
Mons. de Tresac		Mr. ALEC FRASER
Mons. de Valmont		Mr. PAUL PLUNKET
Pelegrin		Mr. FRANK PERFITT
Mentschikoff, Paulovitch	(The Grand Duke's Attendants)	Mr. RIDGWELL CULLUM Mr. CHARLES COLEMAN
Lavigne, Boulanger	(Artists)	Mr. GERVAIS WHITEHEAD Mr. GARNET WILSON

AND

Brissard (an Artist)	Grand Duke Rutzinov
Mr. W. H. BERRY	Mr. HUNTLEY WRIGHT

Juliette	(A Model) ...	Miss MAY DE SOUSA
Countess Kokozeff		Miss GLADYS HOMFREY
Mimi		Miss MAY MARTON
Lisette	(Maid to Angele Didier) ...	Miss KITTY HANSON
Fleurette		Miss GLADYS GUY
Amelie		Miss MAY HOBSON
Rosalie		Miss GERTRUDE GLYN
Coralie		Miss MADELINE SEYMOUR
Sidonie		Miss MARGOT ERSKINE
Babette		Miss DORIS STOCKER
Jacqueline		Miss MAY LESLIE STUART
Therése		Miss BEATRICE VON BRUNNER

AND

Angéle Didier	Miss LILY ELSIE

Special Dances by Miss BEATRICE COLLIER and OY-RA.

ACT I.—Brissard's Studio, Paris - - - - ALFRED TERRAINE

ACT II.—Reception Hall at the Grand Duke Rutzinov's, Paris ALFRED TERRAINE

All Numbers, Dances, and Chorus Effects have been arranged by Mr. EDWARD ROYCE

Dresses designed by COMELLI.

Dresses by Mesdames LUCILE, MICHARD Sœurs, ZIMMERMANN of Paris, MORRIS ANGEL, B. & J. SIMMONS and Miss FISHER.

Hats by MAISON LEWIS. Miss Lily Elsie's Hats by GRACIE ANSELLS.

Boots by SAUNDERS, CLEGG, MANZO, H. & M. RAYNE, and KEMP HIVES & Co.

Miss Lily Elsie's Dresses made by LUCILLE (Paris), Ltd., 11 Rue de Penthievre.

THE KING AND THE THEATRE.

Their Majesties' visit to the first-night performance at Daly's Theatre to-night is not quite in the usual course of their theatre-going but has a special significance.

The King, bearing in mind the two coming gala performances and the command night of Wednesday last, and being anxious to allay any possible disappointment to the musical comedy stage, has graciously signified his intention of being present, accompanied by the Queen, at the first representation of the "Count of Luxembourg" at Daly's Theatre this evening.

Last Saturday evening at Daly's was a success—and it was a success "all along the line." It was indeed fortunate that on the King's visit to Daly's Theatre Mr. George Edwardes was able to present to his notice such an unqualified triumph as "The Count of Luxembourg." The piece is the acme of excellence in its genre, and we can only welcome it, as the audience welcomed it on Saturday, with pæans of grateful praise.

The libretto is vastly superior to the ordinary comic opera "book," being both more amusing and more interesting than usual. The incident with which the piece commences reminds us of the "pivot" of Offenbach's opera, "La Périchole." In this, as will be remembered, the street singer is "remarked" by the Viceroy of Peru, who, in order to comply with the requirements of Spanish Court etiquette, has to find some poor "devil" who will marry her, and thus render her eligible for the post of "lady of honour." In Herr Lehar's opera the singer is an operatic artist, Angèle Didier. She is beloved—*pour le bon motif*—by the Grand Duke Rutzinov; but, before he can marry her, it is necessary that she shall be first wedded to a nobleman, as the Grand Duke cannot marry a commoner. The "poor devil" in this case is the Count René of Luxembourg, who, it is arranged, shall obtain a divorce from his bride in three months, and retire with £20,000 for his convenient services. In "La Périchole" the identity of each of the parties was concealed from the other by the somewhat sordid fact that both had been made half-tipsy; in "The Count of Luxembourg" neither of the pair sees the other, as, for the purpose of the marriage ceremony, they join hands through a hole in a painting.

Now come interesting complications. By a fatality which can only be accounted for by the very long stretch of which the "arm of coincidence" is—for dramatic purposes—capable, the Count and Angèle, still ignorant each of the other's identity, meet. He falls in love with her at first sight, and presses his suit with boldness and eloquence. Here the cleverness of the librettist—whose work has been done full justice to by that adroit interpreter, Mr. Basil Hood—is shown in the deft manner in which he has treated a situation which demands above all light and skilful handling. There are some charming scenes of wit and passion; and, eventually, the Count prevails, Angèle accepts him, and the Grand Duke has to pair off with a certain Countess Kokozeff, who is allotted to him as bride by the Emperor's orders. In the background of this pretty picture we have a most diverting couple, the restaurant-keeper Brissard and his pert and playful sweetheart Juliette, who, to use an old-fashioned phrase, "supply the comic relief," though in truth no relief is needed in a play in which all is action, incident, animation, and brightness.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, MAY 22, 1911.

THE KING AT A FIRST NIGHT.

SUCCESS OF "COUNT OF LUXEMBOURG."

HIS MAJESTY & HERR LEHAR

The King and Queen were present at the first performance of "The Count of Luxembourg" at Daly's Theatre on Saturday evening. The royal visit was due to the King's anxiety to allay any disappointment that might be caused to those concerned in musical comedy in view of the two Coronation gala performances and the command performance of "Money."

Long before the King and Queen arrived at the theatre the neighbourhood was crowded with people waiting to see them. Punctually at eight o'clock the royal carriages drove up to the theatre, and a moment or two after the curtain had been raised their Majesties entered their box, on the O.P. side of the auditorium. The lights were down in the theatre as they took their places, but the people on the opposite side of the house saw them and cheered. Two boxes had been made into one for the King and Queen and their suite, which included Lady Minto, Lady Eva Dugdale, the Hon. Miss Villiers, Lord Tweedmouth, Colonel Hon. W. Lambton, and Sir Charles Cust. Two small bouquets for the Queen, one of malmaison carnations and the other of red roses, had been placed in the box together with hand-painted programmes for their Majesties.

HERR LEHAR SENT FOR.

During the interval between the first and second act the King sent for the composer of "The Count of Luxembourg," Herr Lehar, who was conducting the orchestra for that performance. He saw Herr Lehar in the ante-room to the royal box and greeted him very warmly, shaking his hand. "I have extremely pleasant recollections of 'The Merry Widow,'" the King said to him, speaking in German, "and what I have heard this evening charms me just as much." Then the King stopped for a moment and asked, "Do you speak English?" "No, your Majesty," was the reply, "but I am going home to my country now to learn it, and when I come again I shall be able to." The King was amused by his answer, and then said, "I am very glad to see your Ambassador from Austria-Hungary is here to-night to witness your success, and I will say also that I hope to come here to see your piece as often as I came to see 'The Merry Widow.'"

At the end of the performance the King and Queen personally expressed to Mr. Edwardes the pleasure that the play had given them.

As the royal carriages drove away from the theatre their Majesties received an ovation from the enormous crowds in Leicester-square. So great was the throng that the traffic was disorganised for a while.

At the pit and gallery doors people had been waiting since 7.30 in the morning, and to give them an opportunity to rest the doors were opened for them about five o'clock. They were given tea by the management.

Mr. George Edwardes

requests the honour of the company of

Mr. James Welch

to a Reception on the Stage at Daly's Theatre,

on Tuesday Afternoon next, May 23rd, 1911,

To meet Herr Franz Lehar

The Composer of "The Merry Widow" and of "The Count of Luxembourg"

3 to 5 p.m.
Music

Entrance at Front of Daly's Theatre.

THE
COUNT OF
LUXEMBOURG





THE COUNT OF LUXEMBOURG

Diary



Herbert Beerbohm Tree

begs to announce

The Seventh Year of the

London

Shakespeare Festival

Commencing Monday, April 17th,
1911

His Majesty's
Theatre

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London Shakespeare Festival

[Sixth Week

Monday May 22 Evening	**Julius Cæsar**	
Tuesday May 23 Evening	**Julius Cæsar**	
Wednesday May 24 Evening	**Julius Cæsar**	
Thursday May 25 Evening	**Julius Cæsar**	
Friday May 26 Evening	**Julius Cæsar**	
Saturday May 27 Evening	**Julius Cæsar**	

HERBERT BEERBOHM TREE ARTHUR BOURCHIER

BASIL GILL A. E. GEORGE EDMUND GURNEY
EDWARD SASS ROSS SHORE HENRY MORRELL
S. A. COOKSON HENRY C. HEWITT E. ION SWINLEY
LADY TREE Miss FRANCES DILLON Miss MARGERY MAUDE

ARTHUR BOURCHIER Miss EVELYN D'ALROY

BASIL GILL GERALD LAWRENCE A. E. GEORGE
EDMUND GURNEY EDWARD SASS E. M. ROBSON
WALTER R. CREIGHTON S. A. COOKSON BURFORD HAMPDEN
HENRY MORRELL E. ION SWINLEY Miss FRANCES DILLON
Miss LAURA COWIE Miss MAUD CRESSALL Miss MARGERY MAUDE

HERBERT BEERBOHM TREE ARTHUR BOURCHIER

BASIL GILL A. E. GEORGE EDMUND GURNEY
EDWARD SASS ROSS SHORE HENRY MORRELL
S. A. COOKSON HENRY C. HEWITT E. ION SWINLEY
LADY TREE Miss FRANCES DILLON Miss MARGERY MAUDE

London Shakespeare Festival

[First Five Weeks

Monday April 17 to Saturday May 20 Matinees Wednesdays & Saturdays	**A Midsummer-Night's Dream**	ARTHUR BOURCHIER Miss EVELYN D'ALROY BASIL GILL GERALD LAWRENCE A. E. GEORGE EDMUND GURNEY EDWARD SASS E. M. ROBSON WALTER R. CREIGHTON S. A. COOKSON BURFORD HAMPDEN HENRY MORRELL E. ION SWINLEY Miss FRANCES DILLON Miss LAURA COWIE Miss MAUD CRESSALL Miss MARGERY MAUDE
Tuesday May 21 Special Matinee	**Hamlet**	H. B. IRVING Miss DOROTHEA BAIRD and THE QUEEN'S THEATRE COMPANY

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London Shakespeare Festival

[Eighth Week

Monday June 5 Evening	**Twelfth Night**	HERBERT BEERBOHM TREE — ARTHUR BOURCHIER BASIL GILL — NORMAN FORBES — COURTICE POUNDS A. E. GEORGE — EDMUND GURNEY — HENRY C. HEWITT HENRY MORRELL — E. ION SWINLEY — MISS GRACE CROFT MISS VIVA BIRKETT — V. WILTSHIRE — MISS FRANCES DILLON F. R. BENSON — MRS. BENSON and COMPANY MISS GENEVIEVE WARD has kindly consented to appear as "Queen Margaret."
Tuesday June 6 Evening	**Twelfth Night**	HERBERT BEERBOHM TREE — ARTHUR BOURCHIER BASIL GILL — NORMAN FORBES — COURTICE POUNDS A. E. GEORGE — EDMUND GURNEY — HENRY C. HEWITT HENRY MORRELL — E. ION SWINLEY — MISS GRACE CROFT MISS VIVA BIRKETT — V. WILTSHIRE — MISS FRANCES DILLON
Wednesday June 7 Evening	**Twelfth Night**	OSCAR ASCHE — MISS LILY BRAYTON and the GARRICK THEATRE COMPANY
Thursday June 8 Evening	**Twelfth Night**	HERBERT BEERBOHM TREE — ARTHUR BOURCHIER BASIL GILL — NORMAN FORBES — COURTICE POUNDS A. E. GEORGE — EDMUND GURNEY — HENRY C. HEWITT HENRY MORRELL — E. ION SWINLEY — MISS GRACE CROFT MISS VIVA BIRKETT — V. WILTSHIRE — MISS FRANCES DILLON F. R. BENSON — MRS. BENSON and COMPANY
Friday June 9 Evening	**Twelfth Night**	HERBERT BEERBOHM TREE — ARTHUR BOURCHIER BASIL GILL — NORMAN FORBES — COURTICE POUNDS A. E. GEORGE — EDMUND GURNEY — HENRY C. HEWITT HENRY MORRELL — E. ION SWINLEY — MISS GRACE CROFT MISS VIVA BIRKETT — V. WILTSHIRE — MISS FRANCES DILLON
Saturday June 10 Evening	**Twelfth Night**	

London Shakespeare Festival

[Seventh Week

Monday May 29 Evening	**Julius Cæsar**	HERBERT BEERBOHM TREE — ARTHUR BOURCHIER BASIL GILL — A. E. GEORGE — EDMUND GURNEY EDWARD SASS — ROSS SHORE — HENRY MORRELL S. A. COOKSON — HENRY C. HEWITT — E. ION SWINLEY LADY TREE — MISS FRANCES DILLON — MISS MARGERY MAUDE OSCAR ASCHE — MISS LILY BRAYTON and the GARRICK THEATRE COMPANY
Tuesday May 30 Special Matinée	**As You Like It**	
Tuesday May 30 Evening	**Julius Cæsar**	HERBERT BEERBOHM TREE — ARTHUR BOURCHIER BASIL GILL — A. E. GEORGE — EDMUND GURNEY EDWARD SASS — ROSS SHORE — HENRY MORRELL S. A. COOKSON — HENRY C. HEWITT — E. ION SWINLEY LADY TREE — MISS FRANCES DILLON — MISS MARGERY MAUDE
Wednesday May 31 Afternoon	**Julius Cæsar**	
Wednesday May 31 Evening	**Julius Cæsar**	
Thursday June 1 Evening	**The Merchant of Venice**	HERBERT BEERBOHM TREE — MISS EVELYN D'ALROY BASIL GILL — A. E. GEORGE — EDWARD SASS GERALD LAWRENCE — S. A. COOKSON — HENRY C. HEWITT WALTER R. CREIGHTON — ALFRED BRYDONE — LEON M. LION ROSS SHORE — E. ION SWINLEY — V. WILTSHIRE HENRY MORRELL — C. HEATHERLEY — F. CONROY MISS LAURA COWIE — MISS MARGERY MAUDE
Friday June 2 Evening	**The Merchant of Venice**	
Saturday June 3 Afternoon	**The Merchant of Venice**	
Saturday June 3 Evening	**The Merchant of Venice**	

Monday June 19 Evening	**King Henry VIII.**
Tuesday June 20 Evening	**King Henry VIII.**
Wednesday June 21 Afternoon	King Henry VIII.
Wednesday June 21 Evening	**King Henry VIII.**
Thursday June 22 Evening	**King Henry VIII.**
Friday June 23 Evening	**King Henry VIII.**
Saturday June 24 Afternoon	King Henry VIII.
Saturday June 24 Evening	**King Henry VIII.**
Monday June 26	**Theatre Closed**
Tuesday June 27	**Coronation Gala Performance**
Wednesday June 28 Evening	**King Henry VIII.**
Thursday June 29 Evening	**King Henry VIII**
Friday June 30 Evening	**King Henry VIII.**
Saturday July 1 Afternoon	King Henry VIII.
Saturday July 1 Evening	**King Henry VIII.**

Monday June 12 Evening	**King Henry VIII.**
Tuesday June 13 Evening	**King Henry VIII.**
Wednesday June 14 Afternoon	King Henry VIII.
Wednesday June 14 Evening	**King Henry VIII.**
Thursday June 15 Evening	**King Henry VIII.**
Friday June 16 Evening	**King Henry VIII.**
Saturday June 17 Afternoon	King Henry VIII.
Saturday June 17 Evening	**King Henry VIII.**

HERBERT BEERBOHM TREE MISS VIOLET VANBRUGH
ARTHUR BOURCHIER

BASIL GILL	GERALD LAWRENCE	EDWARD SASS
A. E. GEORGE	ACTON BOND	S. A. COOKSON
EDMUND GURNEY	ROSS SHORE	WALTER R. CREIGHTON
EDWARD O'NEILL	HENRY MORRELL	HENRY C. HEWITT
MISS LAURA COWIE		MISS WINIFRED RAE

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Monday July 10 Evening	The Merry Wives of Windsor
Tuesday July 11 Evening	The Merry Wives of Windsor
Wednesday July 12 Afternoon	The Merry Wives of Windsor
Wednesday July 12 Evening	The Merry Wives of Windsor
Thursday July 13 Evening	The Merry Wives of Windsor
Friday July 14 Evening	The Merry Wives of Windsor
Saturday July, 15 Afternoon	The Merry Wives of Windsor
Saturday July 15 Evening	The Merry Wives of Windsor

London Shakespeare Festival

Twelfth Week

Monday July 3rd Evening	The Merry Wives of Windsor	
Tuesday July 4th Evening	The Merry Wives of Windsor	
Wednesday July 5 Afternoon	The Merry Wives of Windsor	
Wednesday July 5 Evening	The Merry Wives of Windsor	
Thursday July 6 Afternoon	A Midsummer-Night's Dream	
Thursday July 6 Evening	The Merry Wives of Windsor	
Friday July 7 Evening	The Merry Wives of Windsor	
Saturday July 8 Afternoon	The Merry Wives of Windsor	
Saturday July 8 Evening	The Merry Wives of Windsor	

HERBERT BEERBOHM TREE — Miss ELLEN TERRY
ARTHUR BOURCHIER — Miss VIOLET VANBRUGH

BASIL GILL, A. E. GEORGE, ROSS SHORE, BURFORD HAMPDEN, Miss VIVA BIRKETT, EDMUND GURNEY, EDWARD SASS, S. A. COOKSON, HENRY MORRELL, E. M. ROBSON, WALTER R. CREIGHTON, LEON M. LION, HENRY C. HEWITT, Miss WINIFRED RAE

ARTHUR BOURCHIER — Miss EVELYN D'ALROY

BASIL GILL, EDMUND GURNEY, WALTER R. CREIGHTON, HENRY MORRELL, Miss LAURA COWIE, GERALD LAWRENCE, EDWARD SASS, S. A. COOKSON, E. ION SWINLEY, Miss MAUD CRESSALL, A. E. GEORGE, E. M. ROBSON, BURFORD HAMPDEN, Miss FRANCES DILLON, Miss MARGERY MAUDE

HERBERT BEERBOHM TREE — Miss ELLEN TERRY
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LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

EVERY EVENING at 8 p.m.

MATINEES WEDNESDAYS & SATURDAYS at 2-30.

MR.

MARTIN HARVEY

supported by his Company including Miss N. de SILVA.

"THE ONLY WAY"

A Dramatised Version by FREEMAN WILLS of CHARLES DICKENS' Story, "A TALE OF TWO CITIES."

Prologue, 1774.

Marquis de St. Evremonde	Mr. ALBERT E. RAYNOR
Vicomte de St. Evremonde	Mr. EDWARD COMBERMERE
Dr. Manette	Mr. E. STIDWELL
Jean Defarge	Mr. G. T. LAMBERT.
A Peasant	Mr. H. BLACKBURN.

The Play, 1793.

Sydney Carton (his original part) ...	Mr. MARTIN HARVEY.
Ernest Defarge	Mr. CHARLES GLENNEY.
Mr. Lorry	Mr. PERCY FOSTER.
Mr. Stryver	Mr. PHILIP HEWLAND.
Dr. Manette	Mr. E. STIDWELL
Charles Darnay (Son of the Marquis de St. Evremonde)	Mr. COWLEY WRIGHT.
President	Mr. P. STONEY.
Public Prosecutor	Mr. R. ATKINS.
Comte de Fauchet, No. 46	Mr. ALBERT E. RAYNOR.
M. de Maury, No. 44	Mr. J. E FRASER.
Marquis de Boulainvilliers, No. 45 ...	Mr. DENHOLM MUIR.
Gabelle	Mr. PAUL BARRY.
Barsad	Mr. S. McCARTHY.
Jailor	Mr. A. ROBINSON.
First Citizen	Mr. ALFRED IBBERSON.
Second Citizen	Mr. DAVID BAIN.
First Juryman	Mr. A. B. McKAY.
Lucie Manette	Miss BRENDA GIBSON.
The Vengeance	Miss FLORENCE HUNT.
A Citizeness	Miss BESSIE ELDER.
Mimi (her original part)	Miss N. DE SILVA.

Aristocrats, Citizens, Citizenesses, Jailors, Sans-Coulettes, Tricoteuses, Associates, &c.

Acting Manager and Treasurer ... ... **LESLIE HUGHES.**

Business Manager ... ... **Mr. FRANK B. O'NEILL.**
Stage Director ... ... **Mr. JOHN KURKAMP.**
Assistant Stage Managers .. .. .. **Mr. DAVID BAIN & Mr. A. McKAY**

For Mr. MARTIN HARVEY.

"THE ONLY WAY" REVIVED.

A Dramatised Version, in a Prologue and Four Acts, by Freeman Wills, of Charles Dickens' Story, "A Tale of Two Cities," Revived at the Lyceum on Wednesday, May 24.

PROLOGUE. 1774.

KINGSWAY THEATRE GREAT QUEEN ST. W.C.

Proprietress Miss LENA ASHWELL.

Saturday, 27th May, 1911, and Every Evening at 8.

Matinees :—
Wednesdays and Saturdays, at 2.

HEDDA GABLER

A Play in Four Acts.

By HENRIK IBSEN

Translated by EDMUND GOSSE and WILLIAM ARCHER.

Produced by JOHN POLLOCK

George Tesman	F. KINSEY PEILE
Hedda Tesman	LYDIA YAVORSKA (PRINCESS BARIATINSKY)
Miss Juliana Tesman	FLORENCE HAYDON
Mrs. Elvsted	HELEN HAYE (By arrangement with Mr. Herbert Trench)
Judge Brack	FRANKLIN DYALL
Eilert Lövborg	LEWIS WILLOUGHBY
Berta	JEAN BLOOMFIELD

The Scene of the action is Tesman's Villa, in the West End of Christiania.

Stage Manager — Val Cuthbert
Assisted by — E. Cresfan
Acting Manager — H. W. Sandham

Manager — Frederick Whelen

THE BOX OFFICE (STUART ANDERSON) OPEN DAILY FROM 10 TO 10.

TELEPHONE : 4032 GERRARD (two lines).

Alhambra Theatre

CHARING CROSS ROAD AND LEICESTER SQUARE, LONDON.

Managing Director—ALFRED MOUL.

The National Variety Theatre.

Business Manager & Secretary, H. Woodford.
Treasurer, A. E. Corrick.
Press Representative James de Conlay

Musical director, Geo. W. Byng.
Sub-Conductor and Leader, Julian Jones.
Stage Manager, Maurice Volny.

PROGRAMME.

Subject to Alteration at the Discretion of the Management.

PROGRAMME for Monday, May 29th, 1911.

THE DANCE DREAM

BALLET IN SEVEN TABLEAUX

Invented and Produced by
ALEXANDER A. GORSKY.
Maître de Ballet of the Imperial Theatres, Moscow and St. Petersburg.

Music selected from the Works of the following Composers : Brahms, Glazounov, Luigini, Rubinstein, Tschaikowsky, etc., with additional numbers and arrangements by GEO. W. BYNG.

Costumes by ALIAS from designs by COMELLI.

Scenery by AMABLE of Paris and E. H. RYAN.

Master Machinist : A. WILLIAMS. Electric Effects by J. WEBBER.
Wigs by GUSTAVE.

Presented under the personal direction of ALFRED MOUL.

MLLE.
CATRINA GELTZER
BALLERINA ASSOLUTA

Mons. TICHOMIROFF
PREMIER DANSEUR

Mlle. ADAMOVITSH **Mlle. ANDERSON**
Mons. NOVIKOFF **Mons. JUKOFF**

Artistes from the Imperial Opera House, Moscow.

SUPPORTED BY
THE ALHAMBRA FULL CORPS DE BALLET.

SCENE I.	**The Temple**	.. ..	(*Ryan*)
II.	**The Himalaya**	.. .. ..	,,
III.	**India**	.. ..	,,
IV.	**The Temple**	.. ..	,,
V.	**Scythia (The Bronze Age)**	.. ..	,,
VI.	**A Valley in Hungary**	.. ..	(*Amable*)
VII.	**Old Russia**	.. .. ..	,,

For Argument and Musical Synopsis see Special Slip.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On WEDNESDAY EVENING, MAY 31st, 1911,

MESSRS.

VEDRENNE AND EADIE

PRESENT

HALF-A-CROWN

A Farce in Three Acts, by

FRANK HOWEL EVANS.

Christopher Middleton		DENNIS EADIE
Henry Carthorne	*(his Uncle by Adoption)*	FRED LEWIS
Mr. McWirter	*(a Bailiff)*	HARRY DODD
George Mallins	*(his Man)*	STANLEY LOGAN
Jarvis	*(Housekeeper at Jermyn Street)*	CAMPBELL GULLAN
Mr. Schweitzer	*(of Schweitzer & Co., Piano Manufacturers)*	GEORGE BEALBY
Signor Napoli		SHIEL BARRY
Jules		PHILIP KAY
Fritz	*Waiters*	MICHAEL SHERBROOKE
Harris		EDMUND GWENN
An Excursionist		GUY RATHBONE
A Customer at Napoli's		HENRY ANSELL
Telegraph Boy		ROBERT LAWLOR
Mrs. Trent		LENA HALLIDAY
Ethel Trent		GLADYS COOPER
A Customer at Napoli's		GILLIAN SCAIFE
Second Customer at Napoli's		ETHEL DANE
Signora Napoli		SUZANNE SHELDON

Act I. ... ... *Christopher Middleton's Chambers, Jermyn Street*
Act II. ... ... *The Café Napoli, King's Cross*
Act III. ... ... *Christopher Middleton's Chambers, Jermyn Street*

The Decoration of Act I. designed by A. R. DE LISSA and executed by FRYERS, Ltd.

Dresses by Madame ALEXANDRA, Baker Street. Hats by ZYROT.

At **8.15,**

THE CAT AND THE CHERUB

BY

C. B. FERNALD.

Wing Shee	*(a Learned Doctor)*	NORMAN McKINNEL By arrangement with Mr. LEWIS WALLER
Chim Fang	*(Keeper of an Opium Den)*	CAMPBELL GULLAN
Hoo King	*(a Rich Merchant)*	HARRY DODD
Wing Sun Luey	*(Only Son of Wing Shee)*	SHIEL BARRY
Hoo Chee	*(Only Son of Hoo King)*	ELLA JONES
Ah Yoi	*(Niece of Hoo King)*	GILLIAN SCAIFE
Hwah Kwee	*(Nurse of Hoo Chee)*	ETHEL DANE
A Policeman	*("Street-God")*	GUY RATHBONE

Men and Women of Chinatown.

Scene—Chinatown, San Francisco, California

I. Old Year's Night—II. New Year's Day—III. New Year's Night.

The Scenery by GEORGE SACKMANN. Wigs by GUSTAVE.

The Pathephones and Records are supplied by the PATHE SALON, 94 Regent Street, W.

The Music under the direction of BENNO SCHEREK.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress. This rule is framed for the benefit of the audience, and the Management trusts that it will be complied with by everyone, and that Ladies will kindly assist in having it carried out.

The Bronzes supplied by ELKINGTON & Co., Ltd., 22 Regent Street, Goldsmiths, Silversmiths and Bronzists to H.M. King George V.

The Pianofortes used at this Theatre supplied by ROGERS & SONS.

MATINEE EVERY THURSDAY at 2.30.

Doors open half-an-hour before time of Performance.

The Box Office (J. W. Sheppard) is open from 10 to 10 daily. Tel. 3855 Gerrard.

PRICES OF ADMISSION:—Private Boxes, £2 2s. and £1 1s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. & 5s. Upper Circle, 3s. & 2s. Pit, 2s. 6d.

EXTRACTS FROM THE REGULATIONS BY THE L. C. CHAMBERLAIN. The name of the Actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

Where there is a drop to screen the proscenium opening, it must be lowered at least once during every Performance to prove its being in proper working order. Smoking is not permitted in any part of the Theatre. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Stage Manager	HERBERT CHOWN
Business Manager	STANLEY LE SAGE

Christopher Middleton has chambers in Jermyn-street. He is a young spendthrift, who, even on a liberal allowance of £1,000 a year, manages to get over head and heels in debt. A financial crisis is reached when the landlord's agent puts in the bailiffs and threatens to seize the furniture if the rent owing is not paid. Henry Carthorne, Christopher's "uncle by adoption," arrives on the scene at this opportune moment, and writes a cheque for the amount due. But the old gentleman has got tired of the young man's extravagance, and resolves to give him a lesson. He agrees to take over the flat and all the financial responsibilities which that involves. Christopher must earn his own living, and if he returns in a month's time with £1 earned by honest labour, all will be well; in other words, it is a case of sink or swim. Mr. Carthorne himself, when a young man, had to sink or swim—and he swam. With this ultimatum he hands Christopher half-a-crown, every penny of which is spent within five minutes after it has come into his possession. And so he goes forth into the world with empty pockets, but a grim resolve to earn that one pound sterling.

The scene of the second act is a cheap Italian café in the prosaic neighbourhood of King's Cross. Here Christopher, having unsuccessfully tried other methods of gaining a livelihood, has obtained an engagement as an assistant in the kitchen, but owing to a quarrel and the abrupt departure of one of the foreign waiters, he is promoted to the vacancy. Many funny things happen at the Café Napoli; and the new waiter is made very uncomfortable by the entrance of his uncle, accompanied by Mrs. Trent and her daughter Ethel, the young man's sweetheart, who are both under the impression that Christopher has taken a waiter's job in order to win a bet he has made with Mr. Carthorne. The café keeper and his wife decamp, leaving Christopher and his fellow waiter, Harris, in sole possession.

In the last act Middleton and Harris turn up at the Jermyn-street Chambers as broker's men, the temporary occupant having declined to pay the rent until the landlord has a broken gutter mended. Christopher has earned the required pound all but half-a-crown, and the time allowed him is nearly up. He seizes the opportunity when a piano on hire has to be removed, and having been paid half-a-crown for assisting in its removal, he triumphantly produces the pound just in time, and so satisfies his exacting uncle.

"THE GODS OF THE MOUNTAIN."

Play in One Act, by Lord Dunsany, Produced at the Haymarket Theatre on Thursday, June 1.

TO-NIGHT, THURSDAY, JUNE 1st, 1911, AT 8 O'CLOCK.

HERBERT TRENCH

PRESENTS

THE GODS OF THE MOUNTAIN

By LORD DUNSANY.

To Music by NORMAN O'NEILL.

Oogno ...	*Beggars*	... ...	Mr. E. A. WARBURTON
Thahn ...		... ...	Mr. REGINALD OWEN
Ulf ...		... ...	Mr. H. R. HIGNETT
Agmar ...		... ...	Mr. CHARLES V. FRANCE
Slag ...		... ...	Mr. CHARLES MAUDE
Thief ...		... ...	Mr. LAURENCE HANRAY
Mlan ...		... ...	Mr. R. P. LAMB
Oorander	*Citizens*	... ...	Mr. G. DICKSON-KENWIN
Akmos ...		... ...	Mr. ERNEST GRAHAM
Illanaun		... ...	Mr. GRENDON BENTLEY
Báshara...		... ...	Mr. F. G. CLIFTON
Thulek ...		... ...	Mr. G. CARR
Thoharmas		... ...	Mr. KENNETH DENNYS
Haz ...		... ...	Mr. B. HATTON SINCLAIR
Theedes		... ...	Mr. A. JONES
Lirra ...		... ...	Miss MURIEL LAKE
Eselunza		... ...	Miss E. RISDON
Thonion Alāra		... ...	Miss V. WHITAKER
Ylax ...		... ...	Miss M. RONSARD
Ackarnees, from the Desert		... ...	Mr. NORMAN PAGE
Dromedary Man ...	...	... ...	Mr. W. BLACK
Nennek of the Meadows	...	... ...	Miss ENID ROSE
The Others ...	...	... ...	Mr. E. LYALL SWETE

and Messrs. A. WEBSTER, K. BLACK, H. COOPER, E. LEVERETT, G. WILKINSON, and J. O'BRIEN.

Scene I. ... ... The East. A City Wall

Scene II. ... ... A Hall in the City of Kongros

Scene III.... ... ... The Same (a few days after)

The Play produced by NORMAN PAGE.

Scenery and Costumes designed by S. H. SIME and WALTER BAYES.
The Scenery painted by WALTER BAYES.
Costumes by W. CLARKSON, L. & H. NATHAN, and Miss PITCHER.
Wigs by CLARKSON. Lighting effects by J. DIGBY.

TO BE FOLLOWED AT 9 O'CLOCK BY

LADY PATRICIA

A Comedy in Three Acts

By RUDOLF BESIER.

Lord Dunsany has written a very clever and amusing piece which makes a most acceptable addition to the bill at the Haymarket where "Lady Patricia" is prospering exceedingly. "The Gods of the Mountain" reminds one a little of one of Kipling's stories, and has a fashionable flavour of "Kismet" about it; but the drollery of the idea, and its dramatic climax, are original and effective.

The action opens outside the walls of an Eastern city where three beggars, Oognu, Thahn, and Ulf, are soliciting alms from the passers-by with very little success, when a tall gaunt-looking personage enters and rebukes them for their mean and petty methods, saying that he will make them "not kings but gods." It should be stated that the local deities are represented by green idols which stand in a temple up in the mountains. A thief is sent to steal some green silk, and each of the beggars dresses in a portion of it. They then go into the city and proclaim themselves to be the gods who have come down from the hills; and the citizens bring sacrifices to them, remarking that the way they attack the eatables is anything but god-like. Amongst the people, however, there is one who doubts the veracity of the beggars' story, and he sends a Dromedary Man to see if the statues of the gods are still in their accustomed places in the mountains. This strikes fear to the hearts of the impostors, who know that if the idols are found unremoved their trick will be exposed. The Dromedary Man, returning, announces, much to the relief of the beggars, that the statues have disappeared. The explanation is that the real gods are out and abroad, and have even been seen by some of the citizens. One Ackarnees, from the desert, implores the false gods to relieve them of their presence, as certain large green giants have been frightening children. Then comes a touch of the supernatural. The sky darkens, and a low rumbling is heard in the distance. It is the real gods coming to take their revenge on the impostors. This is a dramatic moment, and a powerfully weird note is struck; but the effect is slightly impaired by the rather grotesque bearing of the green-clad monsters who advance toward the frightened beggars, and, one by one, turn them into stone. The gods then withdraw, and give place to the citizens, who fall down and worship the petrified mendicants, saying, "They were the true gods; how could we have doubted them?"

Every Evening at 9 o'clock

Mr. CYRIL MAUDE will present the Original Cast in the Three-Act Comedy, called

COUSIN KATE

Preceded at 8.30 by a New Play, in One Act, called

TILL THE BELLS RING

A Comedy of Scottish Life

By GRAHAM MOFFAT

Characters in the order of their appearance:

AGGIE TURNBULL	Miss KATE MOFFAT
JANET STRUTHERS	Mrs. GRAHAM MOFFAT
JOHN SNODGRASS	Mr. GRAHAM MOFFAT
SAM'L DOWIE	Mr. WATSON HUME
ERCHIE DOWIE	Mr. PERCIVAL CLARK

Scene—Janet's best room in the Ladywell, Glasgow. *Time—Seventy years ago.*

Mr. and Mrs. Graham Moffat made their first appearance in town recently at the London Pavilion in a comedy of Scotch life entitled "The Concealed Bed," and it says much for their acting and their plays that the merit of both has been recognised by Mr. Cyril Maude, who on Monday evening presented them at the Playhouse in a new Scottish piece entitled "Till the Bells Ring." Mr. Maude, as London and provincial playgoers know, made a study of the "meenister" in Mr. J. M. Barrie's kailyard play that had such a successful run at the Haymarket some thirteen years ago, and the true inwardness of the humour of the above-named cleverly written curtain-raiser therefore makes a powerful appeal to him. The period of "Till the Bells Ring" is seventy years ago, and the scene Glasgow. It is "Fast Day," when every gnid Glesca lassie and laddie should gang to kirk. As the play opens, this lesson is brought home to Aggie Turnbull by her maiden aunt, Janet Struthers, who has asked John Snodgrass, an elder of the Kirk, to call and give Aggie spiritual advice. During Aggie's absence to put on her best Sawbath gown, that careful soul Janet places twa pounds along with four £100 notes—Aggie's dowry—in a secret place at the top of the grandfather clock, and so careful is she to escape observation from the window that she draws the curtains. She, however, forgets the keyhole, and nearly falls over Snodgrass, who is looking through it, as she goes out of the door. Though he has already married twice for siller, of which he is ower fond, the elder is not averse from a third union providing the party is sufficiently endowed. To satisfy his curiosity, he, when alone, puts his hand on the treasure, and is disturbed during his fit of curiosity both by Aggie and her lover, Erchie Dowie, who has returned after five years' absence. Snodgrass makes excuse that he is putting the clock right. He gets the notes in his possession, and his cupidity is sufficiently aroused by their amount to lead him to propose to Janet, who accepts him in a most amusing scene.

Snodgrass, who has been unable to return the notes to their hiding-place, is in a fever of apprehension when the elder Dowie, Erchie's father, another money-grubber, solicitous as to his son's future, comes to ask about Aggie's dowry. Aunt Janet declares that she has it intact, but, when asked to produce it, discovers the loss of the notes. Snodgrass is visibly embarrassed, and offers to recoup the loss by a cheque. Eventually the old humbug gets out of his difficulty by confessing to the lovers and putting the notes under the hearthrug, where Aggie will find them on sweeping the room in the morning. He promises her a wedding-breakfast, and then arranges to have his own wedding on the same day. We are sorry for Janet. Mr. Moffat offers a most amusing study of the elder, John Snodgrass, and Mrs. Moffat gives us rich comedy in her sketch of a prudent elderly maiden in love. Miss Kate Moffat makes a pretty and engaging Aggie Turnbull, and Mr. Watson Hume presents a clever bit of character in his acting of Sam'l Dowie.

THE
PLAYHOUSE

Tuesday

6/6/1911

Orch. Stall

E 15

This to be retained

Mr. ARTHUR HARDY'S PRODUCTION.

EVERY EVENING AT 9

A New Play entitled

THE CRUCIBLE

By EDWARD G. HEMMERDE and FRANCIS NEILSON.

Mark Melstrode	Mr. HENRY AINLEY
Kenyon Shrawardine	Mr. OWEN NARES
Patrick Delane	Mr. J. D. BEVERIDGE
John Palmer	Mr. A. S. HOMEWOOD
Duchess of Droone	Mrs. RUSS WHYTAL
Countess of Drayton	Miss MARY RORKE
Mary Shrawardine	Miss EVELYN D'ALROY

SCENE—A Room in Mark Melstrode's London House.

Act I.	**An afternoon in June.**
Act II.	**Evening of the same day.**
Act III.	**.. A few minutes later.**

Scenery by F. L. SCHMITZ. Wigs by CLARKSON.

Dresses designed and executed by the MAISON ARTHUR, Ltd., 39 New Bond Street, W.

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

PROGRAMME OF MUSIC.

OVERTURE	"Morning Noon and Night"	*Suppé*
After Act I.	1. "MORGENSTIMMUNG" from "Peer Gynt Suite"	*Greig*
	2. "SPANISH DANCE"	*Moszkowski*
After Act II.	1. "DANCE OF THE CHILDREN"	*Haines*
	2. "DANCE OF THE MANNIKINS"	*Fletcher*

PRECEDED AT **8.30** BY

FRÄULEIN CLOTHILDE VON DERP

(The original creator of *Sumurûn* at the Coliseum),
In a Selection of Original Dances from her Repertoire.

1. OVERTURE	"ANNITRA'S TANZ"	*Greig*
	ORCHESTRA.	
2.	"VALSE"	*Harold Craxton*
	"PASSEPIED"	*Delibes*
	"MOMENT MUSICAL"	*Schubert*
	FRÄULEIN CLOTHILDE VON DERP.	
3.	"SERENADE"	*Moszkowski*
	ORCHESTRA.	
4.	"MAY DANCE"	*Krug*
	"POLKA"	*Rubinstein*
	FRÄULEIN CLOTHILDE VON DERP.	

Pianoforte kindly supplied by BLÜTHNER & Co., Wigmore Street.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

2.30 FRÄULEIN VON DERP; 3.0 THE CRUCIBLE.

Stage Manager - - - - - - - - - Mr. W. W. KEENE
Assistant Stage Manager - - - - - - - - Mr. GEOFFREY HILL

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

Acting Manager - - - - - - - Mr. LEONARD LILLIES

"THE CRUCIBLE."

Play, by Edward G. Hemmerde and Francis Neilson, Produced at the Comedy Theatre, on Wednesday, June 7.

There is the true dramatic ring about the first two acts, at any rate, of Messrs. Hemmerde and Neilson's interesting drama. The stmosphere in which the *dramatis personæ* live, move, and have their being is neither a sweet nor a healthy one, nor are the people themselves patterns of perfection. But they are so much in earnest, their vitality is so strong, whether in the direction of vice or virtue, that they interest us from the first, and end by exciting and enthralling us. The motive of "The Crucible" is the "Measure for Measure" motive. Mark Melstrode is a financial adventurer, an important person in the world of companies and stocks and shares. Almost all his belief in male honesty and female virtue has been destroyed by many bitter experiences in the course of his hard and chequered career; and the fact that women like the Duchess of Droone, now a lively widow, pursue him for the sake of his money does not improve his opinion of the sex. He falls desperately and primitively in love with Mary Shrawardine, a young woman who has been so deeply intoxicated with the wine of society life that she has seriously involved herself in debt; and scandalous tongues say that, to save herself, she has secretly become the mistress of a rich libertine named Chuddington. The scandal, however, has no foundation. Whatever Mary's faults may be, she is chaste. But Melstrode does not know what to believe; and, as he fears to marry Mary in the circumstances, he asks her to be his mistress. She repulses him, though at the same time confessing that she loves him.

Now Mary's brother, Kenyon, to whom she is deeply attached, has been speculating in stocks and shares, and has been ruined by one of Melstrode's financial coups—quite without Mark's knowledge, of course. Indeed, when Kenyon presents himself at Melstrode's house, tells his story, and gets the financier to half promise to lend him £20,000 to save him from prison—for Shrawardine has been guilty of embezzlement as well as folly—Mark is ignorant of the other's identity. When he learns it, he determines to put Mary to a crucial test. He will make his salvation of her beloved brother depend on her becoming his (Melstrode's) mistress. If she refuses, he will disbelieve the Chuddington story, and will marry her. The proposal is made, and there is a harrowing scene between lover, sister, and brother, at the close of which Shrawardine pulls out a pistol and prepares to kill his sister and himself, but falls fainting on the floor. The last part of the piece merely winds up matters more or less satisfactorily. Its success, if it survives censure, will be caused by the thrilling climax at the end of the second act.

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"MARRIAGE OF KITTY" REVIVED

On Thursday, June 8, at the Duke of York's Theatre, Revival of the Comedy, Adapted from "La Passerelle" of Mme. Fred Gresac and M. François de Croisset by Cosmo Gordon

Every Evening at 8.30.

Matinee, Thursday at 2.30.

THE MARRIAGE OF KITTY,

Adapted from "La Passerelle" of Madam Fred Gresac and Monsieur Francois de Croisset by Cosmo Gordon Lennox.

By arrangement with Charles Frohman.

Sir Reginald Belsize (*Baronet*)	Mr. GRAHAM BROWNE
John Travers (*Solicitor*)	Mr. J. R. CRAUFORD
Norbury (*A manservant*)	Mr. ERNEST MAINWARING
Hampton (*Travers' Clerk*)	Mr. CHAS. J. CAMERON
Madame de Semiano	Miss MARIE POLINI
Rosalie (*A French Maid*)	Miss NANNIE BENNETT
AND	
Miss Katherine Silverton (*Kitty*)	Miss MARIE TEMPEST

ACT I.

John Travers' Office, Lincoln's Inn.

ACTS II. and III.

Lady Belsize's Villa on the Lake of Como.

A Year is supposed to have elapsed between Acts I. and II.

Intervals, 12 minutes between Acts I and II and II and III.

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Mr. F. J. Gould Plans for Control of the Gaiety

Thinks Theatre Needs a Thorough House Cleaning—Mr. Edwardes to Retire from Managership.

[BY THE HERALD'S SPECIAL WIRE.]

LONDON, Wednesday.—In a long talk with Mr. Frank J. Gould yesterday he confirmed the HERALD'S exclusive stories about his plans to control the Gaiety Theatre and gave many additional interesting details.

Through his representative Mr. Gould will not only take an active interest in the conduct of the theatre, but will in the near future probably assume absolute control of its affairs. He thinks, to use his own expression, it necessary that it shall have a thorough house cleaning.

"How will this affect Mr. George Edwardes?" he was asked.

Mr. Edwardes to Retire.

"Mr. Edwardes has so many other large theatrical interests," Mr. Gould replied, "that I feel in justice to myself and the other shareholders he should retire from the management of the Gaiety, when we will appoint a successor who will carry it on in a satisfactory way. You see Mr. Edwardes has several other theatres in London and of course can't give the Gaiety his sole attention, as he once did. More's the pity."

"How will you assume control? You don't own the majority of shares, do you?"

"No, but I own more shares than the other large shareholders put together and I can easily control a majority. There are 60,000 shares in the company. I not only own a large number of shares in my own name, but also more that are not in my name. The list shows that Mr. Edwardes owns a little more than 3,000 shares.

Buys Shares from Mr. Edwardes.

"I bought a thousand shares from Mr. Edwardes last year," commented Mr. Gould, "and I have no doubt that he would sell me the rest of his holdings, but I don't need them if there is any hitch about my assuming control.

"If the board of directors is not in accord with me, I am all ready to present my side to the other stockholders, who I am sure will side with me. I shall demand that an extraordinary meeting of the shareholders be held at once or after the regular meeting to be held in July.

"The board of directors at present numbers four, and, while I'm the largest shareholder, I am not represented on it. At this extraordinary meeting it will be quite simple to increase the directors to nine, and I will then be represented by a majority.

"Will you make any changes in the company at the Gaiety?"

"That I shall leave entirely to the manager, whose name I am not at liberty to mention yet, to effect better conditions and productions. There will naturally be many changes. The big change I wish to make is to put the Gaiety back to where it used to be, with a reputation unequalled in the world.

Is Shareholder in Adelphi.

"It was formerly a national institution. Of late it has fallen from its high estate. We want productions there that are pretty and bright, with young and pretty girls in the chorus. I regard the Gaiety as the best theatrical proposition in the world, and I am going into it on purely a business basis. You can see by this statement, that last year it made a net profit of more than £29,000, about a third more than the year before and two-thirds more than the year before, that it's evident that I'm not taking over any dead affair. When the new Adelphi was opened last season as a musical house it looked as though it might be a rival to the Gaiety, so I bought a block of shares in it to protect my interests in the Gaiety.

"A change I shall insist on when I take control is that the back of the house be barred to all except those who have business on the stage. The waiting rooms and dressing rooms will not be accessible to visitors, such as dressmakers and others, whose presence is only demoralizing.

Gaiety Not to Close in Winter.

"Again I shall insist that the theatre shall never be closed, as it was last winter, nor leased for a play like that schoolboy comedy so opposed to all Gaiety traditions. The simple fact of its being there angered the public and hurt the theatre's reputation."

It was really on account of the ignorance and negligence of some employés that Mr. Gould decided to take personal control of the theatre. He wanted to transfer some shares and went to the theatre to learn where the secretary's office was; his experience in finding out convinced him that a change was needed.

"What I saw looked to me like incompetence," said Mr. Gould, "and also if the employés were rude to me, the largest shareholder, they were more than likely to be to other people, and so I decided to take hold myself and have a good house cleaning."

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

WEDNESDAY, JUNE 21, 1911.

THE GAIETY THEATRE.

Since Mr. Frank Jay Gould made known his plans for his proposed management of the Gaiety Theatre a fortnight ago, the directors have elected Mr. George Edwardes managing director for a further term of five years, and Mr. Gould has increased his holding in the concern by the purchase of several hundred more shares.

The directors of the Adelphi Theatre, the shares of which are not on the market, have also decided to elect Mr. Edwardes managing director for five years. Mr. Gould is the holder of five thousand shares in this company, and in common with the other shareholders will be glad to learn that it is proposed to pay a dividend of 20 per cent.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, JUNE 8, 1911.

FIGHT FOR THE GAIETY.

MR. FRANK JAY GOULD'S SCHEME.

ATTEMPT TO SUPPLANT MR. GEORGE EDWARDES.

A struggle is in progress for the control of the Gaiety Theatre. Mr. Frank Jay Gould, of the family of American millionaires, is bent on securing the direction and has been purchasing shares largely. The capital of the Gaiety Theatre, Ltd., is £60,000 in £1 shares, the present price of which is about 45s. each. The managing director is Mr. George Edwardes.

Mr. Frank Jay Gould gave an account of his plans to a representative of the Paris Edition of the *New York Herald*, which yesterday printed the following:—

"Through his representative Mr. Gould will not only take an active interest in the conduct of the theatre, but will in the near future probably assume absolute control of its affairs. He thinks, to use his own expression, it necessary that it shall have a thorough house cleaning.

"'How will this affect Mr. George Edwardes?' he was asked.

"'Mr. Edwardes has so many other large theatrical interests,' Mr. Gould replied, 'that I feel in justice to myself and the other shareholders he should retire from the management of the Gaiety, when we will appoint a successor who will carry it on in a satisfactory way. You see, Mr. Edwardes has several other theatres in London, and, of course, can't give the Gaiety his sole attention, as he once did. More's the pity.'

"'How will you assume control? You don't own the majority of shares, do you?'

"'No, but I own more shares than the other large shareholders put together, and I can easily control a majority. There are 60,000 shares in the company. I not only own a large number of shares in my own name, but also more that are not in my name. The list shows that Mr. Edwardes owns a little more than 3,000 shares.

"'I bought a thousand shares from Mr. Edwardes last year,' commented Mr. Gould, 'and I have no doubt that he would sell me the rest of his holdings, but I don't need them if there is any hitch about my assuming control.

"'If the board of directors is not in accord with me I am all ready to present my side to the other stockholders, who, I am sure, will side with me. I shall demand that an extraordinary meeting of the shareholders be held at once or after the regular meeting to be held in July.

"'The board of directors at present numbers four, and, while I'm the largest shareholder, I am not represented on it. At this extraordinary meeting it will be quite simple to increase the directors to nine, and I will then be represented by a majority.'

CHANGES AT THE GAIETY.

"'Will you make any changes in the company at the Gaiety?'

"'That I shall leave entirely to the manager, whose name I am not at liberty to mention yet, to effect better conditions and productions. There will naturally be many changes. The big change I wish to make is to put the Gaiety back to where it used to be, with a reputation unequalled in the world.

"'It was formerly a national institution. Of late it has fallen from its high estate. We want productions there that are pretty and bright, with young and pretty girls in the chorus. I regard the Gaiety as the best theatrical proposition in the world, and I am going into it on purely a business basis. You can see by this statement that last year it made a net profit of more than £29,000—about a third more than the year before and two-thirds more than the year before that—so it's evident that I'm not taking over any dead affair. When the new Adelphi was opened last season as a musical house it looked as though it might be a rival to the Gaiety, so I bought a block of shares in it to protect my interests in the Gaiety.

"'A change I shall insist on when I take control is that the back of the house be barred to all except those who have business on the stage.

"'Again, I shall insist that the theatre shall never be closed, as it was last winter, nor leased for a play like that schoolboy comedy, so opposed to all Gaiety traditions. The simple fact of its being there angered the public and hurt the theatre's reputation.'"

The article in the *Herald* further states that Mr. Gould "wanted to transfer some shares and went to the theatre to learn where the secretary's office was; his experience in finding out convinced him that a change was needed."

MR. EDWARDES'S REPLY.

Mr. George Edwardes made the following statement to *The Daily Mail* last night:—

"All I can say in regard to this extraordinary statement of Mr. Frank Gould is that it is a great surprise to me. I gather that he considers a change is necessary at the Gaiety because he could not find the theatre's offices at the Gaiety Theatre. That being so, he considers there is some gross incompetence somewhere and that a change is necessary.

"It is just possible that the Gaiety shareholders may wish Mr. Gould to look after their interests and manage their property. In that case I shall be very pleased to retire in his favour.

"Until this is so I shall not believe it."

MR. GOULD.

Mr. Frank Jay Gould is the youngest of four sons of the late Mr. Jay Gould, railway magnate and multi-millionaire. He was born in New York in 1878, and graduated at the University of New York. He entered the railway service when he was nineteen, and is now a director of many companies, including railways, banks, telegraphs, and mines.

He married Miss Helen M. Kelly, daughter of a New York banker, ten years ago, but they were divorced in 1909. Last autumn he rented Abbotsford (Sir Walter Scott's home), and in November he married Miss Edith Kelly, who had appeared at the Gaiety Theatre. She left the Gaiety Theatre in 1908 to go to New York for the American production of "The Girls of Gottenburg" and there met Mr. Gould.

GAIETY THEATRE.

MR. EDWARDES' REPLY TO MR. GOULD.

"NOT SERIOUS."

Mr. Frank Jay Gould, the millionaire son of the late Mr. Jay Gould, who has announced his hopes and plans to secure control of the Gaiety Theatre, left yesterday for Paris. He thinks that a thorough "house-cleaning" is required. "We want productions there that are pretty and bright, with young and pretty girls in the chorus."

Mr. George Edwardes's reply to the suggestion that he will retire was given in yesterday's issue: "It is just possible that the Gaiety shareholders may wish Mr. Gould to look after their interests and manage their property. In that case I shall be very pleased to retire in his favour. Until this is so I shall not believe it."

Mr. George Edwardes stated last night: "I can hardly be expected to give to Mr. Gould's statements as much importance as Mr. Gould would wish. I have been many years at the Gaiety Theatre, but have not heard that the company wants to replace me by him. Last (Wednesday) night my feelings on being handed by your representative a copy of Mr. Gould's interview [printed in yesterday's *Daily Mail*] were those of complete surprise.

"Mr. Gould had called to see me on Wednesday afternoon at my office in Daly's Theatre with the proposition that I should retire from the management of the Gaiety Theatre and support the nominee who should be put in to succeed me. He told me that he was the largest shareholder in the concern, and that he and his friends would have the voting power and intended to control the company. This was news to me, but I may tell you I did not place any reliance on it. In fact, I was taken aback at the proposal of a man who was practically a stranger that I should—because he happened to become recently the largest shareholder—retire and hand over to him the control of the Gaiety Theatre. It struck me as a good farcical situation that I should at the request of an individual 'clear out' of a theatre I have managed for twenty-five years. With the coolest assurance he proposed that I should 'stand down' and join a chorus in support of his management.

THE FUTURE.

"What strikes me now as most extraordinary is that all the time Mr. Gould was sitting in my office he made no reference to an interview with him that appeared that morning in the Paris edition of the *New York Herald*. In fact, the first intimation I got of that interview came from a representative of yours, who handed me a copy of it at ten o'clock at night.

"Candidly, I must confess I am more amused to-day than annoyed by his ingenuous statements and his plans to manage a theatre that does not belong to him. The future management of the Gaiety will be settled at the next general meeting, and I only hope that Mr. Gould will be present himself to set forth boldly before the shareholders what he intends to do for them. I hope also that his statement on that occasion will contain a forecast of the dividends he proposes to earn for them. Mr. Gould is perhaps not aware that the Gaiety Theatre does not belong to him or to me. It belongs to the shareholders, and it is they who appoint the management.

"When Mr. Gould with cool assurance informed me that he had the majority of votes behind him and was determined to exercise the power, he added that the Gaiety was the most valuable theatrical property in the world. My answer to that was that if he was going to manage the Gaiety Theatre he could have my shares for £3 apiece, and a good many other shareholders would, I thought, let him have theirs at the same price. His statement of plans is, however, not to be taken quite seriously. Our sense of humour forbids it."

"A BUSINESS PROPOSITION."

A representative of the London *Evening News* had a conversation with Mr. Frank Jay Gould shortly before he left London yesterday for Paris.

"So you're going to liven up the Gaiety?" said the interviewer.

Mr. Gould smiled amiably (adds the interviewer) and looked slightly embarrassed.

"Are you going to have a clean sweep and bring some real hot theatrical stuff to show the English how to do it?"

Mr. Gould smiled. It was 2.9 p.m. Train at 2.20 p.m.—and one wondered if Mr. Gould would think of something to say in time to catch it. After a distressing silence the interviewer repeated his request for information. Mr. Gould smiled and said:

"You see it's a business proposition"—then added, in rather unhappy sequence, "I know nothing about theatres myself."

"I am told," added Mr. Gould, "that the theatre could be improved. . . . It is a business proposition. . . . I admire Mr. George Edwardes very much. I saw him only yesterday. I think he must have known what was in my mind. He was perfectly friendly. I like him. . . .

"There is an English producer of musical comedy in London. . . . I would like to see him at the Gaiety. . . . if the other shareholders wished. . . . Still, Mr. Edwardes is a very clever man, and I am a great admirer of his. . . ."

"And that's all?" asked the *Evening News* representative.

"That's all. It's just a business proposition."

Mr. Gould married last year Miss Edith Kelly, who had appeared at the Gaiety Theatre.

GAIETY SHAREHOLDERS.

The following is a list of the principal shareholders in the Gaiety Theatre Company, Limited:—

Shares.	Name and Address.
7,999.	Gould, F. Jay, 52, Rue Pierre Charron, Paris.
4,754.	Edwardes, George, 31, Lisle-street, W.C.
1,630.	Dance, George, 43, Leicester-square, W.C.
1,445.	Michelham, Lord, 6, Angel-court, E.C.
1,199.	Purefoy, W. B., Gordon-chambers, 20, Jermyn-street, S.W.
1,000.	Mackenzie, A. G., 29, Chester-terrace, Regent's Park, N.W.
902.	Baines, John, 36, Theobald's-road, Gray's Inn
650.	Hopkins, James, 1, Clarence-parade, Southsea, Hants.
600.	Boulton, Mrs. C. F., 15, Seymour-street, W.
600.	Forester, Capt. F. W., Saxelbye Park, Melton Mowbray.
600.	Malone, J. A. E., Adelphi Theatre, Strand.
550.	Andrade, S. H., Stock Exchange, E.C.
550.	Cunliffe, A. P., 9, Arlington-street, S.W.
500.	Ascherberg, E., 61, Priory-road, Hampstead, N.W.
500.	Baulting, T. J., Oakley House, 126, Camden-road, N.W.
500.	Meyer, Carl, 4 and 5, King William-street, E.C.
500.	Thatcher, H., 52, Bolina-road, South Bermondsey, S.E.
500.	Van der Byl, Capt. J., 8th Hussars, South Cavalry Barracks, Aldershot.
500.	Yates, W., jun., Brooklyn, Heywood.
470.	Devenish, Mrs. B. L. P., 103, Iverna-court, Kensington, W.
420.	Nalder, C. Nelne, Milner's-buildings, 28, Finsbury-pavement, E.C.
400.	Davis, F. L., Ellerslie, Bedford.
400.	Miller, W. A., c/o National Provincial Bank of England, Norwich.
400.	Samuel, Mrs. H., 19, Bolton-gardens, S.W.
400.	Stuttard, T. (J.P.), Swinton Park, Manchester.

Our City Editor writes: There has never been a very free market in Gaiety Theatre shares, but as a result of the news as to what seemed like a contest for control the market "dried up" altogether. The one-pound shares were still quoted at 2½, the same as on the preceding day, but this was quite a nominal price. No shares apparently changed hands in the open market and dealing was a matter of negotiation. The capital of the company is £60,000, and whereas for 1907-8 no dividend was paid, 15 per cent. and 20 per cent. respectively were paid in the two subsequent years, and a balance of £14,062 was carried forward last July. For the year ended July 1, 1910, the receipts of the company amounted to £107,768, of which £29,096 was net profit. In addition to the payment of the 20 per cent. dividend, £10,000 was added to the reserve.

GAIETY THEATRE.

SHAREHOLDERS' VIEWS.

We publish below statements from some of the principal shareholders of the Gaiety Theatre as to their views on Mr. Frank Jay Gould's plan to secure control of the theatre.

Mr. Gould, the millionaire son of the late Mr. Jay Gould, has recently become the largest shareholder of the company. He has stated his opinion that a thorough "house-cleaning" is required. In an interview (printed in yesterday's *Daily Mail*) Mr. George Edwardes said that Mr. Gould called on him on Wednesday and proposed that he should retire from the management of the Gaiety in place of Mr. Gould's nominee. "I am more amused than annoyed," Mr. Edwardes said, "by his plans to manage a theatre that does not belong to him."

Mr. A. J. Mackenzie, of Regent's Park, N.W., a director and shareholder, stated yesterday:

"I and, I am sure, my colleagues would think it a most undesirable thing in the interest of shareholders if any syndicate became strong enough to dictate a new policy and insist on the retirement of Mr. Edwardes, who founded the theatre twenty-five years ago and has consistently carried it on to the greatest satisfaction of the shareholders.

"At the present time, however, Mr. Gould's holding does not amount to more than one-sixth of the total capital of the Gaiety, and therefore the interest of the other shareholders must predominate.

"I have no doubt that any misgivings which Mr. Gould may have had as to the management of the theatre—misgivings which have not prevented him buying shares at a high premium—will be speedily dissipated, and that Mr. Edwardes will be permitted, as he has been in the past, to earn large dividends for his shareholders in his own way."

Mr. George Dance.—I do not think Mr. Gould meant his proposal to be taken seriously. It was surely an after-dinner interview.

Sir Carl Meyer.—Gaiety shareholders, in my opinion, have every reason to be satisfied with past management by Mr. George Edwardes and his co-directors.

Mr. T. J. Boulting.—I have no wish for any alteration in the present management, and will support Mr. Edwardes against all opposition.

Mrs. B. L. P. Devenish.—I have every faith in Mr. George Edwardes. Fear Mr. Gould's control would be disastrous for shareholders.

Gaiety Theatre shares remained yesterday at a nominal quotation of 2 to 2½, and no transactions appear to have been carried through in open market.

GAIETY THEATRE DIVIDEND.

The report issued by the directors of the Gaiety Theatre for the year ending June 30 shows a balance available of £24,238 7s. 1d. The directors propose to pay 20 per cent. on the £60,000 capital of the company, and carry forward £12,238 7s. 1d. to the credit of the next account.

The directors further state that they have entered into a new agreement upon favourable terms with Mr. George Edwardes to act as managing director for five years from June last, and they remind the shareholders that during Mr. Edwardes's twenty years' connection with the company the average profit made by the company has been 18 per cent. per annum. The report will be submitted to the shareholders at the annual general meeting at the Gaiety Theatre next Monday.

18/7/1911

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, JULY 25, 1911.

THE GAIETY THEATRE.

The Gaiety Theatre shareholders were as punctual in arriving at noon yesterday for the annual general meeting as if they had been the artistes of the theatre called together for a rehearsal.

The meeting was held on the stage—lighted as brilliantly as during a performance—and the stage manager surrounded the shareholders with a scene of white towering cliffs above the green and blue of a summer sea. The shareholders, quiet, middle-aged ladies and gentlemen, looked very happy under the influence of the picturesque environment and a dividend of 20 per cent., so the chairman, Mr. George Edwardes, had little else to do than receive congratulations, and in twenty-three minutes had got through the business for which they met.

The meeting of the Adelphi Theatre shareholders, over which Mr. Edwardes presided later in the day, occupied still less time than that of the Gaiety Theatre. The dividend there was also 20 per cent. for the eight months the company had been working.

SAVOY THEATRE.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

CHARLES DICKENS CENTENARY FESTIVAL

With the Support of ALFRED TENNYSON DICKENS, HENRY FIELDING DICKENS, K.C., and Mrs. PERUGINI (nee KATE DICKENS), Sons and Daughter of the Great Novelist, THE COUNCIL OF THE DICKENS FELLOWSHIP, and THE DICKENS CENTENARY COMMITTEE.

WEDNESDAY, JUNE 14th, 1911, AND EVERY EVENING AT 8.15

A NEW PLAY FOUNDED ON

DOMBEY AND SON

By METCALFE WOOD. Produced by LOUIS CALVERT.

PRESENTED BY

Mr. Robert Arthur's London Repertory Company

The Productions under the direction of Mr. EADE MONTEFIORE.

The Characters in the order they appear in the Play:

Mrs. Louisa Chick	(*Sister of Dombey*)	EMILY FITZROY
Lucretia Tox	(*Admirer of Dombey*)	NELLIE BOUVERIE
Towlinson	(*Butler to Dombey*)	KING FORDHAM
Mrs. Edith Dombey	(*Second Wife to Dombey*)	EVELYN MILLARD
Paul Dombey	(*Head of Dombey and Son*)	CLIFTON ALDERSON
The Hon. Mrs. Skewton	(*Mother to Edith Dombey*)	SYDNEY FAIRBROTHER
James Carker	(*Manager for Dombey and Son*)	FRANK RANDELL
Major Joseph Bagstock	(*Retired*)	LOUIS CALVERT
Florence Dombey	(*Paul Dombey's Daughter*)	MARJORIE CHARD
Susan Nipper	(*Confidential Maid to Florence Dombey*)	DULCIE GREATWICH
Walter Gay	(*Employee of Dombey and Son*)	FREDERIC WORLOCK
A Bank Director		HOWARD STURGE
Lord Feenix	(*Cousin to Edith Dombey*)	O. B. CLARENCE
Dr. Blimber	(*Head of a Select School for Boys*)	ACTON CRESSALL
Mrs. Blimber	(*his Wife*)	DOROTHY HULLAH
Cornelia Blimber	(*his Daughter*)	CONSTANCE LITTLE
Feeder, B.A.	(*Dr. Blimber's Assistant*)	GUY LEIGH-PEMBERTON
P. Toots		EVELYN BEERBOHM
Sir Barnet Skettles	(*M.P.*)	CHARLES SUGDEN
Lady Skettles	(*his Wife*)	EMILY LEVETTEZ
Miss Skettles	(*their Daughter*)	MARGARET MACDONA
Sir Parker Peps	(*Court Physician*)	J. H. BREWER
Lady Parker Peps	(*his Wife*)	NELLIE WESTON
Miss Parker Peps }	*their Daughters*	MAXINE HINTON
Miss Harriet Parker Peps }		FELICIA ROCHE
Lady Jane Finchbury		FLORENCE WELLS
Sophia Smalder		GLORIA HAMILTON
Amelia Smalder		GABRIELLE DE WILDEN
Rev. Alfred Feeder	(*Brother of Feeder, B.A.*)	BEN FIELD
Dr. Pilkins	(*Practitioner*)	ARTHUR WINDSOR
Miss Pilkins	(*his Daughter*)	PHYLLIS BIRKETT
John Chick		EDWARD IRWIN
James }	*Footmen*	ALEX ONSLOW
John }		OLAF HYTTEN
M. Fontaine	(*Proprietor of Apartments at Dijon*)	DANIEL McCARTHY
Francois	(*Waiter at Dijon*)	ARTHUR CLEAVE

ACT I. .. .. **The Morning Room in Mr. Dombey's House**
ACT II. .. **An Evening Reception in Mr. Dombey's House**
ACT III. .. .. **Hotel in Dijon**
ACT IV. .. .. **Florence's New Home in London**

Between Acts I. and II. a little more than a year elapses, a fortnight between Acts II. and III., and two years between Acts III. and IV.

Costumes worn by Miss Millard, Miss Fairbrother, Miss Chard, Miss Greatwich and Miss Fitzroy by L. & H. NATHAN.
Men's Costumes and remainder of Ladies' Costumes by C. & W. MAY.
Wigs by CLARKSON.
Acts I. and IV., Decorations and Furnishing by HINDLEY & WILKINSON, 70 Welbeck Street, W.
Acts II. and III., Scenery by W. HEMSLEY; Furnishings by HINDLEY & WILKINSON.

There will be an Interval of 12 minutes between the Acts, during which the Orchestra will play the following Selection of Music, under the direction of Mr. LEONARD HORNSEY.

1. OVERTURE ... ... "Le Caid" ... ... *Thomas*
2. SELECTION ON OLD ENGLISH MELODIES "The Rose" ... ... *Myddleton*
3. (*a*) ENTR'ACTE ... ... "Mignette" ... ... *Missa*
   (*b*) VALSE ... ... "Songe d'Automne" ... ... *Joyce*
   (*c*) INTERMEZZO ... ... "Coquette" ... ... *Haines*
4. THREE LIGHT PIECES ... (*a*) Bagatelle, (*b*) Melody, (*c*) Valse ... *Reginald Somerville*

Stage Manager ... ... } For Mr. Robert Arthur { ... Mr. W. SLAINE MILLS
Assistant Stage Managers... } { ... Mr. F. G. KNOTT
... Mr. ARTHUR BOWYER

MATINEE EVERY WEDNESDAY AT 2.30.

Private Boxes, £5 5s., £3 3s. & £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. First Circle (Reserved), Front Row, 5s.; other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Box Office open from 10 a.m. till 10 p.m.
Telephone: 2602 GERRARD. Telegrams: "NEWSAVO, LONDON."

Business Manager (for Savoy Theatre) Mr. Harry P. Towers

THE DICKENS STAMP

Price ... ... ONE PENNY EACH.

A beautiful little Steel Engraving printed on hand-made paper, and sold for the purpose of raising a Fund for commemorating the memory of CHARLES DICKENS. It can be affixed to the Souvenir of one hundred Dickens Illustrations, entitled

DICKENSIANA

On Sale within the Theatre at SIXPENCE.

THE SAVOY RESTAURANT.

The THEATRE and RESTAURANT are in direct communication with each other UNDER COVER.

Take the Pass Staircase leading from the Theatre Vestibule at the Embankment level to the new Theatre Entrance at the Strand level.

DINNERS à la carte. (Menus from 12 6 per person and upwards). | **SUPPERS after the Theatre, à prix fixe, 5/-**

The beautiful NEW ANNEXE to the Foyer and Restaurant is NOW OPEN.

Once more it has been proved that the people who prate so much about their love for Shakespeare, Dickens, &c.,

Do Not Love Them Sufficiently to Pay

to see the characters of those Masters upon the stage. The recent excellently-acted Shakespeare revivals at the Coronet drew scarcely enough to pay the gas, and last night the series of Dickens Centenary performances at the Savoy came to an end through lack of sufficient financial patronage.

Wednesday, June 21st, at 8.30

SEASON OF RUSSIAN BALLET

Organised by M. SERGE DE DIAGHILEW
Choreographic Direction M. MICHEL FOKINE
Artistic Direction M. ALEXANDRE BENOIS

FIRST APPEARANCE IN ENGLAND

I.

LE PAVILLON D'ARMIDE

Pantomime-Ballet in Tableaux by M. ALEXANDRE BENOIS
Music by M. NICOLAS TCHEREPNIN
Dances and Scenes by M. MICHEL FOKINE, Ballet-Master of the Imperial Theatres, St. Petersburg
Scenery and Costumes designed by M. ALEXANDRE BENOIS
Scenery by M. O. ALLEGRI

Armide	Mme. TAMARA KARSAVINA
Le Vicomte de Beaugency	MM. BOLM
Le Marquis	CECCHETTI
L'Esclave d'Armide	NIJINSKY
Baptiste, domestique du Vicomte	GRIGORIEV
Confidentes d'Armide	Mmes. ELSA WILL, SCHOLLAR, NIJINSKA, VASSILEVSKA
Un maître des cérémonies	M. KOSSOV

Les chevaliers Mmes. ELPE, DECOMBE, SOZONOVA, MM. MASLOV, PONOMAREV, ULANOV, GHERASSIMOV, DMITRIEV, GUNDNIN, YANLIEL, MASHAT, BROMBERG

Les dames Mmes. BIBER, TCHERNISHEVA, REISEN, FROMANN, A. VASSILIEVA, GASHEVSKA, TCHEREPANOVA, HEINE, BARANOVITCH I., BARANOVITCH II., KONETZKA, KOPETZINSKA

Les écuyers présentant les chevaliers
MM. SEMENOV, ALEXANDROV, SERGHEIEV, FROMANN, V. ROMANOV, LASTCHILIN

Les dames d'honneur
Mmes. M. VASSILIEVA, LARIONOVA, LASTCHILINA, KANDINA, MEIETCHKOVSKA, KLEMENTOVITCH, IEZERSKA, KULCHITZKA, GULIUK, JULITZKA, VAKOVLEVA, HOHLOVA

Sorcières MM. B. ROMANOV, FEDOROV, CHRISTAPSON, PETROV, OGNEV, ZAILICH, VARJINSKY, S. MOLOTZOV, UMANSKY, ORLIK, LAROSOV, RAKHMANOV

Premier Ballet
M. ROSAI

Ballet
MM. LEONTIEV, ORLOV, KREMNIEV, KOCHETOVSKY, KOBELEV, A. MOLOTZOV

II.

LE CARNAVAL

Pantomime-Ballet in 1 act by M. FOKINE
Music by ROBERT SCHUMANN
Orchestrated by RIMSKY-KOSAKOV, LIADOV, GLAZUNOV and TCHEREPNIN
Scenes and Dances by M. MICHEL FOKINE
Costumes and Scenery designed by M. L. BAKST
Scenery by M. ANISFELD
Costumes by Mlle. MUELLE of Paris

Columbine	Mmes. ELSA WILL	Pierrot	MM. BOLM
Chiarina	FOKINA	Arlequin	NIJINSKY
Estrella	SCHOLLAR	Pantalon	CECCHETTI
Papillon	NIJINSKA	Eusebius	KOSSOV
Jeune Fille	MM. BARANOVITCH I., BARANOVITCH II., HEINE, TCHEREPANOVA, KOPETVINSKA, VASSILEVSKA, MM. ALEXANDROV, KOBELOV, ROMANOV, VARJINSKY, RAKHMANOV, ZAILICH	Florestan	SEMENOV

Danses Nobles Mmes. GULOIK, JULITZKA. MM. UMANSKY, S. MOLOTZOV

III.

Scenes and Polovtsienne Dances from

PRINCE IGOR

Music by A. BORODIN
Scenes and Dances arranged by M. FOKINE
Scenery and Costumes designed by M. N. ROERICH
Scenery by M. ANISFELD

Singers:

Kontchakovna	Mme. PETRENKO
Vladimir Igorevitch	MM. ISSATCHENKO
Kontchak	ZAPOROJETZ

Ballet:

Filles polovtsiennes
Mmes. SOPHIE FEDOROVA, SCHOLLAR, NIJINSKA, VASSILEVSKA, TCHEREPANOVA, TCHERNISHEVA, GONSIOROVSKA, REISEN, FROMANN, BARANOVITCH I., BARANOVITCH II., IEZERSKA, ELPE

Guerriers polovtsiens
Mmes. GASHEVSKA, A. VASSILIEVA, BIBER, KONETZKA, KOPETZINSKA, M. VASSILIEVA, KLEMENTOVITCH, HOHLOVA, MIETCHKOVSKA, LASTCHILINA, LARIONOVA, HEINE, JULITZKA, SAZONOVA, KANDINA, GULIUK, KULTCHITZKA

Vieillard polovtsien
M. BOLM

Guerriers polovtsiens
MM. FEDOROV, RAKHMANOV, V. ROMANOV, DMITRIEV, KOBELEV, SERGHEIEV, PETROV, SEMENOV, VARJINSKY, ZAILICH, S. MOLOTZOV, UMANSKY, CHRISTAPSON, OGNEV, ORLIK, LAROZOV

Idoles polovtsiennes
MM. ROSAI, LEONTIEV, ORLOV, KREMNIEV, B. ROMANOV, KOTCHETOVSKY

Conductor M. NICHOLAS TCHEREPNIN

Stage Director: M. O. ALLEGRI
Principal Stage Manager: M. S. GRIGORIEV

LE SPECTRE DE LA ROSE

Choreographic Tableau from a poem by Th. GAUTIER,
arranged by I. L. VAUDOYER
Music by C. M. WEBER, orchestrated by BERLIOZ
Scenes and Dances by M. FOKINE
Scenery and Costumes by L. BAKST

La jeune fille	Mme. KARSAVINA
Le Spectre de la Rose	M. NIJINSKY

[redacted]

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

WEDNESDAY, JUNE 21, 1911.

ANXIOUS RUSSIAN BALLET.

DRESSERS DETAINED AS ALIENS AT FOLKESTONE.

The Alien Immigration Act was put into operation so effectively at Folkestone yesterday that the Russian ballet, which is to make its début at Covent Garden this evening, was unable to give the dress rehearsal arranged to take place yesterday afternoon. The dancers were all in the theatre, the scenery was set, the properties and most of the costumes had arrived, but a batch of about twenty people who have charge of the wardrobe were held up as aliens on landing from Boulogne, and were not allowed to proceed to London.

The charming ballerinas were astonished that the law could deprive them of the pretty costumes destined to help them to captivate London. They had never been in England before, and knew not what might happen. Would there be no ballet for London?

Of course, the management of Covent Garden eventually learned what the trouble was. The only people who could pick out the wardrobes for the various ballets were not in London, and M. Serge de Diaghilew, who is in charge of the company, received the following telegram, signed by the immigration officer, Folkestone:—"Dressers of your ballet detained here. Do you guarantee that they will leave this country at the end of their engagement?"

The directors of Covent Garden at once telegraphed a guarantee to satisfy the immigration officer, but there was no dress rehearsal, and the little group of people in the stalls filed reluctantly out of the theatre as the orchestra started to play and the Russians prepared to go through the rehearsal in ordinary clothes instead of stage costumes.

PLOTS OF THE OPERAS AND BALLETS

CORONATION SEASON
COVENT GARDEN
1911

PORTRAITS AND BIOGRAPHIES

ROYAL OPERA AND IMPERIAL RUSSIAN BALLET



THE RUSSIAN BALLET

Organised by M. SERGE DE DIAGHILEW
Choreographic Director: M. MICHEL FOKINE
Artistic Director: M. ALEXANDRE BENOIS

I.

CLÉOPÂTRE

Choreographic Drama in One Act
Scenes and Dances by M. FOKINE
Music by A. ARENSKY

Prélude . . . . Music by S. TANEIEFF
Arrivée de Cléopâtre . Music by RIMSKY-KORSAKOV
Danse du Feu . . Music by GLINKA
Bacchanale . . . Music by GLAZUNOV
Danse Persane . . Music by M. MOUSSORGSKY

Scenery by M. L. BAKST, executed by M. ANISFELD
Costumes and Properties designed by M. L. BAKST

Ta-hor . . . Mmes. SOPHIE FEDOROVA
Cléopâtre . . . SERAPHIMA ASTAFIEVA
Esclave favorite de Cléopâtre KARSAVINA
Amoûn . . MM. ADOLF BOLM
Esclave favori de Cléopâtre NIJINSKY
Le Grand Prêtre du Temple JEAN KOUSSOV

Servantes du temple:
Mmes. MIECHKOVSKA, HOHLOVA, JULITZKA, KANDINA, ELPE, DECOMBE

Danseuses égyptiennes:
Mmes. VASSILEVSKA, BARANOVITCH I., BARANOVITCH II., GULIUK, KOPETZINSKA, KLEMENTOVITCH, GONSIOROVSKA, JESERSKA

Danseurs égyptiens:
MM. S. MOLOTSOV, UMANSKY, ORLIK, JAKLIEL, GUDIN, MACHAT

Danseuses juives:
Mmes. GASHEVSKA, SASONOVA, FROMANN, LASCHILINA, M. VASSILIEVA, REISEN, LARIONOVA

Danseurs juifs:
MM. KOBELEFF, ZAILICH

Grecque: Mmes. NIJINSKA and SCHOLLAR
Mmes. CHERNYSHEVA, FROMAN, KONIETZKA, BIBER, HEINE, CHEREPANOVA

Grec: MM. SEMENOV, ALEXANDROV, SERGHEIEV, KOCHETOVSKY, ROMANOV, VARJINSKY

Scènes: MM. ROSAI, A. MOLOTSOV

Musiciens syriens, esclaves, suite de Cléopâtre, peuple, serviteurs du temple

THE action passes near a sanctuary in an oasis. Amoûn, a young noble, is in love with the Princess Ta-hor, who has been promised to him by the High Priest. The young couple are thinking of nothing but their love, when the Queen Cleopatra arrives to accomplish a vow made to a Goddess at the Temple.

Amoûn, falling wildly in love with her, has the audacity to send her a declaration of his love, wrapped round an arrow. Seized by the guards he is about to receive the just punishment of his boldness; but the Queen, touched by the young man's beauty, offers him an eternal night of love—after having realised his dreams he is to die. He refuses to listen to the pleadings of Ta-hor, who wishes to save him.

Dances take place round the couch of Cleopatra and Amoûn. But time passes, and all too soon Cleopatra gives her lover the cup of poison. She watches his agony and departs. The unhappy Ta-hor tries vainly to restore her faithless lover, and falls in despair upon his corpse.

II.

LES SYLPHIDES

Romantic Reverie in One Act by M. FOKINE
Music by CHOPIN
Orchestrated by GLAZOUNOV, LIADOV, TANEIEV, SOKOLOV and STRAVINSKY
Dances and Groups by M. FOKINE
Scenery and Costumes by A. BENOIS

Nocturne: MM. KARSAVINA, M. NIJINSKY, Mmes. SCHOLLAR, NIJINSKA, FROMAN, VASSILIEVSKA, CHEREPANOVA, BIBER, GASHEVSKA, YAKOVLEVA, GONSIOROVSKA, KULTCHITZKA, VESERSKA, JULITZKA, BARANOVITCH I., BARANOVITCH II., HEINE, KOPETZINSKA, MIETCHKOVSKA, KLEMENTOVITCH, GULIUK, HOHLOVA, KONIETZKA, TCHERNICHEVA, SAZONOVA.

Valse: Mme. KARSAVINA
Mazurka: M. NIJINSKY
Valse: Mme. KARSAVINA and M. NIJINSKY
Mazurka: Mlle. NIJINSKA
Prélude: Mme. SCHOLLAR
Valse brillante:
Mmes. KARSAVINA, SCHOLLAR; M. NIJINSKY; and all the Corps de Ballet

A choreographic fantasy which has no particular dramatic subject. Amidst a scene of ruins, a series of classical dances take place with no purpose but their musical and choreographic interest.

III.

SCHEHERAZADE

Choreographic Drama by MM. L. BAKST and M. FOKINE
Music by RIMSKY-KORSAKOV
Dances and Scenes by M. MICHEL FOKINE
Scenery and Costumes designed by M. L. BAKST
Scenery executed by MM. BAKST, ANISFELD and ALLEGRI
Costumes executed by Mlle. MUELLE
Decorative Panel in the Prelude by M. V. SEROV

Zobéide . . . Mme. TAMARA KARSAVINA
The favourite Negro of Zobéide . MM. NIJINSKY
Schahriar, King of India and China ADOLF BOLM
Schahzeman, his Brother . . JEAN KOUSSOV
The Grand Eunuch . . CECCHETTI

Wives of the Sultan:
Mmes. ASTAFIEVA, GACHEVSKA, KONETSKA, YAKOVLEVA, TCHERNYCHEVA, HEINE, BARANOVITCH I., BARANOVITCH II., BIBER, KOULCHITSKA

First Ladies of the Harem:
Mmes. SCHOLLAR, NIJINSKA, TCHEREPANOVA, GONSIEROVSKA, KLEMENTOVITCH, ELPE, KOPYTSINSKA, VASSILEVSKA

Second Ladies of the Harem:
Mmes. MIETCHKOVSKA, GOULIOUK, SAZONOVA, KANDINA, M. VASSILIEVA, DECOMBE, LASTCHILINA

Odalisques: Mmes. SOPHIE FEDOROVA, FROMAN, REISEN

Negroes: MM. VARJINSKY, PETROV, SEMENOV, RAKHMANOV, ROMANOV, FROMANN, FEDOROV, LASTCHILINE, OUMANSKY, S. MOLOTSOV

Youths: MM. ROSAI, KOTCHETOVSKY, KOBELEV, A. MOLOTSOV, ORLOV, LEONTIEV, KREMNIEV, OULANOV

Courtiers, Aides-de-camp to the King, Suite to the King

ALL the luxurious poetry of the Thousand and One Nights is given in this choreographic drama, the work of the artist LEON BAKST, who has designed the scenery, the decorations and the costumes.

It is from the prologue of the famous Arabian tale from which RIMSKY-KORSAKOV drew the inspiration of one of his musical masterpieces.

When the curtain rises, the Shah is in his harem, and his brother comes to relate to him his matrimonial troubles. They both pretend to go hunting, and as soon as they have disappeared the eunuch opens, first a bronze door, through which enter negroes clothed in copper; then a silver door, which gives entry to other negroes attired in silver; and finally a golden door through which comes a negro, dressed entirely in gold, and with whom the Sultana is in love. In the midst of the dances the Shah returns, and at a sign from him all the culprits are massacred; the faithless wife dying at the feet of her sovereign.

Conductor . M. NICHOLAS TCHEREPNIN

Stage Director: M. O. ALLEGRI
Principal Stage Manager: M. S. GRIGORIEV

THE PERENNIAL "PIMPERNEL."

Revival of the Baroness Orczy and Montague Barstow's romantic play, "The Scarlet Pimpernel," at the New Theatre, on Monday, June 26.

Prince of Wales ..... Mr. Phillip Merivale
Sir Percy Blakeney ..... Mr. Fred Terry
Sir Andrew Ffoulkes ....Mr. Alfred Kendrick
Lord Anthony Dewhurst..Mr. Malcolm Cherry
Lord Grenville ..... Mr. Leslie Gordon
Chauvelin ..... Mr. Horace Hodges
Comte de Tournai..Mr. H. Humberston Wright
Vicomte de Tournai..Mr. R. Easten Pickering
Armand St. Just ..... Mr. Maurice Elvey
Hebert ..... Mr. James Berry
Jellyband ..... Mr. Frederick Groves
Jimmy Pitkin ..... Mr. John Beamish
Harry Waite ..... Mr. Anstruther
Brogard ..... Mr. J. Carter-Edwards
Captain of the Guard..Mr. Hermann Griffiths
Mr. Hempseed ..... Mr. George Dudley
Servant ..... Mr. Goodwin Nock
Aristocrat ..... Mr. Derrick Dennis
Chepy ..... Mr. Walter Armstrong
Citizen ..... Mr. Broughty Ferrie
Messenger ..... Mr. Hughbert Dane
Comtesse de Tournai ..Miss Claire Pauncefort
Suzanne de Touroai .. Miss Miriam Lewes
Sally Jellyband ..... Miss Olive Noble
Mere Brogard ..... Miss Marion Sterling
Lady Portarles .. Miss A. Lloyd Desmond
Lady Blakeney ..... Miss Julia Neilson

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

LYDIA YAVORSKA'S SEASON.

ON MONDAY EVENING, JUNE 26th, 1911,
AND EVERY EVENING AT 8.30.

THE PARISIENNE

A Translation of "LA PARISIENNE,"

A Comedy in Three Acts, by

HENRY BECQUE.

Clotilde	LYDIA YAVORSKA (Princess Bariatinsky)
Du Mesnil	F. KINSEY PEILE
Lafont	CHARLES BRYANT
Simpson	ERIC MATURIN
Adèle	AIMÉE DE BURGH

Scene—Paris. Clotilde's Sitting Room.

The Dresses and Coat by PAQUIN, Rue de la Paix and Dover St.

* PRECEDED BY

Pericles and Aspasia

A Classical Farce in One Act, by

W. L. COURTNEY.

Pericles	*(Prime Minister of the Athenian Republic)*	CHARLES BRYANT
Aspasia	*(his Secretary and Typist)*	AIMÉE DE BURGH
Alcibiades	*(Pericles' Cousin, a very forward young man)*	ERIC MATURIN
Voice	*(of Pericles' Wife)*	FRANCES WELSTEAD

Scene—Pericles' Study in his House at Athens.

Stage Manager	VAL. CUTHBERT
Assisted by	E. CRESFAN
Acting Manager	H. W. SANDHAM
Manager	FREDERICK WHELEN

The full flavour of Parisian comedy is preserved in the translation of Henry Becque's well-known piece, with which Mme. Lydia Yavorska began her season at the Royalty on Monday. The comedy is rendered into excellent English, the dialogue being neat and frequently epigrammatic, and continuous ripples of laughter proclaimed its entertaining qualities, though the British matron would be inclined to regard with severity the moral which the play preaches. The story has been made familiar to London playgoers through the medium of performances in the original French.

The three acts are concerned with the efforts of an unfaithful wife to cure a jealous lover by keeping him at a distance for several months, during which period he concludes she is coquetting with another. Instead, she is endeavouring to obtain a Government post for her husband, a mission in which she succeeds through encouraging the attentions of a youth whose mother has influence in high circles. Having thus at one stroke secured her husband's position and tamed her violent lover, the wife takes the latter back cheerfully to her heart.

The principal piece was preceded by a classical farce, in one act, hy W. L. Courtney, entitled "PERICLES AND ASPASIA."

Pericles .....Mr. Charles Bryant
Aspasia .....Miss Aimée de Burgh
Alcibiades .....Mr. Eric Maturin
Voice .....Miss Frances Welstead

Subtly satirical, and drolly conceived as is the "classical farce" by the well-known dramatic critic, its humour, we think, would be more apparent by the light of the study lamp than in front of the footlights. It is fresh and entertaining, however, to see the ancient Pericles, described as Prime Minister of the Athenian Republic, comporting himself amid modern surroundings, dictating his speeches to a typewriter, and submitting to comments favourable and unfavourable by that erudite young lady. No less startling is it to see all work pushed aside on the arrival of Alcibiades, who carries off "Spasy" to a music hall, leaving the politician to type his own ebullitions and to solve the domestic problem created by the departure of his cook.



Coronation
Gala Performance

By Command of

The King

Programme

Tuesday, June 27th, 1911,

His Majesty's Theatre

Proprietor

Sir Herbert Beerbohm Tree

PENSIONS FOR ACTORS.

To the Editor of *The Daily Mail.*

Sir,—As a result of the Coronation gala performance held at His Majesty's Theatre on June 27, the committee are able to announce that a net sum of £4,650 was realised.

The King has graciously approved of the suggestion made by Sir Herbert Tree, and supported by the committee, that this sum be handed over to form a fund to be called the "King George Pension Fund." The object of this fund will be to grant a pension for lifeti... to certain actors whose work, service, and needs entitle them to be so nominated. The committee hope that this sum may form the nucleus of a great fund which will commemorate the King's recognition of the stage on the occasion of his Coronation.

ARTHUR BOURCHIER
(Organising Secretary).

TO-NIGHT, WEDNESDAY, JUNE 28TH, 1911, AT 8 O'CLOCK

HERBERT TRENCH

PRESENTS

ABOVE SUSPICION

A Play in Three Acts by SARDOU.

Exclusively authorised translation and adaptation by WILLIAM MORPETH.

(The sole acting rights in this play in the United Kingdom and America are the property of Herbert Trench.)

Gérard De Mayran	Mr. CHARLES MAUDE
Mons. De Boismartel, *President of the Court* ...	Mr. C. AUBREY SMITH
Lavardin, *Deputy Public Prosecutor*	Mr. FISHER WHITE
Perissol, *a Juryman*	Mr. E. LYALL SWETE
Martial, *a Gamekeeper*	Mr. CHARLES V. FRANCE
Maxence	Mr. LEON QUARTERMAINE
Doctor Brochat	Mr. NORMAN PAGE
Ludolphe...	Mr. H. R. HIGNETT
Du Rosoy	Mr. L. HANRAY
Du Coudray	Mr. ERNEST GRAHAM
Baron D'Articues	Mr. HORTON COOPER
Bonin	Mr. E. A. WARBURTON
Jules	Mr. GRENDON BENTLEY
Alexis	Mr. DICKSON-KENWIN
Roberte De Boismartel	Miss ALEXANDRA CARLISLE
Therese De Mayran	Miss ENID ROSE
Madame D'Orbesson	Miss ELLEN O'MALLEY
Madame De Valtamiers	Miss MARCELLE RONSARD
Madame De L'Estaque	Miss HELEN HAYE
Madame D'Articues	Miss VIVIENNE WHITAKER
Denise	Miss AMY LAMBORN

Ushers of the Court: Messrs. W. BLACK and P. LAMB.

Guests, Gendarmes, Servants, &c.: Messrs. J. O'BRIEN, E. H. LEVERETT, G. CLIFTON, K. BLACK, K. DENNYS, HATTON-SINCLAIR, G. WILKINSON, A. ACKERMAN, G. CARR. Misses ANNE CAREW, FAY FARREN, MABEL ADAIR, P. AUSTIN.

Act I.		Madame D'Orbesson's Salon at Aix.	Evening.
Act II. ...	Scene 1.	Monsieur De Boismartel's Drawing Room.	Morning.
	Scene 2.	The Same.	Evening.

(The Curtain will be lowered for 30 seconds between Scenes 1 and 2.)

Act III.		Monsieur De Boismartel's Study.	The same Evening.

The Play produced by E. LYALL SWETE.

Scenery by F. L. SCHMITZ. Furniture by SPILLMAN. Wigs by CLARKSON.
Dresses by DEBENHAM & FREEBODY and Miss PITCHER. Miss Carlisle's Dresses by PAQUIN.
Liveries and Uniforms by W. CLARKSON, L. & H. NATHAN, and MORRIS ANGEL.

The Box Office (Mr. W. H. LEVERTON) is open daily from 10 to 10.
RESERVED SEATS from 2s. 6d. Telephone—GERRARD 3344.

AT 10.5

Miss SARA ALLGOOD

OF THE IRISH THEATRE

(By kind permission of LADY GREGORY and Mr. W. B. YATES)

Will Sing some Irish Folk Songs.

FOLLOWED AT 10.15 BY

THE GODS OF THE MOUNTAIN

Sardou's "Ferréol" was produced at the Gymnase Theatre, Paris, as far back as 1875; and it is perhaps hardly worth while to re-analyse the work, and to place the result side by side with a scenario of Mr. William Morpeth's version of the play, which was produced at the Haymarket Theatre on Wednesday. The situation of the hero, who has been in the company of the heroine—in compromising circumstances—at a particular time and place, and is prevented by fear of exposing her from giving valuable evidence, has often been used upon the stage, but it has seldom been exploited with more skill than by the great French constructionist.

The action opens at Aix, in the salon of one of the local "great ladies." There is a good deal of preliminary and preparatory dialogue, from which we gather that the leading personages of the neighbourhood are the elderly Monsieur De Boismartel, President of the Aix Court of Justice, and his young and charming wife, Roberte. An important trial for murder is taking place in the town, and is causing an immense sensation. An avaricious old rascal has been murdered on the highway near De Boismartel's house, and suspicion falls upon a certain M. d'Aigremont, who was deeply in debt to the deceased. D'Aigremont is now standing his trial in the court close by, and everyone hopes that he will get off.

Such is the position of affairs when Gérard de Mayran, Roberte's cousin, a young French officer, suddenly returns from Africa. He is deeply agitated, and we cannot comprehend why he is so moved until we hear the excited conversation which he has with Madame de Boismartel. By this we understand the agonising position in which Gérard finds himself. It appears that he witnessed the murder, which was done by a jealous gamekeeper named Martial. Gérard came to be on the spot at night thus wise: After ostensibly starting to join his regiment, he came surreptitiously to Aix to say a "last good-bye"—somewhat, it seems, of a non-platonic nature—to his cousin, whom he had loved before her "marriage of convenience" with Monsieur de Boismartel. Roberte was on the point of being false to her marriage vow, when the cry of her child, heard in a neighbouring room, recalled her to a sense of her wifely duty. She went to the child, and Gérard, finding the way by which he entered the house closed, was obliged to escape by another, and to make his way across the grounds. When he reached the high road, he saw the murder committed, but, realising the difficulty of explaining his presence if he were discovered, he ran away, and, taking the train at the station, rejoined his regiment in Africa. By chance, when at Biskra, he picked up a piece of old newspaper, read about the trial, and came home with all speed to try and save an innocent man from conviction.

The question, "What is to be done?" is discussed, excitedly, by Gérard and Roberte. It is obvious that if he attempt to give evidence to prove D'Aigremont's innocence, he—de Mayran—will be asked what he was doing near the high road at Aix at such an hour, and why he had not rejoined his regiment as he had pretended to; also, why, when he saw the murder committed, he did not give the alarm, but slunk away cowardly. The result will probably be that he himself will be put on his trial for the murder. On the other hand, if he "own up" as to his nocturnal visit to Roberte, who will believe it to have been paid in a pure and platonic spirit? So the almost-guilty couple discuss and debate in an agony of anxiety, and the audience wonder which way they—and the author—will find out of the "fix."

As Martial refuses to be bribed to tell the truth and emigrate, Gérard sees nothing to do except to take the crime upon his own shoulders, and he does so. But Lavardin, the deputy public prosecutor, is not to be deceived. The dénouement, after great distress has been endured by Gérard and Roberte, is reached by a blunder on the part of the real criminal. In a "juge d'instruction" scene, Martial, seeing Gérard present, fancies that the latter has disclosed the truth, and blurts out what is practically an admission of guilt. The escape of Gérard, however, does not prevent De Boismartel realising his wife's deviation from the path of duty; but, for the sake of the child, he forgives her.

HAYMARKET
Manager
HARRISON

TRENCH

Wednesday
Evening
June 28

Orchestra Stl 10/6

No 1, 21

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

A version by Mr. Herbert Dansey, of "Ferréol," the original of "Above Suspicion," was produced at the Royalty on February 26, 1904, with the author as M. de Meyrac, Mr. Dawson Milward as M. de Martel, Mr. Alfred Brydone as M. Lavardin, Mr. Lennox Pawle as M. Perissol, Mr. Norman M'Kinnel as Martial, Mrs. Maesmore Morris as Madame d'Ohresson, Miss Gertrude Burnett as Mlle. Thérèse d'Egremont, and Miss Kate Rorke as Madame de Martel.

THE
PLAYHOUSE

Thursday

29/6/1911

Orch. Stall

H 16

This to be retained

TO-NIGHT, THURSDAY, JUNE 29th, at 8.45

Mr. CYRIL MAUDE will present, for the first time, a Comedy, in Three Acts, called

POMANDER WALK

By LOUIS N. PARKER.

Pomander Walk—Where is it? Close at hand,
Down Chiswick-way. Half-way to Fairyland.

JOHN SAYLE, TENTH BARON OTFORD	Mr. NORMAN FORBES
LIEUT. HON. JOHN SAYLE, R.N.	Mr. REGINALD OWEN
ADMIRAL SIR PETER ANTROBUS	Mr. CYRIL MAUDE
JEROME BROOKE-HOSKYN, ESQ.	Mr. FREDERICK VOLPÉ
REV. JACOB STERNROYD, D.D., F.S.A.	Mr. RUDGE HARDING
MR. BASIL PRINGLE	Mr. FREDERICK CULLEY
JIM	Mr. JOHN HARWOOD
THE MUFFIN MAN	Mr. C. B. KESTON
THE LAMPLIGHTER	Mr. L. BATCHELOR
THE EYESORE	Mr. PETER BLUNT
MADAME LUCIE LACHESNAIS	Miss WINIFRED EMERY
MLLE. MARJOLAINE LACHESNAIS	Miss MARGERY MAUDE
MRS. PAMELA POSKETT	Miss MAIDIE HOPE
MISS RUTH PENNYMINT	Miss EMMA CHAMBERS
MISS BARBARA PENNYMINT	Miss ETHEL ROSS
NANETTE	Miss VERA COBURN
JANE	Miss M. DIXON
HON. CAROLINE THRING	Miss ETHEL RUSSELL
ANGELINA	Miss KATHLEEN JONES

ACT I. ... ... Saturday Afternoon, 25th May, 1805
ACT II. ... ... Saturday Morning, 1st June, 1805
ACT III. ... ... Monday Evening, 3rd June, 1805

Scenery by Mr. BRUCE SMITH. Costumes by Messrs. L. & H. NATHAN. Wigs by CLARKSON.

Preceded at 8.15 by a New Play, in One Act, called

TILL THE BELLS RING

A Comedy of Scottish Life

By GRAHAM MOFFAT

Characters in the order of their appearance:

AGGIE TURNBULL	Miss KATE MOFFAT
JANET STRUTHERS	Mrs. GRAHAM MOFFAT
JOHN SNODGRASS	Mr. GRAHAM MOFFAT
SAM'L DOWIE	Mr. WATSON HUME
ERCHIE DOWIE	Mr. PERCIVAL CLARK

Scene—A Remote Village in the West of Scotland.

In "Pomander Walk" Mr. Louis N. Parker has provided Mr. Cyril Maude with a play that will draw delighted audiences to the theatre on the Embankment for mooths to come. The reception the new comedy met with on Thursday evening recalls to mind the production of "Beauty and the Barge" by the same author, which was one of Mr. Maude's greatest successes at the Haymarket. Sweet was the adjective which the ladies mostly used in describing the new comedy, and they were right. "Pomander Walk" is a "sweet play." The charm of it begins with the delightfully written prologue, in which little Miss Kathleen Jones as a charity girl gives the keynote to the whole play in the couplet—

"Pomander Walk?" Where is it? Close at hand,
'Tis Chiswick way: half-way to Fairy Land.

The period is 1805, when little boys and girls who were naughty used to be told by their nursemaids that if they did not behave better "old Boney" would have them. Pomander Walk, down Chiswick, consists of a row of quaint old houses that face the flowing river, and are inhabited by some quaint people, the kind of folk, in fact, that Dickens might well have introduced into one of his novels. This little community is under the command of a peppery but generally genial old Admiral, Sir Peter Antrobus, retired from His Majesty's service, much against his own will. Mrs. Pamela Poskett, the widow of Alderman Poskett, lays siege to the heart of the Admiral, who has hitherto continued to escape the net of the designing female, and in the end the relic of the departed civic magnate succeeds in obtaining an offer of marriage from the old sea-dog. Then, also, there is a pompous gentleman who is known as Jerome Brooke-Hoskyn, whose wife, being in an interesting condition, is not seen. Other residents in "The Walk" are the Rev. Jacob Sternroyd, an enthusiastic antiquarian; Mr. Basil Pringle, a young musician, rather given to high-falutin' talk about his art; and Jim, an old sailor in attendance upon the Admiral. And the ladies. In addition to Mrs. Poskett, already mentioned, there is another attractive widow, Madame Lucie Lachesnais, who has a pretty seventeen-year-old daughter, named Marjolaine. Mis Ruth Pennymint is a cheery old maid, and her younger sister Barbara is a gushing damsel who is in love with the long-haired musician. But we must not forget "the Eyesore." Wearing a long overcoat and a broad-brimmed hat, this silent individual stands on the bank of the river all day fishing, but, according to the Admiral, never catching any fish. And little Angelina, the charity girl (who spoke the prologue), flits in and out of one of the quaint old houses.

That mischievous little god Cupid makes himself very busy in this quiet, out-of-the-way river retreat. First of all, Lieut. Sayle, son and heir of the tenth Baron Otford, taking a long row on the Thames, comes ashore at Pomander Walk in search of a drink, meets pretty Marjolaine, and falls in love with her at sight, and she with him. But his father is very angry when he learns from an anonymous corespondent that Jack is philandering with an unknown maiden, because, as he informs his old friend the Admiral, he wishes his son to marry the Hon. Caroline Thring, a wealthy heiress. It so happens that the Baron was a sweetheart of Madame Lachesnais when she was a girl, but he went away, and Lucie Prior married a Frenchman. There is a charming scene, in which the mother warns her daughter against falling in love, and with my lord's sailor son; but the mischief is already done. And Jack does not follow the example of his father. He remains faithful to his little sweetheart, and induces Mr. Sternroyd to procure a special licence for a speedy marriage; but in the meantime the Baron has induced the sweetheart of his youth to become his wife, and he accordingly no longer opposes the union of his son with Marjolaine. Ruth Pennymint, by means of a clever artifice in which a parrot is concerned, also obtains an avowal from the bashful musician, Basil Pringle. Before the end comes there is the amusing exposure and consequent discomfiture of Mr. Brooke Hoskyn, who is recognised by Lord Otford as a former butler and the present City Toast-master.

ROYAL OPERA

COVENT GARDEN

Proprietors . *The Grand Opera Syndicate, Ltd.*
General Manager . . . . . *Mr. NEIL FORSYTH*
Musical Director . . . . . *Mr. PERCY PITT*

PROGRAMME

OF THE

State Performance

BY ROYAL COMMAND

IN HONOUR OF THE

Coronation of King George the Fifth and Queen Mary

MONDAY, JUNE 26, 1911, AT 8.30 P.M.

GOD SAVE THE KING

AÏDA

VERDI

ACT II. SCENE 2 (A Gate of Thebes)

AÏDA . . . . MLLE. DESTINN
AMNERIS . . MME. KIRKBY LUNN
IL RÈ . . . M. HUBERDEAU
RADAMES . . . SIGNOR BASSI
AMONASRO . . . M. GILLY
RAMFIS . . SIGNOR SIBIRIAKOFF
PREMIÈRE DANSEUSE . . MLLE. OPALFVENS
Conductor . *Signor CAMPANINI*

ROMÉO ET JULIETTE

GOUNOD

ACT II. (A Garden. Juliette's Balcony)

JULIETTE . . . . MME. MELBA
GERTRUDE . MME. BÉRAT
ROMÉO . . . . . M. FRANZ
STÉPHANO . MISS BOOKER
GRÉGORIO . MR. BURKE
Conductor . *Mr. PERCY PITT*

IL BARBIERE DI SIVIGLIA

ROSSINI

ACT III. (Rosina's Studio)

ROSINA . . . MME. TETRAZZINI
BERTHA . . . . MME. BÉRAT
BARTOLO . . SIGNOR MALATESTA
ALMAVIVA . MR. JOHN McCORMACK
FIGARO . . SIGNOR SAMMARCO
BASILIO . . SIGNOR MARCOUX
Conductor . *Signor PANIZZA*

BALLET RUSSE

LE PAVILLON D'ARMIDE

TABLEAU 2. (Scene de l'Animation du Gobelin)

Ballet Pantomime de M. ALEXANDRE BENOIS
Musique de M. NICOLAS TCHEREPNIN

ARMIDE . . MME. KARSAVINA
LE VICOMTE DE BEAUGENCY SOUS LES TRAITS DE RENAUD } M. BOLM
LE MARQUIS SOUS LES TRAITS DU ROI-SORCIER HIDRAOT } M. CECCHETTI
L'ESCLAVE D'ARMIDE . M. NIJINSKY
CONFIDENTES D'ARMIDE { MME. WILL, MME. SCHOLLAR, MME. NIJINSKA, MME. VASSILIEVSKA
LE MAITRE DES CEREMONIES . M. KUSSOV
Conductor . *M. TCHEREPNIN*

ON MONDAY, JULY 3rd, AT 8.30,

By arrangement with Mr. ARTHUR HARDY,

Miss GERTRUDE KINGSTON

PRODUCES

THE GREEN ELEPHANT

A New Play in Four Acts,
By MAURICE BARING.

The Characters are printed in the order of their appearance.

Lady Warburton	Miss GERTRUDE KINGSTON
Harper (*a Maid*)	Miss RITA EVERARD
Miss Letty Hart	Miss MARJORIE PATTERSON
Footman	Mr. D. DARRELL
Rupert Harvard	Mr. WILFRED FORSTER
Sir Henry Warburton, K.C.M.G. ..	Mr. HUBERT HARBEN
Mrs. Motterway	Miss DARRAGH
Anthony Pollitt	Mr. CHARLES QUARTERMAINE
Butler	Mr. GEOFFREY HILL
Professor Norman Nutt	Mr. H. DE LANGE
John Betis	Mr. AUGUSTIN DUNCAN

The action of the Play takes place at Warburton Hall.

ACT I. .. .. **Lady Warburton's Sitting Room, Sunday night.**
ACT II. .. .. .. **The Breakfast Room, Monday morning.**
ACT III. .. .. **The Hall, Tuesday afternoon.**
ACT IV. .. .. **Lady Warburton's Sitting Room, Tuesday Evening.**
Time—The Present.

Scenery by F. L. SCHMITZ. Wigs by CLARKSON.

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

PROGRAMME OF MUSIC.

OVERTURE	"Merry Wives of Windsor"	*Nicolai*
TWO SLAVONIC DANCES ...	... ...	*Dvorak*
"IN THE SHADOWS" ...	... ...	*Finck*
VALSE	... "Septembre"	*Godin*
DANCE	... "Little Billy"	*Haines*
ENTR'ACTE	"Songe Adoré"	*Fletcher*
"CORONATION MARCH" ...	... ...	*Haines*
"A WOODLAND SERENADE"	... ...	

Pianoforte kindly supplied by BLÜTHNER & Co., Wigmore Street.

MATINEE SATURDAY NEXT AT 2.30.

Stage Manager - - - - - - - - Mr. W. W. KEENE
Assistant Stage Manager - - - - - - - - Mr. HUBERT BLOUNT

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d.
Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

Acting Manager - - - - - - - Mr. LEONARD LILLIES

COMEDY THEATRE 3
Sole Lessee.
Mr. Arthur Chudleigh
3/7/1911
STALL
E19
To be retained

Mr. Maurice Baring is a journalist, a diplomatist, and a novelist, and the author of "The Grey Stocking," which was produced at the Royalty Theatre in 1908. He has apparently aimed in the case of "The Green Elephant" at writing a piece something on the same lines as Sardou's "Scrap of Paper." Mr. Baring is witty and imaginative, and he has the gift of observation, but he wants that "sense of the theatre" which was the most conspicuous merit of the French playwright. The exposition of "The Green Elephant" is tedious. There is no need that before "coming to Hecuba" we should be bored by so much general conversation, puzzling rather than preparatory. An audience should never be puzzled; and, at times, "The Green Elephant" is decidedly puzzling. There should be no trouble in understanding the story, or in following the plot of a play; and Mr. Baring has given us both. Uncertainty as to an author's aim and intent is irritating; and sprightly dialogue and amusing characterisation will not compensate for troublesome omission to realise this. There is no doubt whatever as to Mr. Baring's cleverness; and it is a pity that he should not have collaborated with someone more experienced in stage technique, who would have supplied his deficiencies, and thus made valuable his gifts, which are real and enviable. His assistant might have pointed out to Mr. Baring that, in a detective play, one must be either serious and dramatic, or frivolous, farcical, and superficial. The piece of this class which is neither is in great danger of falling between two stools. The "green elephant" which is hunted through Mr. Baring's play is a jade ornament which is the property of Lady Warburton, a whimsical woman, who is married to a somewhat dull husband, who opposes her extravagance as best he can. He has just paid off £1,600 of her debts, but she has kept back a big bill, and is hard pressed for ready money. So she pawns the green elephant at a place in London, and allows it to be supposed that the ornament has been stolen from the safe in her bedroom in which she keeps her jewels.

Sir Henry Warburton has a great belief in the detective powers of a middle-aged American, a certain Professor Norman Nutt, who occupies the leisure of a literary life with amateur investigations of crime. Nutt has engaged as his secretary a young man named John Betis, who is as acute as the Professor is incompetent. Betis is a kind of Yankee Sherlock Holmes, and he displays his ability by soon diving to the bottom of the business. The person suspected of stealing the elephant is Anthony Pollitt, a young gambler who is desperately hard up. The key of the safe in which the elephant reposed was worn by Lady Warburton on her bracelet, which she left on a piano. Pollitt brought it to her room late at night, and is suspected of having taken advantage of his opportunity to purloin the ornament. his guilt being suspected both by Betis and by Pollitt's jealous fiancée, Mrs. Motterway, a widow. Lady Warburton is cross-examined by Nutt and Betis, without result, for she naturally encourages the idea of the theft; but Betis makes a shrewd guess at the truth, and tries to force her to confess by a sudden allusion to a "pawnticket." The busy Betis also cross-examines Lady Warburton's maid, and extracts from her some complicated and compromising evidence. There is fear that more of her ladyship's jewels may be stolen, and one of her bracelets is indeed missing. Betis finds it, and, with mysterious motives, substitutes it for a "gazing crystal" which a young lady named Letty Hart has asked Pollitt, who is leaving Warburton Hall, where the action of the play occurs, to take to London for her. Suspicion falling openly on Pollitt, he insists on his baggage being searched; and, opening the box, where he believes the crystal to be, extracts the bracelet, which he holds up before the astonished spectators. At this point Mrs. Motterway rushes in, and, with sobs and tears, takes upon herself the guilt of the thefts. Betis regains possession of the jewels, and places them in the Professor's despatch-box, inducing Letty Hart to "see" them there in her crystal. In the end it is supposed that Letty has stolen them while walking in her sleep.

Criterion
THEATRE
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July 4
Orch. Stall
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On Thursday, July 6th, 1911, at 8.45,

"THE GIRL WHO COULDN'T LIE,"

An Eccentric Comedy in Three Acts

By KEBLE HOWARD.

Upon which was based his Story of the same name published in 1908.

O what a tangled web we weave
Until we practise to deceive!

Mr. Huegall	The Father of a Family	Mr. FRANKLIN DYALL
Mrs. Huegall	His Wife	Miss MARIE ILLINGTON
Arabella	His Eldest Daughter	Miss ELAINE SLEDDALL
Pauline	His Second Daughter	Miss MURIEL POPE
	By kind permission of Messrs. Vedrenne and Eadie.	
Ivy	His Third Daughter	Miss PEARL KEATS
Queenie	His Fourth Daughter	Miss VERA WRAY
Vincent	His Elder Son	Mr. EDMOND BREON
Maurice	His Younger Son	Miss MARGARET NYBLOC
Uncle Peter	His Brother-in-law	Mr. EDMUND GWENN
Basil Marsh	His Prospective Son-in-law	Mr. ATHOL STEWART
Sarah	His Old Servant	Miss POLLIE EMERY
Minnie	His Young Servant	Miss EVA ROWLAND
	PAULINE'S OTHER VICTIMS.	
Mrs. Fawcett	Wife of the Vicar	Miss HILDA HONISS
Miss Fawcett	Her Daughter	Miss VIOLET MAYO
Mrs. Sass	Wife of the Solicitor	Miss LYDIA RACHEL
Miss Sass	Her Sister-in-law	Miss RUHAMAH CATTON
Mrs. Odlum	Wife of the Doctor	Miss AGNES THOMAS
	By kind permission of Mr. Herbert Trench.	
Miss Bute	Hon. Sec. of the "Sewing Sisters"	Miss LOLA DUNCAN
Miss Goodrich	Sister to Mrs. Odlum	Miss ELIZABETH DEXTER
Miss Billbrook	An unsuspecting Dear	Miss MARGARET OMAR
Mrs. Cosham	A playful Scold	Miss ISABEL OHMEAD
Miss Lugg	An Iconoclast	Miss RHODA BERESFORD
Lady Spratt		Mrs. A. B. TAPPING
Mrs. Callow	Keeper of a London Boarding House	Miss AGNES THOMAS
The Baroness	Her Honoured Guest	Miss RACHEL
Mrs. Lunch	Pauline's First Employer	Miss DUNCAN
Miss Copperstone	Pauline's Last Employer	Miss SYDNEY FAIRBROTHER
	By kind permission of Mr. Robert Arthur.	
Esther	Miss Copperstone's Maid	Miss HONISS

Act I.—Breakfast Room at Mr. Huegall's, Long Ditchington, Warwickshire. A Morning in July.
Act. II.—Drawing Room at Mr. Huegall's. The same Afternoon. Act. III.—Same as Act II. Four Months later.

Special Scenic Effect in Act III. by Joseph Harker.

To be Preceded on and after SATURDAY, JULY 8th, at 8.30, by

THE DRAMATIST AT HOME

A Comedy in One Act by KEBLE HOWARD.

Ralph (a newly discovered Dramatist) Mr. Franklin Dyall. Margery (his wife) Miss Hilda Honiss

Scene .. Ralph's Study. Time .. Night.

BOTH PLAYS REHEARSED BY THE AUTHOR.

Miss Pope's Dress in Second Act by Madame Lavalliere, 104, Wigmore Street. Miss Illington's Dresses by Harrod's, Ltd.
Miss Honiss's dress in "The Dramatist at Home" by Miss Cairé, Sloane Street.

Programme of Music.

Overture	"Die Fledermaus"	*Johann Strauss*	Entr'acte II.	*a.* Trepak	*Tchaikowsky*
Entr'acte I.	*a.* "España"	*Chabrier-Waldteufel*		*b.* Love Dance	*Hoschna*
	b. Fantaisie, "Carmen"	*Bizet*		*c.* Selection, "The Count of Luxembourg"	*Lehár*

Musical Director ... Mr. ALICK MACLEAN. Stage Manager ... Mr. LAWRENCE WHITE
Business Manager ... Mr. J. W. LETHBRIDGE.

"The Girl Who Couldn't Lie," recently produced at the Glasgow Repertory Theatre, is based upon the author's story of the same name published three years ago. A nice sense of humour and a capacity for neat character drawing have marked Mr. Kehle Howard's previous plays, and there is much that is clever and amusing in the eccentric comedy which was introduced to a London audience on Thursday evening.

The first act introduces the Huegall family at breakfast. It is quickly made evident that Mrs. Huegall rules the roast. The father of the family is indeed a feeble creature, with no will of his own; while his partner for life is the direct opposite. The eldest daughter, Arabella, is an unattractive girl, with no redeeming qualities, and Vincent, the eldest son, is an insipid, rather foolish, young man. Ivy, the third daughter, is the ordinary schoolgirl of fifteen, and Maurice and Queenie are mischievous and quarrelsome children. Mr. Huegall's second daughter, Pauline, the last to take her place at the family breakfast-table, at once proceeds to make a set speech, in the course of which she quotes Wordsworth and announces her intention of always telling the exact truth in future; she particularly denounces that horrible thing—the white lie. But her determination to be a truthful person at all costs, and on every occasion, surely does not justify her in calmly describing her parents and brothers and sisters in their true characters, beginning by showing up the weak points in her father, and calling her mother a liar. It is not surprising that Mrs. Huegall would have given her second daughter a slap but for the arrival of Basil Marsh, the young lawyer who is engaged to Pauline. She subects him to the same treatment as the members of her family, and as he is not prepared to support her as a champion of the truth and nothing but the truth, the engagement is abruptly broken off.

In the second act Pauline pursues the policy of the persistent truth-lover with disastrous results. At the invitation of her mother, the members of a society known as the "Sewing Sisters" assemble in the drawing-room, and vary the monotony of their occupation by talking scandal about the grand dame of the village, Lady Spratt. Pauline, who has escaped from her bedroom, where she had been locked in by Arabella, listens to the tittle-tattle, and repeats it to her ladyship on her arrival, causing the meeing to break up in a terrible state of horror and indignation. But this is not all. Mrs. Huegall's rich brother, Peter, makes his appearance, and Pauline gives her uncle to understand that he is only tolerated in the house because of the expectations of her parents that he will leave them some of his wealth; whereupon Uncle Peter departs in a temper, vowing that none of the family shall have a penny of his money.

Mrs. Huegall insists that Pauline shall leave home; and in the last act the adventures of "The Girl Who Couldn't Lie" are revealed by a series of scenes, in the first of which Pauline causes trouble at a London boarding-house by her plain speaking. She also gets dismissed from her situations as a governess and as companion to an invalid lady, and finally she finds her way home, penniless and quite ready to admit that her attempt to reform the world has proved a miserable failure. Her family receive the repentant Pauline with open arms, and the faithful Basil is ready to forget and forgive.

"PELLEAS AND MELISANDE" AT THE LYCEUM.

On Tuesday, July 11, at a Matinée Performance, Revival of the Play, in Five Acts, by Maurice Maeterlinck (translated by J. W. Mackail), entitled

"PELLEAS AND MELISANDE."

Arkel, King of Allemayne..Mr. James Hearn
Queen Genevieve .....Miss Alma Murray
Goland .....Mr. Arthur Wontner
Pelleas .....Mr. Martin Harvey
Yniold .....Miss Dorothy Burgess
Melisande .....Mrs. Patrick Campbell
A Doctor .....Mr. E. Stidwell
An Old Servant .....Mr. Percy Foster

In spite of the return of the heat wave and its accompanying discomforts a large audience was attracted to the Lyceum Theatre on Tuesday afternoon to witness the first of three performances of "Pelleas and Melisande," by Mr. Martin Harvey, Mrs. Patrick Campbell, and company. And it was a deeply interested and thoroughly appreciative audience that welcomed this revival of Maeterlinck's play, for the demonstration which followed the final fall of the curtain was quite remarkable in its intensity. In response to the enthusiastic and persistent applause Mr. Martin Harvey, Mrs. Patrick Campbell, and their associates in the performance appeared again and again to bow their acknowledgments. At length Mr. Martin Harvey came forward alone and gracefully expressed his very great gratification and his gratitude for the privilege of being associated with such distinguished artists, and for the wonderful reception the audience had given the play.

Maurice Maeterlinck had written several plays, showing delicate insight, romantic feeling, and dramatic force of a high order previous to the production, early in 1892, of "Pélléas et Mélisande," but in this piece he showed a marked advance in every respect as a dramatist; and Mr. J. W. Mackail, whose admirable English version was played on Tuesday, is enthusiastic in his estimate of the piece. He writes:—"Of this play, all but faultless in construction, more than faultless in its beauty, it is difficult to speak with tempered praise or in words that shall not seem extravagant. In virtue of mere beauty it stands among the masterpieces of literature." Mr. Mackail, whose judgment on such a point must be held in high respect, proceeds to point out that certain defects noticeable in Maeterlinck's earlier plays have disappeared. In "Pelleas and Melisande" the morbid tone is no longer dominant; the fantastic element is under control and the symbolism is set back to its proper plane.

In its original form the play was first performed in London in the summer of 1894 by M. Lugné-Poe and his company of French artists. Four years later the English version by Mr. J. W. Mackail was produced at the Prince of Wales's Theatre, with Mr. Forbes-Robertson as Pelleas and Mrs. Patrick Campbell as Melisande. The distinguished actress also appeared with Madame Sarah Bernhardt in October, 1904, at the Vaudeville, in a series of matinées of the play in French, this performance being repeated in the following July at the Coronet Theatre, and on a three weeks' tour through England, Ireland, and Scotland. There have been subsequent revivals of the play, which proved so powerful an attraction at the Lyceum on Tuesday afternoon.

TO-NIGHT, TUESDAY, JULY 18TH, 1911, AT 9 O'CLOCK

BY ARRANGEMENT WITH MR. CYRIL MAUDE.

Bunty Pulls the Strings

A Scottish Comedy in Three Acts

By GRAHAM MOFFAT.

(*The characters are in the order of their appearance*)

Rab Biggar	Mr. GEORGE TAWDE
Bunty Biggar	Miss KATE MOFFAT
Susie Simpson	Miss JEAN TURNBULL
Tammas Biggar	Mr. GRAHAM MOFFAT
Weelum Sprunt	Mr. WATSON HUME
Eelen Dunlop	Mrs. GRAHAM MOFFAT
Teenie Dunlop, *Eelen's Niece*	Miss EVA MCROBERTS
Jeemes Gibb, *the Minister's Man*	Mr. GEORGE GREIG
Maggie Mercer	Miss JEAN CADELL
Dan Birrell, *the Policeman*	Mr. SANDERSON MOFFAT

Elders, Shepherds, Villagers and other Kirk goers.

Period about 1860.

Act I.	Tammas Biggar's Parlour.	Sunday Morning.
Act II.	Lintiehaugh Kirkyard.	The same day.
Act III.	Same as Act I.	Monday Morning.

Costumes designed and made by MRS. GRAHAM MOFFAT.

Scenery painted by BRUCE SMITH.

Wigs by CLARKSON.

General Manager / Stage Manager } For Mr. CYRIL MAUDE { ALFRED TURNER / JOHN HARWOOD

BUSINESS MANAGER ... ... HORACE WATSON

PRECEDED AT 8.30 BY

THE TOUCH OF TRUTH

A Play in One Act

By H. M. WALBROOK.

Richard Cumberland	Mr. JERROLD ROBERTSHAW
Jimmy Bray	Mr. JOHN DEVERELL

Scene—Cumberland's Flat, 3 a.m.

HAYMARKET
Manager
HARRISON
TRENCH

Tuesday
Evening
July 18

Orchestra Stl 10/6
No. **K 21**

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be considered necessary by illness or other unavoidable cause

When Mr. Graham Moffat's Scottish comedy was played at a special matinée given at the Playhouse on the 4th inst. the piece met with such an exceedingly cordial reception that it was not in the least surprising to learn that arrangements had been made to give Bunty an opportunity of considerably extending the number of her admirers. The unanimous favour with which the Scotch lassie and the members of her family were received at the Playhouse was renewed by Tuesday evening's audience at the Haymarket. There was no difference of opinion about the merits of the comedy or of the players. Nothing more delightful than this picture of Scottish life and character has been seen in London for a long time. The plot itself may be dismissed as being of quite secondary importance. No one is much concerned whether Tammas is "hooked" by the husband-hunting spinster, Susie Simpson, or marries the forsaken sweetheart of years ago, Eelen Dunlop. For Tammas Biggar, the sanctimonious elder, loses our respect as he does that of his daughter; he is an old hypocrite, and if Susie had, to use his own metaphor, landed him in her matrimonial net, it would have only been a just punishment for his backslidings. What really interests and delights the audience is the wonderfully clever character-drawing. Combined with the natural dialogue, that is the secret of Mr. Graham Moffat's success as a dramatist; and then, of course, he is fortunate in having the support of such an excellent company. Not only are the characters real, but there are the little incidents of family life that are so cleverly introduced. Bunty, the female head of the humble household, is always in a bad temper on washing-day, starting her work at five o'clock in the morning, when "all the men folk are in bed snoring." Lazy Rab, discovering that the clock on the stairs differs considerably from the clock in the parlour, pleads this as an excuse for an extra half-hour in bed; Weelum Sprunt, talking in serious tone to his sweetheart Bunty, is suddenly told by her to blow his nose; such as these are the trifling incidents that give such an air of reality to the scenes in this remote Scottish village, dominated by that Puritanical spirit which still prevails in the land of cakes. When two lady visitors arrive quite unexpectedly, "This is the liveliest Sunday we've had for a long time!" cries Rab, the irreverant, and the audience roars with laughter at the aptness of the remark. Many more quotations might be given as evidence of the unforced humour of the dialogue.

The company of Scottish players now appearing in "Bunty Pulls the Strings" at the Haymarket Theatre is a happy family. Mr. Graham Moffatt is the author of the comedy; he plays the principal male part; his wife is another prominent member of the cast, which also iocludes his sister, Miss Kate Moffatt (the charming "Bunty"), and his brother, Mr. Sanderson Moffatt, as the policeman. Mrs. Graham Moffatt also designed and made the dresses of the crinoline period that are such an attractive feature of the play.

Mr. Graham Moffatt has been telling a "Morning Leader" representative that the ramifications of the Bunty family go even further than appears. Mr. Watson Hume, Bunty's "young man," is another brother of his, and another sister, Miss Winifred Moffatt, has a walking-on part in the kirkyard scene. There are six Moffatts in the cast, and none of them ever appeared at a London theatre before they went on at the Playhouse. "The entire cast," Mr. Moffatt added, "comes from the West of Scotland."

Mr. Moffatt's father was the pioneer of Scottish elocutionists, and did a big business touring Scotland with his entertainments. Sketches and one-act plays of his own invention have formed a large part of his material.

"When the Irish players appeared in Glasgow about four years ago," said Mr. Moffatt, "I became fired with the idea of establishing a Scottish National Theatre on the same lines. But the theatre in Scotland is so entirely worked from London that I made no headway. Thus, though 'Bunty' was written with a single eye on its production in Scotland, with never a thought of it going to London, I had to bring it here after all."

The character of "Bunty" was based upon Mr. Moffatt's mother. "Many of Bunty's sayings," Mr. Graham Moffatt states, "come straight from my mother's lips. As for the picture of the Scottish Sabbath given by the play, it is in no way exaggerated. Did it surprise you that it was considered wicked to have the window blinds up on Sunday? I assure you that even to have the front door open on the Sabbath was forbidden in some households. The day would begin with family prayers; then followed morning kirk, a cold dinner (cooked on the Saturday), kirk again in the afternoon, then preparation for the Bible class, the Bible class itself, family prayers again, and bed."

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, JULY 20, 1911.

HAYMARKET THEATRE.

RESIGNATION OF MR. HERBERT TRENCH.

Mr. Herbert Trench, director of the Haymarket Theatre—since it was leased from Mr. Frederick Harrison two years ago to be managed as a repertory theatre—has come to an arrangement with Lord Howard de Walden this week by which he has resigned his position.

Mr. Frederick Harrison has at the same time entered into an agreement whereby he will be associated with Lord Howard de Walden in the control of the Haymarket Theatre, and has now returned there to take up the post of director for the remaining year of the three for which he leased the theatre to Lord Howard de Walden and Mr. Stanley Cochrane. It can also be assumed that the association between Lord Howard de Walden and Mr. Harrison will be renewed twelve months from now.

Two years ago last April a great deal of excitement was caused by Mr. Herbert Trench's announcement in *The Times* that a company had been formed by a number of influential men to undertake a new theatrical enterprise—namely, to establish an English Repertory Theatre having a permanent house of its own in the Haymarket Theatre.

The repertory theatre scheme, however, did not materialise, a change of plans taking place a few weeks before the new management, under Mr. Trench, opened the Haymarket Theatre on September 18, 1909. A company nearly sufficient in number for a repertory theatre had been engaged, but the scheme was not, after all, considered feasible for a private organisation. The Haymarket Theatre has therefore under Mr. Trench been run as an ordinary theatre, in which everything has been done in a first-class and generous manner.

Under Mr. Harrison's directorship the same policy in selecting plays as has generally obtained at the Haymarket will be continued.

The following were the plays produced by Mr Trench:—

Performances.		Performances.	
"King Lear"	34	"All That Matters"	45
"Don"	208	"Lady Patricia"	100
"Blue Bird"	274	"Above Suspicion"	18
"Priscilla Runs Away"	192	"Bunty Pulls the Strings"	—
"Blue Bird" (revival)	84		

Four new one-act plays were also among the productions.

HAYMARKET THEATRE.

Mr. Stanley Cochrane, the co-founder with Lord Howard de Walden and Mr. Herbert Trench of the present management of the Haymarket Theatre, has resigned his place in the directorate and withdrawn his interest.

The idea of the directors, which was originated by Mr. Trench, was to establish a repertory theatre, and a large company was engaged. A little experience of the expense of working such an enterprise soon convinced Mr. Trench and the other two directors that it would be suicidal to cut short the run of a popular production, consequently the Haymarket Theatre almost immediately came into line again with the other theatres.

D. M. 9/11/1910

NEW HAYMARKET PLAYS.

Mr. Frederick Harrison, back again at the Haymarket Theatre, of which he has just resumed the management in succession to Mr. Herbert Trench, said yesterday that it was like old times to find himself faced with a pile of plays sent in to read. "I am very glad to be back in the theatre," he added. "I promise no revolution. There will, in fact, be no change from the general policy followed during the past two years, or during many years previously.

"I have new plays by unacted English authors who are entitled to be introduced to the London public. I have also a new play by Mr. Rudolf Besier, and I am also going to give Ibsen's "The Pretenders," which is one of the favourite plays of Lord Howard de Walden, with whom I am here associated. Generally speaking, I will try to give interesting plays, in a manner to satisfy the public, and in a manner conforming to what I believe is good management. It cannot always be done, I know, but at all events," said Mr. Harrison laughingly, "we can always try."

22/7/1911



PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE.

Lessee .... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON.

Tuesday, July 25th, 1911, and Every Evening, at 8.45,

A New Play, in Four Acts, entitled.

SALLY BISHOP,

Dramatised by E TEMPLE THURSTON from his Novel.

John Hewitt Traill	Mr. DENNIS EADIE (By arrangement with Messrs. Vedrenne & Eadie)
Charles Devenish	Mr. E. HOLMAN CLARK
Mr. Arthur	Mr. A. W. BASKCOMB
Wooten	Mr. P. PERCIVAL CLARK
Mrs. Durlacher	Miss ELAINE INESCORT
Miss Standish Roe	Miss MAUD CRESSALL
Janet Hallard	Miss AGNES THOMAS (By kind permission of Mr. Herbert Trench)
Sally Bishop	Miss DAISY MARKHAM

ACT I. ... ... **JANET'S STUDIO IN CAMDEN TOWN.**

ACT II. ... ... **TRAILL'S ROOM IN SAVILLE ROW.**

ACT III. ... ... **THE SAME.**

(During this Act the curtain will be lowered for one minute to denote the elapse of four hours).

ACT IV. ... ... **SALLY'S ROOM IN SAVILLE ROW.**

Dresses by MARTIAL ARMAND, of Paris and New Bond Street, ALEXANDER of Baker Street, W., and THERESE, New Cavendish Street, W. Hats by ZYROT ET CIE. Wigs by CLARKSON

The Play Produced by Mr ALLAN AYNESWORTH

Preceded at 8.15 by

MISS DOROTHY VARICK

IN CHARACTER RECITALS AT THE PIANO.

PROGRAMME OF MUSIC.

1	MARCH ...	"Winan's" ...	*Clarke*
2	(a) OVERTURE	"La Fille du Tambour-Major"	*Offenbach*
	(b) GAVOTTE	"Richelieu" ...	*Phillips*
3	(a) INTERMEZZO	"Au Palais" ...	*Jouvin*
	(b) GAVOTTE	"Manon" ...	*Thomas*
	(c) VALSE	"Reverie Rosette" ...	*Grimston*
4	(a) POLKA	"Philomene" ...	*Christine*
	(b) SERENADE FOR STRINGS	...	*Pierne*
5	(a) DREAM DANCE NO. 1	...	*Coleridge Taylor*
	(b) PIZZICATTI	...	*Marke*
	(c) VALSE	"Phedre" ...	*Binnet*

The "Celesta" and Organ by MUSTEL & Co., 30, Wigmore Street, W.
Grand Pianoforte by BECHSTEIN & Co., 13 Wigmore Street, W.

Business Manager ... ... Mr. ARTHUR BERTRAM

Musical Conductor ... ... Mr. H. ROBERTSON GRIMSTON

Stage Manager ... ... Mr. DUNCAN McRAE

Matinee, Wednesday, August 2nd, and Every Wednesday at 3.

General Manager ... ... (for Mr. FRANK CURZON) ... ... Mr. F. B. VAUGHAN

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LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited

Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

EVERY EVENING at 7-45 p.m.

MATINEES WEDNESDAYS & SATURDAYS at 2-30.

THE HISTORICAL PLAY OF THE CENTURY,

A ROYAL DIVORCE

A STORY OF WATERLOO,

By W. G. Wills.

Presented by arrangement with W. W. Kelly.

Play Produced by Walter and Fredk. Melville.

Characters:

Napoleon, Emperor of the French	Mr. Frank Lister
Talleyrand, Minister of State	Mr. Fred Morgan
Marquis de Beaumont	Mr. J. C. Aubrey
General Augereau	Mr. H. Wilmot Jackson
Marshal Murat	Mr. Frank Tennant
Doctor Corvisart, the Emperor's Physician ...	Mr. Cecil Tresilian
Grimaud, Innkeeper at Genappe	Mr. J. T. Macmillan
Brigadier Jacques	Mr. Percy Baverstock
Brigadier Pierre	Mr. Louis Field
Lord Keith, the British Admiral	Mr. S. Major Jones
First Lieutenant, Attendant to Lord Keith ...	Mr. P. Morris
Officer of the Palace Guards	Mr. J. Rigby
Bob Royal, Sailor on the "Bellerophon" ...	Mr. Herbert Williams
Servant	Mr. W. Read
Marie Louise, Napoleon's Second Wife ...	Miss Edyth Olive
Stephanie de Beauharnais	Miss Gillian Scaife
Blanche d'Hervas	Miss Mary Dibley
Angelique de Varennes	Miss Madge Collier
The Little King of Rome	Little Mimi Sewell
Gouvernante of the King of Rome	Miss Mabel Mannering
Jeanne La Terreure	Miss Marie Johns
Mother Lomas	Miss Enid Ross
Empress Josephine, Napoleon's First Wife ...	Miss Ethel Warwick.

Men of the Old Guard, Officers, Citizens, Soldiers, &c.

ACT I. THE PALACE AT FONTAINEBLEAU.
"Here at thy feet I throw the Diadem I may not wear on sufferance."

ACT II. Scene 1—THE EMPEROR'S CABINET AT VERSAILLES.
Scene 2—MALMAISON. "Memory Lives."

ACT III. GARDEN AT THE TUILLERIES.

ACT IV. INN AT GENAPPE.
An Interval of One Minute only between the end of the Act and the Tableaux
NAPOLEON AT WATERLOO.
1st Tableau THE BATTLE.
2nd Tableau THE CONQUEROR OVERTHROWN.

ACT V. PLYMOUTH HARBOUR (Time, 31st JULY, 1815).
NAPOLEON EXILED TO ST. HELENA.

SPECIAL NOTICE.—Since this Play was originally produced, the last Act has been entirely re-written by GEORGE GERVOISE COLLINGHAM.

Costumes, Wigs, Uniforms, etc., expressly designed and executed by W. CLARKSON, Wardour Street, W.

Furniture supplied by J. S. LYON, Holborn

The Scenery painted by the Lyceum Studio.

The Orchestra under the Direction of H. SULLIVAN-BROOKE will play the following selections:—

Overture ...	... "Dragons du Villars" ...	...	*Maillart*
Selection ...	... "The Chocolate Soldier" ...	...	*O. Straus*
Entr'actes ...	... (*a*) Valse, "Dreaming" ...	...	*A. Joyce*
	(*b*) "Entrée du Boyards" ...	...	*Halvorsen*
Overture ...	... ... "1812" ...	...	*Tschaikowsky*
Selection ...	... "Pride of the Ocean" ...	...	*J. Crook*

Box Office (Edward Hackett) open Daily 10 to 10. Tels. 7617 7618 & 7619 (Gerrard)

Private Boxes, £3 3s., £2 2s., £1 11s. 6d., £1 1s.

Stalls, 5s. & 3s.; Grand Circle, 4s. & 2s. 6d. (Reserved); Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

Acting Manager and Treasurer ... ... LESLIE HUGHES

Stage Manager ... ... S. MAJOR JONES

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

"Sally Bishop" is an interesting example of a kind of piece which has become very popular of late—the domestic drama which deals with the struggles and sufferings of the clerk class in London. The sympathy which was at one time almost confined to the "hardy sons of toil" is now also afforded to the more delicate worker with pen and paper. It was this same spirit of sympathy which evoked "Kipps" and "Mr. Polly" from the pen of Mr. H. G. Wells. There are a familiarity and a realism about most of these plays which tell unmistakably with many in the pit, gallery, and upper boxes, and even in the comfortable balcony and the luxurious stalls the touch of nature is felt and acknowledged. This is distinctly the case with "Sally Bishop." The author, Mr. E. Temple Thurston, published his novel in 1908, and the present adaptation of it was produced at the King's Theatre, Glasgow, on May 15 last. It is simply, yet ingeniously, contrived, smartly and naturally written, and is acted *au merveille*. It is, at the same time, remarkable as being, we believe, the first modern English play in which the heroine deliberately, and after consideration, chooses the estate of concubinage. In the first act we see her quite overcome by the news that her lover has never thought of marrying her; in the second she walks into his chambers, and, after a certain amount of shamefaced hesitation, intimates that she is willing to become his mistress.

Decidedly the most amusing personage in the play is Janet Hallard, a female designer of lace patterns, who shares her "diggings" with the heroine. Janet, a plain, hard, unattractive woman, has for the simple and beautiful Sally one of those female friendships which the growing independence of woman has made common. Janet watches over her protegée with a jealous eye, and is disturbed by the news that Sally has started a platonic friendship with a young barrister named Traill, who has spoken to her on the top of an omnibus. Sally is all innocence and faith, but the story is not to be one of commonplace seduction. On the contrary, it is the man who, when he understands that the woman cherishes hopes of marriage, blames himself for having fostered them, owns his error, and tells her honestly that he does not believe in marriage, being, by nature and conviction, "unconventional." When he has gone, Sally cries bitterly, and there is a suggestion that she may even, as a last resource, accept a very vulgar and fatuous young bank clerk, who lives on the floor above.

She escapes this fate, however, though she finds what some will consider a worse. Traill is much troubled by his position with respect to his ancestral country house, which he has parted with to his married sister, Mrs. Durlacher, on conditions which allow of his re-purchasing it if he wants to do so. The Durlachers are in difficulties, and a mortgage on the estate will be foreclosed if Traill does not buy back the property. He has been rising rapidly in his profession; and his sister, wishing to reclaim him and make him respectable, has hopes of marrying him to a "fast" but sly young lady, Miss Standish Roe. Such is the situation when Sally, having reconsidered the situation between herself and Traill, comes to tell him, as modestly as may be, that she is willing to live with him as his mistress.

But the course of sexual irregularity is not to run smoothly. The sister increases her pressure on the brother, to whom she represents the injury which his mode of life is doing to his professional prospects. Traill is inclined to make Sally "an honest woman"; but an unfortunate incident convinces him of her unsuitability for the position of Mrs. Traill of Apsley Court. Just as he is about to take her out to dinner, his sister and her female friend call, and induce him to take them to a theatre instead. Sally flies into a fury of jealousy of Miss Roe, follows along the Strand the motor containing the party, and sits in the pit of the theatre to watch and study her rival. She is seen by Mrs. Durlacher and pointed out to Traill; and as, when she returns to his chambers, she tells a great many fibs to account for her evening, he takes the opportunity of telling her that they must part. Sally then goes to her bedroom and tries to commit suicide by turning on the gas; but Janet and Traill come in time to save the silly girl from self-destruction, and Traill, who has learnt from a friend Miss Standish Roe's real character, determines to marry Sally, who has, it must be owned, a very narrow escape—too narrow, indeed, to encourage other young typewriters to "start housekeeping" with bohemian barristers in the hope of ultimately entering county society.

THE LYCEUM.

On Wednesday, July 26, Revival of the Drama, in Five Acts, by W. G. Wills, entitled
"A ROYAL DIVORCE."

The late W. G. Wills's drama has been played many hundred times since it was first produced at the Avenue Theatre, Sunderland, on May 1, 1891, the London production following at the Olympic on Sept. 10 of the same year, with Mr. Murray Carson as Napoleon, Mr. J. A. Welch as Grimaud, Miss G. Esmood as Stephanie de Beauharnais, Miss Henrietta Watson as Jeanne La Terreure, and Miss Grace Hawthorne as the Empress Josephine. The play is such a household word in the suburbs and the provinces that it would seem absurd to enumerate its incidents or describe its story at this date. Who does not remember how Napoleon, urged by ambitious views, divorces Josephine in order to wed Marie Louise; how the two women meet, Josephine behaving nobly, and Marie Louise less admirably; how, when Napoleon's career is on the wane, and he has had to make his disastrous retreat from Moscow, the populace are about to wreak their vengeance on the Austrian woman, when Josephine nobly interferes and saves her rival; how the first wife is reconciled to Napoleon after Waterloo, Beaumont, an old lover of hers, being found guilty of treachery and condemned to be shot, Josephine refusing to plead for his life. The fifth act, which has been entirely re-written by Mr. George Gervoise Collingham, depicts the scene in Plymouth Harbour, when Napoleon appears before Lord Keith, the British Admiral, to learn the decision of the foreign powers. Josephine, who is present, is deeply affected on hearing that Napoleon is to be sent to St. Helena, and begs to be allowed to share his captivity, which, of course, is impossible. The curtain falls on their parting, a most touching scene.

ON MONDAY, AUGUST 28th, 1911, AT 8.15.

CHARLES FROHMAN

PRESENTS,

By arrangement with DAVID BELASCO,

THE CONCERT,

A Comedy, in Three Acts, by HERMAN BAHR.

The English version by LEO DIETRICHSTEIN.

Gabor Arany		HENRY AINLEY
Helen Arany		IRENE VANBRUGH
Dr. Frederick Dallas		CHARLES BRYANT
Flora Dallas		MAY BLAYNEY
Patrick McGinnis (Caretaker of Arany's bungalow in the Catskills)		G. W. ANSON
Mrs. McGinnis		DORA DIEHL
Miss Merk ... ... (Arany's Secretary) ...		FLORENCE EDNEY
Eva Wharton	Arany's Pupils	MARGUERITE LESLIE
Fanny Martin		MARGARET PAUL
Claire Flower		NELL CARTER
Edith Gordon		MARGUERITE MAY
Natalie Moncrieff		BEATRICE HIGHLAND
Georgine Roland		VERITA VIVIEN
Laura Sage		EVANGELINE HILLIARD
Mrs. Lennon-Roch		ALMA DUDLEY
Miss Chatfield		SHEILA HESELTINE

D. Y. T.

28/8/1911

Orch. Stall

F18

No

DAVID ALLEN & SONS, LTD., LONDON, HARROW, BELFAST, &c.

ACT I.—
Gabor Arany's Flat in Central Park West, New York.

ACTS II. & III.—
The Bungalow—Catskill Mountains.

PROGRAMME OF MUSIC.

OVERTURE	"Nakiris Hochzeit"	*Paul Lincke*
SUITE FROM BALLET RUSSE ...	"Valse Lente" / "Marche Russe"	*Alex Luigini*
INTERMEZZO	"Omahe"	*Hadyn Wood*
SELECTION	"The Singing Girl"	*Victor Herbert*
TWO STEP	"Black and White"	*Leo Cohnreich*
MARCH	"East and West"	*H. E. Haines*

The Play produced under the direction of DION BOUCICAULT.

The Scenery painted by W. HANN & SON.

Miss Vanbrugh's dresses by MADAM HANDLEY-SEYMOUR, New Bond Street. Miss Blayney's by ALEXANDRA, Baker Street. Miss Leslie's and Miss May's by LUCILE, LIMITED, Hanover Square.

The Grand Piano supplied by BECHSTEIN.

General Manager ... ... W. LESTOCQ.

PRICES OF ADMISSION.—Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Dress Circle, 6s.; Upper Circle, 4s.; Pit, 2s 6d.; Gallery, 1s

Business Manager ... ... JAMES W. MATHEWS.
Stage Manager ... ... DUNCAN McRAE.
Musical Director ... ... JOHN CROOK.

ICES, TEA and COFFEE can be had of the Attendants.

28/8/11

Arany is a pianist of genius, without the simplicity which is sometimes its concomitant, but with the irritability and peevishness of the spoilt child which his female adorers have made him. Not only are all his pupils, including a Mrs. Wharton, in love with him; even his plain and middle-aged secretary, Miss Merk, weeps over her hopeless passion for the idol. His wife, Helen, understands him, indulges him, makes allowance for the difficulty of his position, and "behaves beautifully" throughout.

The trouble comes when Mrs. Dallas, the erratic wife of a doctor, conceives a fatal passion for the pianist, and arranges to repair with him for a week-end to his bungalow in the Catskill Hills—the action takes place in New York. Dr. Dallas is a cool, philosophic, and affectionate man, and he argues that if his wife, of whom he is very fond, really loves Arany, and he is equally attached to her, he (Dallas) ought not to obstruct her path to happiness.

The second act takes place at Arany's bungalow, the caretakers of which are a gouty old man and his wife. Here Arany comes with Mrs. Dallas, who will not be too easily won, and keeps Arany at a certain distance. A humorous touch is the desire of the musician to escape from the worry and excitement of his career; and his pardonable egoism and his attitude towards the sex are neatly explained. Mrs. Dallas is high-strung, sensitive, and hysterical, and her vagaries at once begin to get on Arany's nerves. While he is recovering from the effects of one of her outbursts Helen arrives, and insists on entering the bedroom to which Mrs. Dallas has retired. Arany locks the door, and denies that there is anyone there, until the gouty servant gives him a hint that Mrs. Dallas has escaped, when the pianist hands his wife the key. He is just reproaching Helen bitterly for her suspicions, when Dr. Dallas enters, bearing in his arms his wife, who has sprained her ankle in leaping to the ground from the window.

Dallas and Helen, who have planned to give the offenders a lesson, then explain the object of their visit. They pretend that they long ago discovered that they were "affinities," and that they only wait to be certain that Mrs. Dallas and Arany love each other sincerely to set them free to marry. The culprits are too vain and too obstinate to confess the truth, and ardently affirm their love for each other. This matter settled, Arany and Helen sit down to their usual evening game of chess, Dallas looking on with interest, while Mrs. Dallas, who feels herself very much "out in the cold," weeps neglected at a window. Of course, in the end, the silly people of the quartette profit by the experience. Mrs. Arany explains to Mrs. Dallas the difficult position of the popular pianist and of a popular pianist's wife; and Arany, who, with all his cunning, is only a grown-up child, returns to his allegiance—at any rate, "till next time."

On Saturday, September 2nd, 1911, and every Evening at 8, will be produced

SHAKESPEARE'S

ROMEO AND JULIET

Escalus	(Prince of Verona)	Mr. WILLIAM DEVEREUX
Paris	(Kinsman to Prince)	Mr. HENRY C. HEWITT
Montague		Mr. JOHN BEAMISH
Capulet		Mr. ALFRED BRYDONE
Uncle to Capulet		Mr. ARTHUR HARE
Romeo	(Son to Montague)	Mr. VERNON STEEL
Mercutio		Mr. LOUIS CALVERT
Benvolio		Mr. FREDERIC WORLOCK
Tybalt	(Nephew to Lady Capulet)	Mr. JAMES BERRY
Friar Laurence		Mr. J. FISHER WHITE
Balthasar	(Servant to Romeo)	Mr. E. STUART VINDEN
Peter	(Servant to Nurse)	Mr. FREDERIC SARGENT
An Apothecary		Mr. IVAN BERLYN
Page to Paris		Master GORDON GAY
Lady Montague		Miss EVELYN SHAW
Lady Capulet		Miss LENA HALLIDAY
Nurse to Juliet		Miss ROSINA FILIPPI
Chorus		Miss EVELYN CARLETON
Juliet		Miss NEILSON-TERRY

Play produced under the personal direction of Mr. FRED TERRY.

Synopsis of Scenery.

PAINTED BY JOSEPH HARKER

ACT I	Scene 1	A Street in Verona
	Scene 2	Ballroom in Capulet's House
ACT II	Scene 1	Capulet's Garden
	Scene 2	A Street in Verona
	Scene 3	Another part of Capulet's Garden
	Scene 4	Friar Laurence's Cell
	Scene 5	A Street in Verona
ACT III.	Scene 1	Juliet's Bedroom
	Scene 2	Friar Laurence's Cell
	Scene 3	Juliet's Bedroom
	Scene 4	Friar Laurence's Cell
	Scene 5	Juliet's Bedroom
ACT IV.	Scene 1	Outside the Walls of Mantua
	Scene 2	Tomb of the Capulets

By kind permission of Sir GEORGE DONALDSON, the Tableau Curtains used between the Acts are copied from original tapestry in his possession.

Dances by EDOUARD ESPINOSA. Fights arranged by M. BERTRAND. Properties and Costumes specially designed by PERCY MACQUOID, R.I.
Wigs by CLARKSON. Scenery designed by PERCY MACQUOID, R.I., and JOSEPH HARKER. Scenery painted by JOSEPH HARKER.
The Incidental Music specially composed by Mr. SYDNEY FFOULKES. Costumes by B. J. SIMMONS & Co., King Street, Covent Garden.

Programme of Music.

Overture			*S. Ffoulkes*
After Act I.	March	"Romeo and Juliet"	*Saint Saens*
After Act II	Overture	"Héronique"	*Massenet*
After Act III.	Prelude	"Phédre"	*Rachmaninoff*

MATINEE EVERY WEDNESDAY at 2.30.

PRICES OF ADMISSION Private Boxes, £1 11s. 6d. and £3 3s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 6s.
Upper Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Box Office open Daily from 10 to 10. Telephone No. 2473 Gerrard.

Musical Director	Mr. SYDNEY FFOULKES	Stage Manager	Mr. J. R. TURNBULL
Business Manager	Mr. SHAD FROST	Assistant Stage Manager	Mr. LOWTHER
General Manager			Mr. ARTHUR GARRETT

NEW THEATRE

ST. MARTIN'S LANE.

Under the Management of

MISS JULIA NEILSON.

MR FRED TERRY

September 2nd, 1911.

To my Dear Friends, The Public.

I wish to say how great is my disappointment, owing to indisposition, at not being at my post to-night, but where I left off in the production my good friend Louis Calvert has taken and gathered up the threads, and, whilst leaving my work unaltered, has added to it his own enthusiasm and genius. So well and loyally has he laboured that I feel his work and presence will strengthen rather than weaken our production to-night, and that, though I shall regret not being among you, yet you will, I am sure, be the gainers.

I am, Dear Friends,

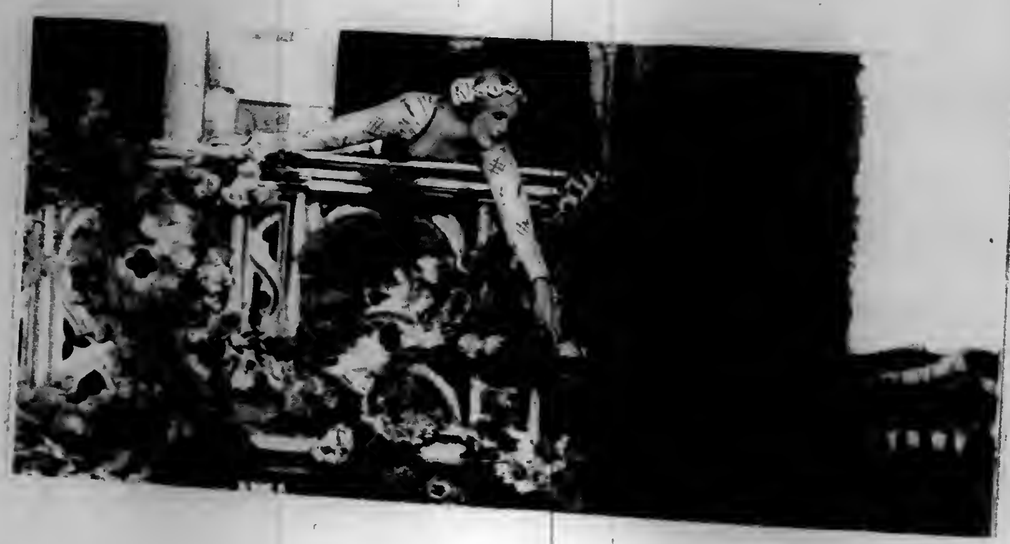
Your Servant,

FRED TERRY.

NOTICE.

On this night only CHORUS will be spoken by

MISS JULIA NEILSON.



TUESDAY, SEPTEMBER 5th, AND EVERY EVENING AT 8

SHAKESPEARE'S

MACBETH.

Duncan	*(King of Scotland)*	EDWARD O'NEILL
Malcolm	*(his Sons)*	BASIL GILL
Donaldbain	*(his Sons)*	E. ION SWINLEY
Macbeth	*(Generals of the King's Army)*	HERBERT TREE
Banquo	*(Generals of the King's Army)*	J. H. BARNES
Macduff	*(Noblemen of Scotland)*	ARTHUR BOURCHIER
Lennox	*(Noblemen of Scotland)*	GUY B. RATHBONE
Ross	*(Noblemen of Scotland)*	PHILIP MERIVALE
Angus	*(Noblemen of Scotland)*	VICTOR WILTSHIRE
Fleance	*(Son to Banquo)*	CHARLIE THOMAS
Siward	*(Earl of Northumberland, General of the English Forces)*	WILLIAM BURCHILL
Seyton	*(an Officer attending on Macbeth)*	CYRIL SWORDER
A Wounded Soldier		ARTHUR GRANGER
A Porter		EDMUND GURNEY
An Old Man		FRANCIS CHAMIER
A Doctor		HENRY MORRELL
A Soldier		ALFRED H. GODDARD
Lady Macbeth		VIOLET VANBRUGH
Lady Macduff		VIVA BIRKETT
Gentlewoman	*(attending on Lady Macbeth)*	LAURA COWIE
Macduff's Son		ALFRED WILLMORE
Hecate		EVE BALFOUR
1st Witch		A. E. GEORGE
2nd Witch		ROSS SHORE
3rd Witch		FRANCES DILLON
1st Apparition		FRANK CONROY
2nd Apparition		WALTER SAUNDERS
3rd Apparition		SYDNEY OLIVER
Attendant to Lady Macbeth		WILLIAM ABINGDON
1st Murderer		S. A. COOKSON
2nd Murderer		CLIFFORD HEATHERLEY
3rd Murderer		EDMUND GOULDING

ACT I.

SCENE 1. The Witches' Flight—*McCleery.*
SCENE 2. A Barren Heath—*McCleery.*
SCENE 3. Corridor in the King's Palace—*Craven.*
SCENE 4. Room in Macbeth's Castle—*Craven*
SCENE 5. Before the Castle—*Craven.*
SCENE 6. Courtyard of the Castle—*Harker.*

(Interval 10 Minutes).

ACT II.

SCENE 1. Audience Chamber in the Castle—*Harker.*
SCENE 2. The Banqueting Hall—*Harker.*

(Interval 12 Minutes).

ACT III.

SCENE 1. The Witches' Cavern—*McCleery.*
SCENE 2. Lady Macduff's Orchard—*Craven.*
SCENE 3. An English Lane—*Harker.*
SCENE 4. Room in the Castle—*McCleery.*

(Interval 8 Minutes).

ACT IV.

SCENE 1. The Battlements—*McCleery.*
SCENE 2. Birnam Wood—*McCleery.*
SCENE 3. The Battlements—*McCleery.*

The Music has been specially composed by JOHN ST. A. JOHNSON.

The Costumes have been designed by PERCY ANDERSON
and carried out by B. J. SIMMONS & Co., 7 & 8, King Street, Covent Garden, W.C. Wigs by W. CLARKSON.

The Fights in Scene 3, Act 4 arranged by CLIFFORD HEATHERLEY.
The Dance in Scene 5, Act 2 by SIGNOR ROSI.

MATINEE WEDNESDAY, SEPT. 13th, and EVERY FOLLOWING WEDNESDAY AT 2.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread and Butter and Cake, Price 6d. per person inclusive.

The Theatre has now been fitted throughout with the Ozonair System of Ventilation for the constant supply of pure fresh air, by Messrs. OZONAIR, LTD 96, Victoria Street, S.W.

The safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

STAGE MANAGER—CECIL KING. ASSOCIATE STAGE MANAGER—STANLEY BELL.
MUSICAL DIRECTOR—ADOLF SCHMID.
GENERAL MANAGER - - - - - HENRY DANA.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Balcony, 5s. Upper Circle, 4s., 3s. and 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. WATTS) OPEN DAILY 10 TO 10. TELEPHONE GERRARD 1777.

His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE

In the present production of "Macbeth," it is not proposed to lay stress upon the historical aspect of the period, for beyond the fact that Shakespeare drew for his plot upon the chronicles of Holinshed, history is not an important factor of this drama. For the same reason, archæological detail of scenery and of costume is not ruthlessly insisted upon. Although a spirit of accuracy may be held to be commendable, indeed essential, in such plays as Henry VIII., King John, Richard II., and the other chronicle plays of Shakespeare, it will here be sufficient to indicate that the period of the production is broadly that of the eleventh century. It is recorded that David Garrick dressed Macbeth as a Scottish serjeant-major of his own day, while his colleague Mrs. Pritchard, appeared as Lady Macbeth in a court skirt over huge hoops, with powdered hair, surmounted by feathers. In gazing upon the pictures of the period, one cannot but feel that it is undesirable to levy so heavy a tax upon the imagination of latter-day audiences.

Our attempt in the present production will be to create for the spectator that awe-inspiring atmosphere which is suggested by the poet in so miraculous a manner; for although there are not lacking in the play scenes of sunlit realities, yet it is mainly set in the solemn splendour of the night in which the supernatural silences and sounds are felt and heard.

Macbeth is essentially a drama, and above all an acting drama. It tells its own story, it moves along with irresistible swiftness from the Propontic of its first act to the Hellespont of its last, never knowing retiring ebb, bearing on its rolling, relentless flood its own wreckage of fate, of ambition, of terror and remorse. It carries its own message.

The characters too, should explain themselves, for they are endowed with that basic simplicity which distinguishes most creations of genius—their obscurity often exists only in our point of view.

There has been much discussion, it is true, as to whether Macbeth was a brave soldier in whom ambition and conscience were at war; or whether he was a black-hearted villian who had plotted the murder of Duncan before he met the weird sisters. On this point the most distinguished critics appear to be at issue. Each student will draw his own conclusions. Among the many instructive works written upon the subject of Macbeth, none is more inspiring than that of Dr. Bradley; while, as a book of reference, I have found much useful information in the "Variorum Shakespeare," edited by Mr. Furness. Nor should I omit to mention the illuminating pamphlet by my friend J. Comyns Carr, for whose valuable assistance in the preparation of the present production I desire to make my grateful acknowledgement.

H. B. T.

MACBETH AS A SENTIMENTALIST.

To the Editor of *The Daily Mail*.

Sir,—In the course of his genial strictures on things in general in *The Daily Mail*, Mr. Harry Furniss states that the most recent interpreter of "Macbeth" "makes him a sentimentalist." May I modestly claim that this does not accurately represent my view of the character, as Mr. Furniss will, I hope, admit if he will do me the honour of witnessing the performance?

Had Mr. Furniss stated that Macbeth was *among other things* a sentimentalist, I should not be disposed to disagree with him, for human nature is many-coloured—and Shakespeare was not exclusively a black and white artist.

HERBERT BEERBOHM TREE.

His Majesty's Theatre, S.W.

PRINCE OF WALES' THEATRE.

E

Sept. 7

Orch. Stall

J22

To be retained. No Bonnets allowed.

PRINCE OF WALES'

Sole Proprietors ...

THEATRE.

Lessee .... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON.

To-Night at 8.45,

Mr. CHARLES HAWTREY'S New Production,

THE GREAT NAME,

A Comedy in Three Acts. Adapted from the German of VICTOR LEON & LEO FELD,

By CHARLES HAWTREY.

John Harcourt	(A Composer of Musical Comedy)	Mr. CHARLES HAWTREY
Robert Brand		Mr. JAMES HEARN
Isaac Manhard	(A Music Publisher)	Mr. ARTHUR PLAYFAIR
Hubert Last	(An Author)	Mr. RONALD SQUIRE
Webber	(Conductor of the Imperial Orchestra)	Mr. CHAS. B. VAUGHAN
Tristan Brand	(Brand's Son)	Master SYDNEY SHERWOOD
Marks	(A Musical Critic)	Mr. HENRI LAURENT
Eversfield, Hilton, Wilburn	(Musicians of the Imperial Orchestra)	Mr. EDGAR B. PAYNE, Mr. LIONEL WILLIAMS, Mr. FRANC STONEY
Andrews	(Orchestra Attendant at the Hall)	Mr. CHARLES E. VERNON
Cannard		Master NOEL COWARD
Stephanie Julius	(Companion to Mrs. Harcourt)	Miss LYDIA BILLBROOKE
Clara Brand	(Robert Brand's Wife)	Miss DOROTHY THOMAS
Senta Brand	(Brand's Daughter)	Miss ENID LESLIE
Anna	(Servant in Brand's House)	Miss MONA HARRISON (By permission of Geo. Edwardes, Esq.)
Mary	(Servant in Harcourt's House)	Miss VIOLET GRAHAM
Lady Roderick	(Wife of City Knight)	Miss HILDA MOORE
Mrs. Harcourt	(John Harcourt's Mother)	Miss MARY RORKE
ACT I.	**Orchard House, St. John's Wood.**	
ACT II.	**Room in Flat 14, North Street, Hammersmith**	
ACT III.	**The Artists' Room, Imperial Hall.**	

The Play Produced by Mr. CHARLES HAWTREY.

Ladies' Dresses by Mdme. NEVILLE, 11, Connaught Street, W. Scenes designed by Mr. ARTHUR DE LISSA.
Furniture and Decorations by Messrs. FRYERS, Ltd., 6, Henrietta Street, Cavendish Square, W.
Artificial Flowers by Messrs. A. & L. UHLMANN, of 171 and 173, Farringdon Road, E.C. Wigs by CLARKSON.

Preceded at 8 by a Comedy, in One Act, entitled

"A SENTIMENTAL CUSS,"

By DOUGLAS MURRAY.

Mr. Revill, a Sculptor	Mr. GERALD AMES
Mr. Quilter, an Author (*Called 'Stilly' or 'Blaze'*)	Mr. C. B. VAUGHAN
Mr. Batson, an Architect (*Called 'Bouncer'*)	Mr. FRANC STONEY
Mr. Hague, an Artist (*Called 'Snapper'*)	Mr. CHARLES E. VERNON
Mr. Fearon, a Bond Street Dealer	Mr. HUBERT DRUCE
Kitty, Attendant at Bunsen's Studio	Miss MONA HARRISON

Scene: Joe Bunsen's Atelier off King's Road, Chelsea.
Time:—The Present.

Matinees Every Wednesday and Saturday at 2.30.

FIRST MATINEE, WEDNESDAY, SEPTEMBER 13th, at 2.30

The Orchestra, under the direction of HAROLD ROBERTSON GRIMSTON, will play the following Music:—

1	MARCH	"The Spring Maid"	*Reinhardt*	4 (*a*)	VALSE	"The Spring Maid"
2	OVERTURE	"Les Hirondelles"	*Hirschmann*	(*b*)	INTERMEZZO	"Vilia" *Lehar*
3	(*a*) DANSE ORIENTALE	"Kismet"	*Markes*	5	MARCH	"Alexander's Rag Time Band" *Berlin*
	(*b*) IDYL	"Evening Breeze"	*Langey*		The Celesta & Mustel Organ by MUSTEL & Co., 80, Wigmore Street, W.	
	(*c*) TWO STEP	"The Barber's Ball"	*Cohan*		Grand Pianoforte by BLUTHNER & Co. 13 Wigmore Street, W.	

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... ... E. W. TARVER

PRICES—Boxes, £1 1s. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No.: Gerrard 7483.

General Manager ... ... T. B. VAUGHAN

Extract from the Rules made by the Lord Chamberlain.

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
(2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards.
(3) Where there is a Fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order.
(4) Smoking is not permitted in the Auditorium.
(5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

"The Great Name" is the second play that Mr. Charles Hawtrey has adapted from the German, the first being "The Private Secretary." In "The Great Name" is told once again the pathetic story of neglected genius that fails to win for its possessor even a decent livelihood, much less the reward of mere talent applied in the right direction.

John Harcourt as the composer of musical comedies, has hit the taste of the public. His pieces run for hundreds of nights, and the street organ attests his wonderful popularity. But even the facile composer of melodies that figure in every popular programme at dance or dinner is not free from the worries which probably make themselves felt in a more acute form within the four walls of a theatre than in any other place. This distressing experience is amusingly illustrated in the first act, the scene of which is Orchard House, St. John's Wood, where John Harcourt resides with his mother. The five hundreth night of his latest success in musical comedy is about to be celebrated, and the composer has promised to act as conductor on this special occasion. But when the final rehearsal takes place the first violin is absent ill, and his deputy fails to please Harcourt, who makes some strong remarks, whereupon the quick-tempered substitute plainly tells the composer to play his own "hand-organ music," and marches out of the theatre. Then Harcourt learns that the violinist he has offended is no other than his old fellow student at the Academy, John Brand, whom he quite failed to recognise. Harcourt is not satisfied with the enviable position he holds as a composer of popular music; he is ambitious to have his name associated with more serious work. He has written a symphony of which he has great hopes, and the conductor of the famous Imperial Orchestra has readily promised to produce it.

The scene of the second act is a flat in an obscure street in Hammersmith, the residence of Robert Brand, his wife, and two children. Twenty years ago Clara Brand was courted by the then unknown John Harcourt, but they parted, and do not meet again until her old sweetheart finds his way to North-street, Hammersmith, with the object of apologising to his former friend and fellow student, for his conduct at the rehearsal. Now it so happens that Brand has also written a symphony which for many weary years he has tried in vain to get produced. Stephanie Julius, who acts as companion to Mrs. Harcourt, and also as private secretary and general adviser to her son, tells him plainly that in her opinion his own symphony is "no good." Eventually, Harcourt consents to father the work of Brand and to have the symphony produced under his own name, the composer joyfully agreeing to the proposal. His one object is that the musical public should have an opportunity of hearing and forming an opinion of the work.

In the artists' room at the Imperial Hall there is much excitement, for is not a new and serious composition by John Harcourt to be produced? Doubts are expressed as regards its success, and Harcourt himself is half inclined to withdraw the symphony from the programme. However, he eventually consents, and Mr. Isaac Manhard, a music publisher, and a typical representative of the Jewish race, signs a cheque for £1,000 in favour of the supposed composer of the new composition. The overture is heard, and there quickly follows the loud applause of a delighted audience. At the conclusion, Harcourt appears, and in a brief speech discloses the truth as to the authorship of the new symphony, bringing forward Brand to receive the honours of the evening. The play concludes with Harcourt's offer of marriage to Stephanie Julius, which she coyly accepts.

VAUDEVILLE THEATRE
M
9/9/1911
STALL
B 1
This part to be retained
DAVID ALLEN & SONS, LTD., LONDON, GARRICK

"BABY MINE"

The New and Original Farce in Three Acts

By MARGARET MAYO

Preceded each Evening at 8.30, and at Matinees by

"A STORM IN A TEA SHOP"

By STAFFORD HILLIARD

Mrs. Foley	Miss ANNIE HILL
Mrs. Gerard	Miss LYNN FONTANNE
Rev. Hubert Payne	Mr. E. SPENCER GEACH
Mr. William Snaith	Mr. STAFFORD HILLIARD
Waitress	Miss CONSTANCE BACHNER

Scene—The Tea Rooms, Bond St., W. *Time—An Afternoon in August*

The Play Produced by MR. WEEDON GROSSMITH and THE AUTHOR

That rollicking farce, "Baby Mine," celebrated its 200th performance on Saturday, when it was preceded by a new one-act piece by Stafford Hilliard, a young member of Mr. Weedon Grossmith's company, entitled "A Storm in a Teashop." The playlet, which contains some mildly amusing situations and lines, tells how Mrs. Gerard, who has been given a £10-note by her husband, comes up to town to spend it, and incidentally to indulge in a quite innocent flirtation with Mr. William Snaith. She meets her admirer at some Bond-street tea-rooms, and soon discovers that she has lost her £10-note. Whereupon she immediately jumps to the conclusion that it has been stolen by a forbidding female, Mrs. Foley, and straightway annexes a note for a similar amount from that lady's bag in her temporary absence. Mrs. Foley has made an appointment at the tea-rooms with the Rev. Hubert Payne, a perfect stranger to her. If the curate had imagined that the lady has made the assignation with a view to flirtation, he is speedily disillusioned. She had seen by an advertisement that he was in need of funds for his soup-kitchen, and was willing to make a donation of £10 providing that she was allowed to manage it. The meek and mild curate agrees to all the suggestions of his severe companion, and then it is that she finds her £10-note gone. Her suspicions naturally fall on the young couple at the other table behind the screen; and she eventually accuses Mrs. Gerard of having stolen her note. Backed up by her companion, the indignant young lady talks of fetching a constable and having Mrs. Foley and her "accomplice" arrested, but calm is restored by the waitress arriving with Mrs. Gerard's note, which she had found in the passage. Mrs. Foley freezingly accepts the apologies of Mrs. Gerard, and the escorts shake hands, evidently of the opinion that their afternoon's tête-à-tête had been a failure. Miss

LESSEE AND MANAGER
ROBERT COURTNEIDGE

Shaftesbury Theatre

TO-NIGHT at 8 o'clock

THE MOUSMÉ

(THE MAIDS OF JAPAN)

By ALEX. M. THOMPSON *and* ROBERT COURTNEIDGE
Lyrics by ARTHUR WIMPERIS *and* PERCY GREENBANK
MUSIC by LIONEL MONCKTON *and* HOWARD TALBOT

General Okubo	Officers of the Japanese Army	Mr. GEORGE ELTON
Captain Yamaki		Mr. ERIC MATURIN
Captain Fujiwara		Mr. HARRY WELCHMAN
Lieutenant Makei		Mr. NELSON KEYS
Lieutenant Ito		Mr. CONINGSBY BRIERLEY
Hashimoto	(a Teahouse Keeper)	Mr. GEORGE HESTOR
Kieki	(a Priest	Mr. ALFRED H. MAJILTON
Tanaka	(a Journalist)	Mr. HARRY RAY
Suki	(a Fortune-teller)	Mr. DAN ROLYAT
Ko-Matsu (Little Pine-tree)	Miss SHEILA HAVES	Geisha: Ko-Yanagi (Little Willow) — Miss VIOLET MORÉNE
Ko-Fuji (Little Wisteria)	Miss GLADYS MILES	Geisha: Ko-Giku (Little Chrysanthemum) — Miss MAY ETHERIDGE
Umé (Plumblossom)		Miss CISSIE DEBENHAM
Mitsu	(Mistress of Geisha)	Miss ADA BLANCHE
Sume (Miss Purity)	Miss LESLIE GRAHAM	Tea Girls: Tsuru (Miss Crane) — Miss LOUIE LOCHNER
Tuki (Miss Snow)	Miss EVELYN LAURIE	Tea Girls: Gin (Miss Silver) — Miss MURIEL VARNA
Miyo Ko San	(Daughter of General Okubo and of his English Wife)	Miss CICELY COURTNEIDGE
Aki San (Miss Brightness)	Miss HOPE CHARTERIS	Villagers: Ko-Yuki (Old Woman) — Miss DOROTHY GARTH
Haru San (Miss Spring)	Miss HETTY KELLY	Villagers: Kanakei — Mr. F. W. HEARNE
Take San (Miss Bamboo)	Miss MAISIE SINCLAIR	Villagers: Jiubei — Mr. ARTHUR STROUD
		Villagers: Seifu — Mr. BERT STANMORE
O Hana San	(a Singer in the Temple)	Miss FLORENCE SMITHSON

The Music of "THE MOUSMÉ" is published by
Messrs. CHAPPELL & Co., Ltd., 50, New Bond Street, London, W.

SHAFTESBURY
THEATRE

9/9/1911

Orch. Stall

F 8
TO RIGHT

Act I. - The Shrine at Tsumura

Act II. - The Teahouse of Sweet Content in Tokyo

Act III. - The Temple Grounds at Tsumura

The Scenery Designed and Painted by CONRAD TRITSCHLER.

The whole of the Costumes Designed and Supervised by C. WILHELM

The Dresses made by Mrs. WOOLCOTT.
Japanese Uniforms by SIMMONS, Covent Garden. Wigs by CLARKSON

The Play Produced by ROBERT COURTNEIDGE

Dances Arranged by ESPINOSA & ALFRED H. MAJILTON

Matinee every Wednesday at 2

To ensure the high quality of the Refreshments supplied, the Saloons are under the sole control of the Management of the Theatre.

OPERA GLASSES (by Negretti & Zambra) are on hire, and may be obtained from any of the Attendants at a charge of SIXPENCE for each performance

PRICES OF ADMISSION.—Private Boxes, £4 4s., £3 3s., £2 12s. 6d. and £1 11s. 6d.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d. and 6s.; Upper Circle, 5s. and 4s.; Pit 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

Box Office Open 10 to 10 | **Doors Open at 7.30 p.m.** | **Telephones—Gerrard 6666 and 6867** | **Commence at 8 p.m.**

General Manager	... ...		Mr. EADE MONTEFIORE
Assistant Manager	.. Mr. W. BLOORE	Stage Manager	.. Mr. WALTER L. RIGNOLD
Musical Director	.. Mr. ARTHUR WOOD	Asst. Stage Manager	Mr. VERE MATTHEWS

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1.—The name of the actual and responsible manager of the Theatre must be printed on every play bill.—2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The great success attained by "The Arcadians" inclined one to doubt the probability of the same high standard of excellence being attained by its successor, but in the Japanese play "The Mousmé," which was played for the first time last Saturday night at the Shaftesbury Theatre, a worthy follower has been found. A charming story is told by Mr. Alex. Thompson and Mr. Robert Courtneidge, and Mr. Arthur Wimperis and Mr. Percy Greenbank's lyrics are prettily and pleasantly set to music by Mr. Lionel Monckton and Mr. Howard Talbot. The plot is interesting. O Hana San, a singer in the temple at the shrine of the goda, and her sister, Miyo Ko San, are both in love with Japanese officers. The former has given her heart to Captain Fujiwara, while the latter, although already betrothed by her father, General Okubo, Commander of the Japanese army, to Captain Yamaki, favours the lively and quick-tempered little Lieutenant Makei. The rascally Captain Yamaki, who would marry Miyo for the sake of securing her father's influence, also has designs on O Hana San, and endeavours to compromise Captain Fujiwara by "showing him up" with regard to a gambling debt. His plan is frustrated by the noble Hana, who gives herself in boud to Mitsu, a mistress of geishas, as a geisha, and so pays the sum demanded, the Captain being left to suppose that the debt has been settled by Miyo Ko San.

In the second act we are transported to the Tea House of Sweet Content in Tokyo, where O Hana San is the principal "geisha." Yamaki tries to cast opprobrium on Fujiwara's courage in action; but a certain Suki, the husband of the proprietress of the tea-house, turns up unexpectedly in time to vindicate the Captain's honour and expose the villain's schemes. An important item of the production is a musical-comedy earthquake, and very clever and realistic it is, the whole of the scenery suddenly collapsing amid a stampede, and another scene, the Temple Grounds at Tsumura, is a mass of beautiful cherry blossoms, which calls forth a burst of applause by its entrancing beauty.

SHAFTESBURY

THEATRE W.



THE

MOUSMÉ

(THE MAIDS OF JAPAN)

Produced by Robert Courtneidge

St. James's Theatre

KING STREET,
ST. JAMES'S, S.W.

Sole Lessee and Manager - Sir GEORGE ALEXANDER

EVERY EVENING at 8.30

WILL BE ACTED

THE OGRE

A NEW PLAY, IN THREE ACTS,

By HENRY ARTHUR JONES

Nicholas Fawsitt	...	GEORGE ALEXANDER
Bertie Fawsitt	...	A. E. MATTHEWS
Cosmo Paradine	...	C. M. HALLARD
Boyce ...	...	E. VIVIAN REYNOLDS
Pidduck	...	SYDNEY VALENTINE
Tony Sitgrave	...	OWEN NARES
Plummer	...	ARTHUR ROYSTON
Postman	...	G. TREVOR ROLLER
Dorinda Fawsitt	... (*Fawsitt's Second Wife*)	KATE CUTLER
Sylvia Fawsitt ...	...	GLADYS COOPER
Lilian Fawsitt ...	...	DOROTHY FANE
Victoria Quinton	... (*The Goldfinch*)	MAIDIE HOPE
Euphemia Boon	...	HENRIETTA LEVERETT
Mrs. Pidduck ...	...	Mrs. FAIRCLOUGH

Act I. ... Drawing-room at Nicholas Fawsitt's, 51, Portman Square
(Six Weeks elapse between Acts I. and II.)

Act II. ... ... The Hall at the Moat House, Paunder's Green
(Two Days elapse between Acts II. and III.)

Act III. ... ... The same as Act II.

THE SCENERY PAINTED BY MR. W. RAPHAEL.

A signal will be given from the stage by the sounding of a bell one minute before the curtain rises upon each Act.

The always-amusing story of Petruchio and Katherine is told once again in the latest play from the pen of the ever-delightful domestic playwright, Mr. Henry Arthur Jones, in the piece produced by Sir George Alexander at the St. James's Theatre last Monday.

In Mr. Jones's witty play, Petruchio, who is "something in the City," is a married man on, let us say, the sunny side of fifty, with a son and daughter of marriageable age, another daughter still in the "flapper" stage, and a second wife, Dorinda, whose age and charms are sufficiently indicated by the fact that she is addressed as Dorry by her husband's daughters and as "pretty belle-mère" by her son-in-law, Bertie. This hopeful quartette spend money faster than Nicholas Fawsitt can make it; and his occasional refusal to satisfy their ever-growing demands has gained him the title of "The Ogre."

The crisis is reached when Nicholas realises the necessity for immediate retrenchment, and finds to his dismay that his family has got very much "out of hand." Nicholas is a man of action; he sees the evil and forthwith takes steps to remedy it. He cancels his wife's engagements, advertises his town house "To Let," gives Bertie, the ne'er-do-well, "the kick," and they presto! he and his family are transported to the depths of the country, where he proposes to make drastic reforms in their expenditure and their manners. "Give a dog a bad name and hang him"—he has been styled "The Ogre" and he will prove himself one. In future, he informs his wife, he will "wear the breeches" metaphorically as well as actually, and in token thereof he nails above the mantelpiece "his flag, his ensign, his escutcheon," a pair of corduroy unmentionables! But his family have grown too much accustomed to having their own way to capitulate without resistance. True, his elder daughter does not hold out very long; but she is more of the "Bianca" type of woman; and with feminine insight she perceives that her own budding love affair may be nipped in the bud without the assistance of her father; so she goes over, very gracefully, to the enemy's camp. Lilian, the "flapper," is also shrewd enough to see that compromise is her best card to play. Bertie, left to himself, makes such a mess of things that he is only too glad of the Ogre's help on any terms; but "pretty belle-mère" Dorinda puts up a very good fight before finally she waves her flag of truce. She makes things just as uncomfortable for Nick as a perverse wife can do; the servants are dismissed, provisions run short, clean linen is hidden, and the house is turned topsy-turvey; and, as a last resource in her resistance, Dorinda, who has become a member of a society instituted to improve Society by limiting marriage to a period of five years—an amusing hit at certain recent proposals—threatens to leave Fawsitt and become the temporary spouse of one Cosmo Paradine. She goes off with him; but the philosophic Fawsitt is unmoved, and calmly continues his picture-hanging; and circumstances prevent Dorinda from carrying out her intention; for Paradine has already written to say that he declines to try the experiment, and has left for Switzerland, Fawsitt's knowledge of this accounting for his indifference.

The imperturbable Nicholas is full of resource, and has a valuable ally in the person of one Pidduck, who relates with gusto the story of an unruly wife whom he has tamed. With Pidduck's aid Nicholas feasts on mutton chops and ale, while his family starves. Dorinda cajoles, weeps, blusters, threatens, and "bluffs" in vain; Nicholas calmly pursues the "even tenor of his way," confident that he knows his pretty shrew better than she knows herself. And so it turns out; for it is a very crestfallen Dorinda who comes at last to plead for his forgiveness, a very submissive little wife who at last seeks shelter in her husband's arms.

G 148
STALLS
Sept 11.
1911
ST. JAMES'S THEATRE
RETAIN THIS HALF

"THE MINIATURE."

Play, in One Act, by Walter Prith, Produced at the St. James's on Friday, Sept. 22.

Henry Boyton .....Mr. Arthur Royston
Policeman X .....Mr. T. N. Wegnelin
Lady Mary Duncan ..Miss Lilian Braithwaite
Beadnell .....Miss Margaret Chute

The reward of virtue is depicted in the new play which was put on in front of "The Ogre" at the St. James's on the 22nd inst. The little work contains elements of uncertainty, but it interests throughout, and the attention of the audience is held in a manner unusual in a "curtain-raiser." Bearing unmistakable evidence of impecuniosity, Henry Boyton, who has seen better days, but has been reduced to sleeping on the Embankment, calls upon Lady Mary, the youthful widow of his old friend and college chum, with a view to obtaining assistance; but while waiting for her arrival gives way to a momentary temptation, and pockets a valuable miniature which lies in its case on the table. On her ladyship's arrival they talk over old times, and Boyton discloses the fact that the reason of his sudden absence from the house was his growing attachment to his friend's wife, leaving no alternative to an honourable man but to depart. Meanwhile, the disappearance of the miniature has been noted by the servant, who stealthily informs her mistress. The secret conversation has not, however, escaped the notice of Boyton, who, apparently with the intention of giving himself up, summons the police. The constable who enters proves to be the very one into whose charge Boyton had committed a sovereign he had discovered lying on the Embankment, and under the latter's searching cross-examination, the policeman admits that he kept the money to get his brother out of a "tight fix." The constable is sent away, Boyton hands back the miniature, and Lady Mary, realising that her visitor had succumbed to a severe temptation, calls the servant and tells her that the missing picture had been found lying hidden on the floor. Then she confesses that in the old days she had done all in her power to attract Boyton; that her husband had been aware of his friend's sacrifice; and that on his deathbed he had directed her to seek him out in order to make him his successor.

WYNDHAM'S THEATRE,

CHARING CROSS ROAD

Proprietors - - - - - - - - - - Sir Charles Wyndham and Miss Mary Moore

Sole Lessee ... ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

On TUESDAY EVENING, SEPTEMBER 12th, 1911, at 8 o'clock, and EVERY EVENING AT 8.30,

THE PERPLEXED HUSBAND

A Comedy in Four Acts

By ALFRED SUTRO.

Thomas Pelling	*of the Firm of Margell, Pelling & Co., Mincing Lane*	Mr. GERALD DU MAURIER
Clarence Woodhouse	.. .. ..	Mr. E. LYALL SWETE (By permission of FREDERICK HARRISON, Esq.)
Pitts	.. .. ..	Mr. A. E. BENEDICT
Sophie Pelling ..	.. .. ..	Miss ATHENE SEYLER
Dulcie Elstead ..	.. .. ..	Miss HENRIETTA WATSON
Agatha Margell ..	.. .. ..	Miss MAUDE MILLETT
Kalleia	.. .. ..	Miss ENID BELL

The Time is the present.

The action of the Play passes within three days, the Scenes being the Drawing-room and Library of Mr. Pelling's House in Regent's Park.

THE PLAY PRODUCED BY GERALD DU MAURIER.

Scenery by J. A. FRASER and W. H. DAVIES.
Gowns and Hats by REDFERN, Ltd., Conduit Street; Madame HUMBLE, Conduit Street; Madame BLANCQUERT, South Moulton Street; and Madame ALEXANDRA, Baker Street.
Furniture by D. L. ISAACS, 50 New Oxford Street, W.C.
Pianoforte supplied by CHAPPELL & Co., New Bond Street, W. Wigs by CLARKSON.
Floral Decorations throughout the Theatre by the CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket, S.W.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

(First Matinee Saturday, September 16th, at 2.30.)

The Orchestra, under the direction of **ERNEST BUCALOSSI**, will play the following Music:—

1.	SELECTION	"Count of Luxembourg"	*Franz Lehar*
2.	*a.* PAS SEUL	"Pirouette"	*Herman Finck*
	b. SERENADE		
	c. MAZURKE	"Clair de Lune"	*Massenet*
3.	*a.* VALSE from	"La Boulognaise"	*Albert E Matt*
	b. INTERMEZZO	"Rosen Kavalier"	*Richard Strauss*
4.	*a.* POLKA MARCHE	"The Love Dance"	*Karl Hoschna*
	b. TWO-STEP	"L'Amour qui rit" (Chanson de Fragson)	*Christiné*
		"Red Pepper"	*Henry Lodge*

Musical Director ... ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s, £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD.
Doors open at 8. Matinees at 2. Commence at 8.30. Matinees at 2.30.

Business Manager ... ... HERBERT JAY

It is not difficult to "poke fun" at any humane and aspiring aim. One has only to represent its professors as foolish, to exaggerate its pretensions, and to slightly distort its doctrines, and you have a funny picture which tickles everyone except those who have studied the subject. When Mrs. Pelling, in Mr. Sutro's play, compares herself to Nora in "The Doll's House" she is absurd, because she is unintelligent. Nora made the discovery that Torvald Helmer, whom she believed to love her unselfishly, and to be willing to sacrifice himself for her to any extent, was in reality a self-centred person, who would do nothing of the kind. Sophie Pelling has made no such discovery; her husband is a "real good fellow," and she is exactly on his level. Mr. Sutro's piece, therefore, does no damage, and is as harmless as it is diverting. The present female suffrage movement has a good side to it, and its virtues will remain when its exaggerations have exhausted themselves. It was the same with the art movement, the extravagances of which were satirised by the late W. S. Gilbert in "Patience." It raged and it subsided, leaving behind it a great improvement in our domestic furnitnre and decorations; and Mr. Sutro has had the happy thought of reviving the ridicule of the early eighties, and making his matter-of-fact man use the defunct craze as an antidote to the "up-to-date" creed.

A certain Thomas Pelling, a dry, sharp, good-natured man of business, comes home from Russia to his little wife Sophie. He finds her sadly changed. In his absence she has been converted to the creed of Woman's Equality with Man by Dulcie Elstead, a woman of advanced views, who has left her husband and children on principles founded on Ibsen's "Doll's House." It may well be doubted if the Scandinavian author's work has still power to "poison" the female mind; at any rate, Sophie Pelling has seen the play, and, having examined her own condition, fancies that she, like Nora Helmer, has been "living with a strange man." Unless a "miracle" happens, she proposes that she and Thomas shall occupy separate bedrooms, and he is at first quite overcome by this information. He falls back for counsel on Agatha Margell, the *femme de bon-sens* of the piece, who forms an effective contrast with the bitter and relentless Dulcie. Agatha advises him to introduce into his household a typewriter out of work, a Miss Green, who calls herself Kalleia and yearns to visit Athens and view the masterpiece of Praxiteles. In "Patience," the art tendencies of the personages were merely pretences; but Kalleia seems to be sincere in her adoration for the beautiful. In this she differs from the leader of the Suffragettes—a ponderous philosopher named Woodhouse, who only half believes in himself and his doctrines. Agatha's idea is that Pelling shall pretend that Kalleia has converted him to the worship of Art, and, by flirting with her, excite his wife's jealousy.

The result is only attained after some scenes of delightful comedy, embellished with most amusing dialogue. The young wife, of course, does grow jealous, and the climax is reached when Pelling, who has really grown a little fond of Kalleia, kisses her in a moment of impulse. This settles it, and Kalleia has to go. But she has fascinated and converted the philosopher, who departs with her for Athens, after recanting his feministic creed, the unfortunate Dulcie—for whom one cannot help feeling a little sorry—being left disconsolate.

THEATRE ROYAL, DRURY LANE, LIMITED

MANAGING DIRECTOR, ARTHUR COLLINS.

Mr. Arthur Collins requests the pleasure of

M. J. Waters 's

Presence on

Thursday Evening, Sept. 14, 1911

At 7.30 o'clock

To witness the Production of

THE HOPE

A NEW AND ORIGINAL SPORTING DRAMA

BY

CECIL RALEIGH and HENRY HAMILTON

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

SIDNEY SMITH,
Business Manager.

THE HOPE

BY

CECIL RALEIGH and HENRY HAMILTON

Produced by ARTHUR COLLINS

Incidental Music Composed by J. M. GLOVER

Mr. CYRIL KEIGHTLEY	as	HAROLD, EARL OF NORCHESTER
Mr. LYSTON LYLE	,,	Capt. HECTOR GRANT
Mr. CHARLES ROCK	,,	BENJAMIN NETHERBY
Mr. FREDERICK ROSS	,,	MICHAEL WHITBURN
Mr. CECIL CAMERON	,,	NORMAN WAKE
Mr. FRANK ELLIOTT	,,	Capt. DENSHIRE
Mr. AUSTIN MELFORD	,,	LORD WILLIAM EARDLEY
Mr. H. HEWETSON	,,	Capt. KNOX
Mr. FRED GROVE	,,	LYDDON
Mr. DAVID DARRELL	,,	DUKE OF GRANTLY
Miss FANNY BROUGH	as	Mrs. BENDEMEER
Miss KATE RORKE	,,	COUNTESS OF NORCHESTER
Miss MADGE FABIAN	,,	OLIVE WHITBURN
Miss GWENDOLEN WREN	,,	LADY BARBARA MOWBRAY
Miss LESLIE STUART	,,	FLOWER GIRL
Miss JESSIE WINTER	,,	MAID
Miss EVELYN D'ALROY	AND as	BRENDA CARLYON
Mr. BERT MONKS	,,	Bailiff
Mr. EDWARD MORGAN	,,	Postman
Mr. FRANKS	,,	Auctioneer
Mr. JOHN BEW	,,	Servant

Mesdames C. ELLAM, L. CRIPPS, P. BIRKETT, A. VARRE, C. LITTLE, MARIE NORTH, E. LENNARD, G. BRITTON, I. DOONE, A. HEIN, G. MANNERS, C. MURRAY, M. O'FARRELL, HOUGHTON, MAPLESON, E. HUMBY.

SYNOPSIS OF SCENERY

ACT I.

Scene 1. Exterior of Somerville College, Oxford.

Scene 2. THE PARK, CARYSFORD CHASE — R. McCleery

ACT II.

Scene 1. THE MALL, SIMLA

Scene 2. Ante-Room of Officers' Mess, Delhi

Scene 3. INTERIOR OF THE DEWAN KAS, DELHI — Henry Emden

ACT III.

Scene 1. Michael Whitburn's Office — [Bruce Smith

Scene 2. THE GARDEN, CARYSFORD CHASE — [Henry Emden

Scene 3. Room in the Victoria Club — [Bruce Smith

Scene 4. SALE RING, NEWMARKET

Scene 5. Exterior of Hotel Umberto, Massiglia

Scene 6. Room in Hotel Umberto — Henry Emden

Scene 7. THE EARTHQUAKE

ACT IV.

Scene 1. MICHAEL WHITBURN'S HOUSE, MAYFAIR — [R. McCleery

Scene 2. Phil Ferret's Office

Scene 3. Weighing Room, Epsom — Bruce Smith

Scene 4. THE DERBY

Business Manager ... ... SIDNEY SMITH

The Drury Lane autumn drama is a hardy annual which we expect just as we do the fall of the leaf or the Christmas pantomime. The experienced and resourceful Mr. Arthur Collins, with the aid of such clever colleagues as Messrs. Cecil Raleigh and Henry Hamilton, the dramatists, and Messrs. Bruce Smith, Henry Emden, and R. McCleery, the scenic artists, seems to find no difficulty in satisfying the demands of the patrons of "Old Drury" in the way of popular drama. Once more has Mr. Collins been found quite equal to meet the responsibilities of his position as the managing-director of the famous house in Drury Lane, and he has accomplished the very difficult task of going one better in comparison with the autumn productions of previous years. Not only will London playgoers flock to the theatre, but their country cousins, holiday-making in the metropolis, will be seen there in their thousands.

The authors of the new sporting drama deserve every credit for their excellent work. A cleverly woven plot that gives scope for those wonderful stage effects for which Drury Lane is famous is a *sine qua non* for a successful production at the national theatre. The hero of the story, so ingeniously devised by Messrs. Raleigh and Hamilton, is Harold, Earl of Norchester, a worthy representative of the English nobility. He is, however, an impecunious peer, and his mother, the countess, finds it no easy matter to satisfy the numerous creditors. Needy aristocrats sometimes marry the daughters of wealthy Americans or Australians, who have made their "pile" in business, but Lord Norchester falls in love with Brenda Carlyon, who is as poor as himself and every bit as proud. In order to raise money to meet liabilities, nearly all the stock on the Norchester estate has been disposed of, but there still remain a couple of brood mares, one of which has a foal with an excellent pedigree. Brenda Carlyon refers to the colt as the Hope of the House, and later it is as "The Hope" that the horse is entered for the Derby. Lord Norchester asks Brenda to become his wife, and she consents, but this is immediately followed by a parting, orders having been received for the departure of his lordship's regiment for India, where another little war has broken out. Captain Hector Grant, the villain of the piece, makes it appear, by means of a trick with two letters, that Norchester has betrayed Brenda's friend, Olive Whitburn. But at Massiglia a terrific earthquake takes place, and the hotel in which Whitburn and his daughter and Brenda have met catches fire. Olive then confesses that Hector Grant was her lover, and the man who ruined her. Norchester, armed with a fireman's axe, breaks into the room and rescues the party at the risk of his own life. Of course, the story ends happily for everybody but the villain of the play. The earthquake scene is one of the most sensational and thrilling ever seen on the Drury Lane stage or elsewhere, and will surely be the talk of London, and the Derby scene, with its technical wonders, is irresistible.



MISS EVELYN D'ALROY

ROYAL COURT THEATRE.

Under the Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES
Proprietor - - - - - - Mr. J. H. LEIGH

By arrangement with Mr. J. H. LEIGH.

Saturday, September 16th, & Every Evening at 9
Matinees at 3

Mr. ARTHUR HARDY produces—

'MARRIED BY DEGREES'

A COMEDY IN THREE ACTS,

By A. P. SINNETT.

Characters :

Lady Belmont	MRS. RUSS WHYTAL
Lucy	
Leonora	Miss MAUD HOFFMAN
Mr. G. Winthorp, F.R.S.	Mr. J. D. BEVERIDGE
Mr. Montague Gaskell	Mr. KENNETH DOUGLAS
Alice (Lady Belmont's Confidential Maid)	Miss POLLIE EMERY
Mrs. Waterhouse	Miss DOROTHY HAMMOND
Count Garciola	Mr. CLIFTON ALDERSON
The Rev. Joseph Stewart	Mr. RUDGE HARDING
Mrs. Jones	Miss MABEL KNOWLES
Jane	Miss ANNE GASTON
Hotel Waiter	Mr. JAMES FORD

ACT I ... At Lady Belmont's House in Richmond
ACT II ... The Same
ACT III ... Private Sitting Room at the Saxe-Gotha Hotel, London
(Two months later)

The Orchestra under the direction of Brigata Bucalossi.

Programme of Music :

PRELUDE TO MOONSHINE	*Brigata Bucalossi*
SELECTION "The Quaker Girl"	*Lionel Monckton*
(*a*) "Chant sans Paroles"	*Tschaikowsky*
(*b*) "Martinique"	*V. Herbert*
(*a*) "Berceuse"	*Frank Bridge*
(*b*) "Little Gadabout"	*G. Colin*
(*c*) "Coeur Brisé"	*Gillet*
(*a*) "Marcietta"	*Sudessi*
(*b*) VALSE "Carissma"	*Kenneth Douglas*
MARCH OUT "Down in Jungle Town"	

Dresses designed and executed by MADAME HAYWARD, New Bond Street.

Hats by BRADLEY & SONS, Chepstow Place, W.

Scenery by F L. SCHMITZ. Wigs by CLARKSON.

Furniture by OETZMANN'S.

The Grand Pianoforte used on stage supplied by J. B. CRAMER & Co., Ltd.

The Play produced by Mr. ARTHUR HARDY.

Preceded at 2.30 and 8.30 by

A FANTASTIC EPISODE

'MOONSHINE!'

With Music specially composed by BRIGATA BUCALOSSI.

Pierrot	Mr. H. A. SAINTSBURY
Harlequin	Mr. HUBERT WILLIS
Pierrette	Miss LAURIE FLOCKTON
SCENE	A Tent.

Produced by Mr. H. A. SAINSBURY.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30

Acting Manager Stage Manager Assistant Stage Manager	For Mr. Arthur Hardy	Mr. FRED PEMBERTON MR. W. W. KEENE Mr. GEORGE ROBINSON
Business Manrger	(For Mr. J. H. Leigh)	Mr. JAMES ANNING

PRICES OF ADMISSION: Boxes, £3 3s. & £2 2s.; Stalls, 10s. 6d.; Dress Circle, 7s. 6d. & 5s.; Upper Circle, 4s.; Pit (Unreserved), 2s. 6d.; Gallery (Unreserved), 1s.

Box Office Telephone No. 848 Gerrard.

In accordance with the requirements of the London County Council

(*a*) The public may leave at the end of the performance by all exit and entrance doors, and such doors must at that time be open.

(*b*) All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.

(*c*) Persons must not be permitted to stand or sit in any of the intersecting gangways; and if standing be permitted in the gangways at the sides and rear of the seating, sufficient space must be left for persons to pass easily to and fro.

(*d*) The safety curtain must be lowered about the middle of th performance, so as to ensure its being in proper working order.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal

MONDAY, SEPTEMBER 18, 1911.

JEKYLL AND HYDE.

QUICK-CHANGE ARTISTE'S LOVE TROUBLES.

There was a time when the music-halls had sole claim on the services of the quick-change artiste. If the new comedy by Mr. A. P Sinnett, called "Married by Degrees," performed to a half-amused, half-bored audience at the Court Theatre on Saturday evening is to initiate a new vogue for that chameleon type, the stage will not for the first time have annexed a useful asset of the variety houses.

The sympathisers with the teachings of Theosophy had several notable representatives at the performance of this new but harmless variant of the "Jekyll and Hyde" drama. They may have taken it seriously enough, in spite of the amusement its unconscious humour provided for the sceptics, yet even their patience must have been sorely tried by the domestic adventures of Miss Vanuerby, possessed of a dual personality. Each nature got alternately about a three months' lease of life, and while as Lucy she took the opportunity to engage herself to one of her own countrymen, as Leonora she flirted with a foreigner.

It is to be presumed the author wished us to believe that this female Jekyll and Hyde was a possible character, but the audience were inclined to take it as a joke, and actually tittered. No reasonable playgoer could expect any actor to triumph over such material, not even such sound actors as Mr. Kenneth Douglas, Mr. J. D. Beveridge, Mr. Clifton Alderson; Mr. Rudge Harding, and Miss Pellie Emery.

"Married by Degrees" was preceded by a one-act "Pierrot" play called "Moonshine." Its title will serve for an apt description.

J. W.

"LE MARIAGE DE MLLE. BEULEMANS."

Comedy in Three Acts, by MM. Frantz Fonson and Fernand Wicheler, played for the first time in England at the Globe Theatre on Saturday, September 16.

Beulemans ..... M. Jacque
Albert Delpierre ..... M. Jules Berry
Séraphin Meulemeester ..... M. Bernard
Meulemeester père ..... M. Ambreville
Delpierre père ..... M. Henriquet
Mostinckx ..... M. Decock
Le Secrétaire ..... M. Lenac
Le Trésorier ..... M. Delville
Suzanne Beulemans .. Mme. Gilberte Legrand
Mme. Beulemans ..... Mme. Charmal
Isabelle ..... Mme. Dorval
Octavie ..... Mme. Willy

Few experiences could be more beneficial to a tired and jaded playgoer than a visit to the Globe Theatre, where the three-act comedy "Le Mariage de Mlle. Beulemans," by MM. Frantz Fonson and Fernand Wicheler, was presented on Saturday evening last by arrangement with Mr. Charles Frohman. The cast, which includes the original French exponents of the piece, is now seen to excellent advantage, the piece having had a long run on the Continent.

The story deals with the domestic life of a middle-class Belgian family, the head of which, Beulemans, is a wealthy Brussels brewer. His pretty and fascinating daughter, Suzanne, helps him in his office, assisted by Albert Delpierre, the son of a Paris merchant, who has been sent by his father to Belgium to gain an insight to the business methods there, and to further the father's enterprises. Albert is not at all happy in the Beulemans ménage. His Parisian manners are looked upon with contempt, and he would find life entirely unsupportable were it not for the kindness shown to him by Suzanne. Finally, owing to M. Beulemans' bad temper, which is somewhat aggravated by the failure of his candidature for the Presidency of an important Brussels society, Albert revolts, and is only persuaded to stay by the earnest supplication of Mlle. Beulemans.

He remains also because he loves Suzanne, and has become aware that Séraphin Meulemeester, her fiancé, has been carrying on a *liaison* with a girl of the people, to whom he owes the reparation of marriage. Suzanne hears of this, and, in an exquisitely pathetic interview with Séraphin, she tells him that their engagement must be at an end, convincing him that his duty lies in marrying the girl whom he has wronged.

The way thus lies open for Albert; and, under the tutelage of Suzanne, he endeavours to ingratiate himself with the Beulemans by adopting their way of speaking, and generally descending to their level. The last scene takes place at the committee rooms of the Brewers' Association, where a meeting is being held to elect an honorary President. Meulemeester père, who has quarrelled with the Beulemans owing to the breaking off of the marriage, has, out of pique, caused himself to be placed on the list of candidates in opposition to M. Beulemans. Albert, consumed with love for Suzanne, seizes the opportunity thus presented, and defends the candidature of M. Beulemans, making an eloquent and impassioned speech which turns the tide in the brewer's favour, and the latter is elected president, amid a scene of intense enthusiasm. M. Beulemans, who has now reached the acme of his ambition, takes Albert to his arms, makes him his partner in business, and is only too happy to receive him as a son-in-law.

THE
PLAYHOUSE

Thursday

21/9/1911

Orch. Stall

H 16

This to be retained

To night, Thursday, September 21st, 1911, at 8.30

Mr. CYRIL MAUDE will present, for the First Time, an entirely new version of

RIP VAN WINKLE

By AUSTIN STRONG

A Fantasy founded on the Legend of the Kaatskill Mountains, made famous by Washington Irving and rare Joe Jefferson.

RIP VAN WINKLE		Mr. CYRIL MAUDE
DOMINIE VAN SHAICK		Mr. E. HOLMAN CLARK
SAMUEL STARBUCK	*(a Blacksmith)*	Mr. FREDERICK CULLEY
PETER VANDERDONK	*(a Wheelwright)*	Mr. GEORGE FOLEY
PETER DOBBS, SENIOR		Mr. JOHN HARWOOD
SI' DOBBS		
HENRI PIERRE	*(a Trapper)*	Mr. DANIEL McCARTHY
ADOLPHUS STITCH		Mr. PETER BLUNT
AN INDIAN		Mr. ARTHUR JOY
OTTO VAN DE GRIFT		Mr. SIDNEY BARRY
HENDRICK HUDSON		Mr. WALTER BRODIE
GREEN-IN-THE-FACE		Mr. WILLIE ATOM
SERGEANT SAM SLOCUM		Mr. FRANK BRADLEY
CORPORAL BROM		Mr. C. B. KESTON
HANS VEDDER		Mr. BOBBIE ANDREWS
DOMINIE JOHN HUTCHINSON		Mr. DANIEL McCARTHY
THE MOULD AND MILDEW MAN		Mr. H. PETERS
A MOHAWK SCOUT		Mr. JOHNSON BRINTON
MINNA VAN DE GRIFT	(in Act I.)	Miss MARGERY MAUDE
MINNA VAN DE GRIFT	(in Act III.)	Miss WINIFRED EMERY
MRS. STARBUCK		Miss EMMA CHAMBERS
LUCY		Miss RENEE MAYER
ROSA VAN TASSEL		Miss MARIE HEMINGWAY
MRS. FOLGER		Miss VIOLET LINGARD
DAME VAN STORM		Miss ETHEL RUSSELL
MARIE HEUVEL		Miss MARY WILSON
EVA GELDER		Miss ELSIE SPENCER
ALICE VAN OOSTEVEEN		Miss DOLLY STEPHENS
MEENIE		Miss MOYA NUGENT
ELSA VAN BRUNT		Miss GERTRUDE HANNE
FRITZ VAN BRUNT		Master NUGENT

RIP'S FIVE SENSES:—Misses GLADYS ELLAM, GRIMALDI, FURNIVALL, MARJORY DIXON and VERA COBURN.

Soldiers, Woodmen, Children, Villagers, Trappers, Gnomes, etc.

ACT I.	A Village in the Kaatskill Mountains (before the Revolution).		BRUCE SMITH
ACT II., Scene 1	A Forest Pool		W. T. HEMSLEY
Scene 2	The Ravine		
Scene 3	The Strange Mountains		
ACT III. (After the War of 1812).			
Scene 1	The Oak Tree		W. T. HEMSLEY
Scene 2	The Village		BRUCE SMITH

The Curtain and Tableaux painted by W. T. HEMSLEY.

Music specially composed by JOHN ANSELL. Dances arranged by Miss INA PELLY.

Mystery Effects by Messrs. MASKELYNE & DEVANT.

Costumes by L. & H. NATHAN, from Designs by KARL. Wigs by CLARKSON.

WASHINGTON IRVING, writing of "RIP VAN WINKLE," says, "He used to tell his story to every stranger that arrived at Mr Dolittle's Hotel. He was observed at first to vary on some points every time he told it, which was, doubtless, owing to his having so recently awaked."

The following Programme of Music will be played:

SUITE ...	"Peer Gynt" ...	*Grieg*
BALLET SUITE	"Casse Noisette"	*Tchaikowski*

Stage Manager ... Mr. JOHN HARWOOD

Musical Director ... Mr. JOHN ANSELL

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4) Smoking is not permitted in the Auditorium. (5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

GENERAL MANAGER ... Mr. ALFRED TURNER

"RIP VAN WINKLE."

For the presentation at the Playhouse on September 21 of Mr. Austin Strong's new version of "Rip Van Winkle" Mr. Cyril Maude is bringing the whole proscenium and proscenium-arch into the picture of this forest story by entirely concealing that portion of the structure with make-believe pine-trees.

Stems and branches, admirable imitations of the real trees, frame the proscenium. The footlights are screened by branches, and the brass orchestra rails in the stalls are replaced by rustic woodwork.

Mr. Austin Strong, in his new dramatic version of the old legend of Rip Van Winkle, produced at the Playhouse, on Thursday evening, by Mr. Cyril Maude, has ventured on one important variation from Washington Irving's story. Rip is not married to a nagging wife, who certainly had good cause for complaint against her lazy, drunken husband, but in her place Mr. Strong has given him a young and pretty sweetheart. This alteration adds to the romantic interest of the tale, at the expense of some humorous passages in the first act, the scene of which is the village near the mountains. Rip, on his first entrance, has just been released from confinement in a dilapidated tool-shed, as a punishment for drunkenness, and the Dominie strictly forbids the villagers to have anything to do with the vagabond. And so he is given the cold shoulder when he makes his appearance amongst his neighbours, both young and old taking no notice of the man whom their minister has denounced as a "public disgrace." But the children, who have a warm affection for reprobate Rip, cannot long be controlled, and, setting their elders at defiance, they give him a genuine welcome, while they gather round to listen to his whimsical account of the prison from which he has just come. Then Minna appears. She is in love with Rip, and has hopes that he will mend his ways. Her father, a wealthy inhabitant of the village, mysteriously disappeared some years ago; he was seen going in the direction of the mountains, and he never returned. Rip begs his sweetheart to leave the village with him, get married, and then find a home in the mountains. Minna consents, but, with the object of applying a final test that he really intends to turn over a new leaf, she sets him the task of cleaning an old, discoloured copper-bowl. Rip undertakes to render it so bright that it "will shame the sun," but when left alone a strange visitor makes his appearance—a dwarfish creature of curious aspect, who never utters a word, conveying his meaning by gesture. Lightly clad damsels, who are representatives of his five senses, dance around him, and when Rip discovers a bottle of liquor all his good resolutions of reform go by the board. Minna, on her return, finds to her grief that her lover is hopelessly intoxicated, and, his task unfinished, refuses to accompany him. In despair, he follows the dwarfish old man to the distant mountains, from which comes ever and anon the sound of thunder.

Arrived at his destination, Rip is welcomed by the ghostly Hudson and his spectral crew, and also meets Minna's father, Van de Grift. Permitted to have one wish fulfilled, Rip is enabled to release the old man from his cruel bondage; but, as a ponishment for the sin of drunkenness, Van Winkle is sentenced to the sleep of fifty years. When at the expiration of that period he returns to the village, the only one who recognises the old man, all tattered and torn, is the faithful Minna, who has waited all these years for the return of the reprobate.

SATURDAY, SEPTEMBER 23rd, AT 8 O'CLOCK, AND
EVERY FOLLOWING EVENING AT 8.30,

MR. ARTHUR CHUDLEIGH

WILL PRODUCE BY ARRANGEMENT WITH

SIR JOHN HARE

THE MARIONETTES

A Comedy in Four Acts by PIERRE WOLFF.

The English Version by GLADYS UNGER.

Monsieur de Ferney	JOHN HARE
Marquis Roger de Monclars	ARTHUR WONTNER
Raymond Nizerolles	C. M. LOWNE
Pierre Vareine	GODFREY TEARLE
Bonnaire	RUPERT LUMLEY
Duc de Ganges	A. S. HOMEWOOD
Valmont	ROBERT HORTON
Bertrand	LEWIS FIELDER
Marquise Fernande de Monclars	MARIE LOHR
Lucienne de Jussy	BEATRICE BECKLEY
Baronne Durieu	MARIE HASSELL
Madame Briey	GWENDOLINE BROGDEN

Act I.	At Roger de Monclars' House in Paris
Act II. ..	At Raymond Nizerolles' House in Paris. Five weeks later
Act III.	At Roger de Monclars' House. Four weeks later
Act IV.	Same as Act III. Next morning

The Play Produced under the Direction of DION BOUCICAULT

The Scenery painted by W. HANN & SON.

Miss Lohr's Dresses designed and made by LUCILE, Limited, 23 Hanover Square.

Miss Beckley's Hat and Head-dress by the MAISON LEWIS.

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

PROGRAMME OF MUSIC.

	OVERTURE, "La Belle Galathée"	*Suppé*
After Act I. —	SELECTION, "Madame Butterfly"	*Puccini*
After Act II.	1. DANCE, "Malagueña"	*Moskowski*
	2. ENTR'ACTE, "An Eastern Romance"	*Haines*
	3. SPANISH DANCE	*Moskowski*
After Act. III.	1. MORCEAU LYRIQUE, "Songe Adoré"	*Fletcher*
	2. VALSE, "La Belle au Bois dormant"	*Tschaikowsky*
	MARCH, "L'Amour qui rit"	*Christiné*

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager - - - - - - - Mr. CLIFFORD BROOKE

The structural alterations and decorations in front of the house have been designed by Messrs. WHITING & PETO, and carried out by Messrs. BATTLEY, SONS & HOLNESS.

Business Manager - - - - - - Mr. LEONARD LILLIES

COMEDY THEATRE 23

Sole Lessee
Mr. Arthur Chudleigh

23/9/1911

STALL

119

(to be retained)

"The Marionettes," a comedy in four acts by Pierre Wolff, adapted by Gladys Unger, and produced by Mr. Arthur Chudleigh by arrangement with Sir John on Saturday night at the Criterion Theatre, we are told once again, and in very pleasant fashion, the story of the unloved young wife who brings all her woman's wits to bear on the solving of the problem how to win her husband's love when he has frankly and somewhat brutally avowed his detestation of her. Poor little Marquise Fernande de Monclars is the best of shy country mice when she first comes to town with the husband she vainly adores, and who has married her at his mother's bidding because the only alternative is to him revolting perjury. The Marquis Roger de Monclars has no intention of allowing his dowdy little wife to interfere with the gay bachelor life he has led heretofore in Paris, and he tells her very plainly that he finds her repellent, and that their only chance of happiness is that each shall go their own way regardless of the existence of the other. The pride of country mouse Fernande is touched, her husband's utter indifference stings her to revolt, she drops the rôle of loving, submissive wife; virtue and goodness are at a discount in Paris; very well, she will bring more saleable goods to market, physical charms and coquetry are at a premium: she has the first, the second she can acquire. The gay husband returns from a merry little jaunt ta Lucerne with an old flame to find that in five weeks his despised little wife has blossomed into the gayest of chic mondaines, that she has a little court of devoted admirers at her beck and call, and that the love he once bore has apparently died of neglect in his absence. Following the traditional habit of mankind, Roger finds his wife eminently desirable when he imagines he has lost her for ever, and the more indifferent she appears to be to him the fiercer grows his passion. The climax is reached when he discovers that one of her admirers (he does not know which) is urging her to fly with him, and that Fernande, not yet convinced of the sincerity of her husband's love, is hesitating. At this crisis there is every prospect of things going irretrievably wrong for the young couple, but fortunately they have a guardian angel in the house, an old uncle of Fernande's, who has been both mother and father to her in her infancy. He it is who, by his loving wisdom, shows the little Marquise that her husband's heart is indeed her own, and that for her, in spite of everything, Roger is the only man with whom she can hope for happiness.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, SEPTEMBER 25, 1911.

SIR JOHN HARE.

REAPPEARANCE AT THE COMEDY THEATRE.

There is a background of French drawing-rooms to the story of a "marriage of convenience" that forms the plot of the four-act play by M. Pierre Wolff, called "The Marionettes," produced by Mr. Arthur Chudleigh at the Comedy Theatre on Saturday evening.

The environment and the story are familiar enough. Given the first act, the majority of hardened theatre-goers would volunteer to write a fairly faithful account of the remaining three. In this case they would have made a small mistake, for although it is true that in the last act the marquis is madly in love with his young and charming wife, the manner of his conversion is not told wholly on the familiar lines. There is a refinement too, an absence of sarcasm, in M. Wolff's play that to a very considerable extent differentiates this oft-told story from others starting on much the same lines.

The domestic history of little Fernande is told with sincerity. She is a convent-bred country girl, and married the marquis when his mother, believing it was a good match, commanded the wedding, and sent the young couple to Paris. There in the great town house of her husband poor Fernande, dressed with the simplicity of a country gentlewoman twice her age, is a pathetic figure, ignored by her dashing young husband, broken hearted, with no companion but the old uncle she had asked up from the country to keep her company. This old man, a wonderful character, a mixture of simplicity and wisdom, craftiness and innocence, devoting all his thoughts to his little niece, and determined to help her to win her husband's love, was admirably played by Sir John Hare. He brings about, in combination with Miss Marie Lohr's exquisitely graceful portraiture of the young wife, one of the most charmingly acted episodes to be seen on our stage.

It is in his characterisation that M. Pierre Wolff makes an eloquent and entirely successful appeal. His heroine wins her husband's love eventually. That was a foregone conclusion. Had it been otherwise the story would have been a tragedy, not comedy. That it thoroughly pleased the audience on Saturday there was no doubt. The calls got beyond counting. Sir John Hare and Miss Marie Lohr shared the triumph, Mr. Arthur Wontner, as the husband, scored after them, and then—as a surprise—M. Pierre Wolff, from Paris, an order on his coat, appeared for a second, to smile and bow his thanks.

J. W.

Queen's Theatre
SHAFTESBURY AVENUE, W.



Bonita

QUEEN'S THEATRE,

SHAFTESBURY AVENUE, W.

Licensee and Manager ... ... A. S. PIGOTT

SATURDAY, SEPTEMBER 23rd, at 8 o'clock, and Every Evening at 8.30,

THE NEW COMIC OPERA

BONITA

A Portuguese Romance by WADHAM PEACOCK.
Music by HAROLD FRASER-SIMSON.

Characters in the order in which they appear.

THE PROLOGUE (Period 1810).

An English Sergeant	Mr. CYRIL VERNON
Lieut. Philip Mannerton	Mr. WALTER WHEATLEY
Private Capper	Mr. ROBERT CONOLLY
Margarida	Miss CLARA EVELYN

Soldiers: Messrs. Brady, Pollard, Slade, Tait-Knight, Underwood.

THE PLAY (Time: Present Day).

Mariana	Miss THELMA RAYE
Joaquim	Mr. CHARLES MAUDE
	(By arrangement with Mr. FREDERICK HARRISON)
Rosa .. .. }	Miss MINNA DEACON
Teresa .. .. } *Girls of the Village*	Miss BILLIE SINCLAIR
Perpetua .. .. }	Miss EDITH CLEGG
Thomaz .. .. (*the Father of Bonita*)	Mr. FRED VOLPÉ
Frederico .. (*the prospective Husband of Bonita*)	Mr. LIONEL MACKINDER
Pedro .. .. (*Clerk to Frederico*) ..	Mr. MARK LESTER
A Sergeant of the Vermillion Lancers	Mr. ERIC ROPER
Lieut. Arthur Mannerton {*Great Grandson of the Officer in the Prologue*}	Mr. WALTER WHEATLEY
Bonita .. .. {*Great Granddaughter of Margarida in the Prologue*}	Miss CLARA EVELYN
Brother Domingos	Mr. GORDON YATES

Vermillion Lancers: Messrs. Brady, Conolly, Garton, Larkin, Mason, Pollard, Slade, Tait-Knight, Underwood, York.

Fishermen, Fishermaidens, Peasants, etc.: Messrs. Elliott, Fenwick, Gage, Horscroft, Lillie, Mepstead, Murray, Prescott, Sedgely, Shorman, Strachan, Ward, Wyatt; Mesdames Ashton, Bliss, Clare, Constance, Davies, Diggins, Ducane, Ida Evelyn, Finucane, Hanton, Harbert, Hart, Horne, Irish, LaBare, Lewis, Montague, Morel, Sears, Vickers, Wells.

Dances by ESPINOSA, supported by Mesdames Bürde, Denton, Harrison, Nicholls, Nainby, and Mr. Hall.

The Opera Produced by GRANVILLE BARKER.

Musical Directors ... ... Messrs. S. P. WADDINGTON and HOWARD CARR

SYNOPSIS OF SCENERY:

THE PROLOGUE .. **An Outpost beyond Bussaco** (*Johnstone*)

THE PLAY .. .. **A Portuguese Village**

Act I.—Above the Harbour (*Julian Hicks*). **Act II.—A Ruined Cloister on the Hill Behind** (*McCleery*)

Costumes by SMYTHE, WAREING & HALLEY, L. & H. NATHAN, and ALEXANDRA.
Uniforms by L. & H. NATHAN. Wigs by CLARKSON.

DANCES ARRANGED BY ESPINOSA.

The Scenery and Costumes designed by NORMAN WILKINSON of Four Oaks.

Stage Manager ... ... Mr. REGINALD WALTER
Assistant Stage Manager ... ... Mr. ALFRED DRAYTON

Music and Libretto published by KEITH, PROWSE & Co., 162, New Bond Street, W.

The Pictures in the Foyer by FRANK H. MASON, R.B.W.S., kindly lent by THE BOOTH STEAMSHIP CO., LTD.

The Lamps in this Theatre supplied by the CORONA LAMP WORKS, LTD.

Ladies are earnestly requested to remove Hats, Bonnets or any kind of head dress.
The request is made for the benefit of the audience, and the management trusts that it will appeal to everyone, and that ladies will kindly assist in having it carried out.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable cause.

MATINEE EVERY WEDNESDAY AT 2.30.

PRICES OF ADMISSION:

Private Boxes, £1 1s. to £4 4s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Dress Circle, 6s. and 5s.
Upper Circle, 5s., 4s. and 3s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. H. WEAVER) open 10 to 10 Telephone: Gerrard 9437 (2 lines).

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Acting Manager ... ... Mr. HOWARD LESLIE

The new comic opera, "Bonita," presented at the Queen's Theatre last Saturday, contains many features which tend towards the success of a piece of this description. An excellent story is told by Mr. Wadham Peacock, who has wisely selected Portugal as the scene of his interesting romance. Mr. Harold Fraser-Simson, who has written the music, is undoubtedly an accomplished composer. His music is melodious, graceful, and admirably scored, and is altogether of a superior order. We are introduced to the play by an intense and dramatic prologue, in which is depicted an incident during the Peninsula War. Lieut. Mannerton is defending an outpost against the French, and he is suddenly shot after a pathetic farewell to his young wife, Margarida (who is the great-grandmother of the heroine, Bonita). The parting, which is put into musical form, is one of the most beautiful melodies in the opera. In the play the scene is a Portuguese fishing village, where Bonita and Thomaz, her father, are entirely under the thumb of Frederico, the burlesqued and self-proclaimed villain of the village, to whom the darkest deeds are mere child's play. He has discovered that Lieutenant Arthur Mannerton, great-grandson of the officer in the prologue, is to arrive in search of any descendants of his great-grandfather. Bonita, who is his cousin twice removed, and the only descendant of this great-grandfather, will therefore be the possessor of the title and estates. The wily Frederico decides to marry her, and Thomaz (her father) being in his power, is obliged to accept him as a son-in-law. But his little game is somewhat spoilt by the arrival of Lieutenant Mannerton, who falls in love with Bonita at first sight, and promptly proposes marriage and is accepted.

Act II. opens with an entrancing waltz tune and a clever dance arranged by Espinosa. A pathetic personage called Perpetua has been in love with Frederico for many years, in fact, they were betrothed to one another in childhood; and acting on the principle that everything comes to those who wait, she is only too ready to marry Frederico when he wants her. Mariana is in love with Joaquim, a melancholy fisher youth, who has conceived a hopeless passion for Bonita. This subsidiary love interest carries the action towards the approaching climax, which consists of an invocation to Saint Anthony, by which will be decided who is more worthy of the hand of Bonita. Tradition has it that when two men love the same woman they go through a trial by fire at the shrine of St. Anthony. Each lover picks a flower and casts it into the fire; and the one whose flower comes out of the fire unscathed is the chosen lover of the lady in question. The effect of this quaint and interesting ceremony is heightened by the sweetly pretty scene of the ruined cloisters which surround the shrine. Frederico has taken the precaution to dip one of the flowers in paraffin, but has, unfortunately, got them mixed, and Lieutenant Mannerton wins the lovely Bonita. Frederico, scorned and execrated by one and all, pairs off with the faithful Perpetua, and Joaquim with Mariana.

Who wants to buy all the lovely "Bonita" "production," props, &c.? They are offered cheap, "to save storage." Apply to Mr. A. S. Pigott, Queen's Theatre.

* * *

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Criterion
THEATRE

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Sept. 28

Orch. Stall

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THURSDAY, SEPTEMBER 28th, 1911, and Every Evening at 8.

Mr. ROBERT LORAINE will produce

(FOR A SHORT RUN ONLY)

"MAN AND SUPERMAN"

By G. BERNARD SHAW.

The characters in the order in which they make their first appearance.

Roebuck Ramsden	Mr. ALFRED BISHOP
Parlourmaid	Miss MADGE MURRAY
Octavius	Mr. E. ION SWINLEY
	(By courtesy of Sir Herbert Tree).
John Tanner	Mr. ROBERT LORAINE
Ann Whitefield	Miss PAULINE CHASE
Mrs. Whitefield	Miss FLORENCE HAYDON
Miss Ramsden	Miss AGNES THOMAS
Violet Robinson	Miss DORIS LYTTON
Straker	Mr. EDMUND GWENN
Hector Malone	Mr. GUY STANDING
Mr. Malone	Mr. EDWARD SASS

ACT I. .. .. Roebuck Ramsden's Study in Portland Place

ACT II. .. .. Carriage Drive of Mrs. Whitefield's House at Richmond

ACT III. .. .. Garden of a Villa in Granada, Spain

The Play produced by Mr. ROBERT LORAINE.

MATINEE EVERY WEDNESDAY AND SATURDAY at 2.30.

Scenery by R. McCleery. Miss Pauline Chase's dresses by Lucile. Hats by Michel Zac and Maison Lewis
The Car in the second act is a Fiat.

Programme of Music.

Fantasia	("Adrienne Lecouvreur" .. .. *Cuni*
	("Les Pêcheurs de Perles" .. .. *Bizet*
Entr'acte I.	.. "Valse Lente")
	"Marche Russe") .. .. *Luigini*
	Waltz from "Der Rosenkavalier" .. .. *Richard Strauss*
Entr'acte II.	Scenes from ("L'Arlesienne" .. .. *Bizet*
	("Manon Lescaut" .. .. *Puccini*

PRICES OF ADMISSION—Private Boxes, £1 11s. 0d. to £6 6s. Stalls, 10s. 6d. Dress Circle, 7s. 6d. Family Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 0d.

Telephone 3844 Gerrard. Box Office (Mr. A. R. Britten) open from 10 till 10.

Visitors will find it especially convenient to leave by the Jermyn Street exits, as during the repaving of Piccadilly Circus the Carriage Rank will be at the back of the Theatre.

Business Manager .. .. *Mr. J. W. LETHBRIDGE.*

Musical Director .. *Mr. Alick Maclean.* *Stage Manager* .. *Mr. Lawrence White.*

CRITERION THEATRE.

Under the Management of Mr. ROBERT LORAINE.

NOTICE.

Mr. LORAINE regrets extremely that in consequence of a sudden serious illness Mr. Alfred Bishop will be unable to appear this evening. In his absence the part of "Roebuck Ramsden" will be undertaken by Mr. Ernest Mainwaring.



WHITNEY THEATRE

Sole Proprietor and Manager - F. C. WHITNEY

This (Saturday) Evening
September 30th, at 8.20 o'clock
Mr. F. C. WHITNEY
will present the Musical Comedy entitled

The Spring Maid

From the German of
Julius Wilhelm and A. M. Willner

English Version by
Charles H. E. Brookfield

Book by
Harry B. Smith and Robert B. Smith

Music by
Heinrich Reinhardt

Musical Director
Max Bendix
(late of the Metropolitan Opera House, New York)

Characters

PRINCESS BOZENA ... ... Miss MARISE FAIRY
Visiting Carlsbad Spa at the gala season with her father, His Highness

PRINCE NEPOMUK ... ... Mr. COURTICE POUNDS
Possessed of more ancestry than income, meets

PRINCE ALADAR ... ... Mr. WALTER HYDE
A Hungarian nobleman, whose aversion to women of his own rank leads him into a flirtation with

ANNAMIRL ... ... Miss JULIA JAMES
The favourite fountain girl at Carlsbad, known as the "The Spring Maid," who is courted by a young officer,

BARON RUDI ... ... Mr. ARTHUR ROYD
A cousin of Bozena, who, like her, has come to Carlsbad to participate in the annual pageant of the discovery of Carlsbad spring, which is directed by

ROLAND ... ... Mr. CHARLES McNAUGHTON
An actor, whose fondness for

LISETTE ... ... Miss BEATRICE VON BRUNNER
A charming ingénu, has resulted in their being pursued by

SPAETLING ... ... Mr. E. STATHAM-STAPLES
A Commissioner of Police, whose clues never fail until he meets

EVAKATL ... ... Miss HELEN LAURAINE
At whose popular hostelry are sojourning various American visitors, including

MR. LOMAX ... ...Mr. REGINALD CROMPTON
Who is trying to get thin,

MR. SKINNER ... ... Mr. GEORGE CARROLL
Who is trying to get stout.

Creditors: Messrs. WILBYE TURNER, ARTHUR BOURNE, GEORGE DASH, and BOB DALY.
Hotel Porter: Mr. HUBERT G. GORDON. Landlord: Mr. FRANK F. SMYTHE.

Gretel ...	... Miss OLIVE LESLIE	Sophie ...	... Miss MAY HOLLAM
Hanni ...	... Miss KITTY CROWTHER	Elsie ...	... Miss VERONA PHILLIS
Josie ...	... Miss NELLIE KNOWLES	Barbara ...	Miss FLORENCE GRIMALDI
Fritzi ...	... Miss YVONNE INGRAM	Mazie ...	... Miss LENA MILLER

Who are admired and courted by the Officers,

Franz ...	... Mr. ERNEST ARUNDEL	Eugene ...	... Mr. C. H. HOBSON
Fritz ...	... Mr. GEORGE DASH	Pepi ...	... Mr. STANLEY ROSS
Gustave ...	... Mr. BOWMAN DUFF	Louis ...	... Mr. FRANK F. SMYTHE
Valdimir ...	... Mr. DONALD GULLAND	Toni ...	... Mr. LESLIE WINTER

Visitors at Carlsbad, Shop Girls, Wood Nymphs and Peasants.

The action covers a period of three days during the Festival Season at Carlsbad Springs

Act One

A Fountain Square, Carlsbad

Act Two

The Bee Farm at Giesshübler, the following Afternoon

Interlude: Second Scene

A Divertissement depicting the Legend of the Discovery of Carlsbad Springs

PERSONNEL:

THE WATER SPRITE ... ... Miss DORIS DEAN
THE HUNTSMAN ... ... Miss OLIVE LESLIE
THE RABBIT ... ... Miss JULIA JAMES

Third Scene

The Annual Al Fresco Fête at Carlsbad

Ladies of the Court, Visitors and Peasants:

Misses SUSIE BEARDON, DOROTHY BELLE, GERALDINE BRUCE, EVA BURNETT, CONSTANCE CARMEN, GRETA COOPER, LILLIAN COOPER, KATHERINE FIELDER, MADELINE FITZGERALD, EILEEN GORDON, IVY GORDON, JOSEPHINE HART, ISABEL HATCHARD, AGNES MARCHAND, BERENICE MAXWELL, PEGGY MOLYNEUX, GERTRUDE PALMER, HELEN VAN ALLEN
Messrs. ARTHUR BOURNE, BOB DALY, ERASMUS DENNI, ROBERT GEORGE, WILL SOMMERVILLE, WILBYE TURNER, CHARLES WALKER

Porter ... ... Mr. HUBERT G. GORDON
Flower Girls ... ... Misses DAISY ARDLEY and PEGGY STUART
Candy Girls ... ... Misses MARJORIE CLEMENTS and AGNES CROXTON

The Legend

"The site of Carlsbad and its environs was once a dense forest abounding in all kinds of game. It was a favourite hunting ground of the nobles. According to tradition, a huntsman pursuing a rabbit, followed far into the forest, where the rabbit was protected by a bevy of wood nymphs, who implored him to spare the creature's life. Upon his refusal, the wood nymphs invoked a violent storm, after which the huntsman found himself lost in the wilderness. When on the verge of exhaustion, the huntsman encountered a water sprite, who led him to a certain rock which she struck with her wand. A stream of sparkling water gushed forth. The huntsman drank and was refreshed. The water sprite then led him from the forest in order that he might proclaim to the world the beneficial qualities of the Carlsbad Spring."—*Grimm's Folklore of Germany.*

Several people are responsible for the book, which has been set to music by Mr. Heinrich Reinhardt. The libretto was, in the first place, the work of Messrs. Julius Wilhelm and A. M. Willner, and was translated from the German for American production by Messrs. Harry B. Smith and Robert B. Smith, the English version being by Mr. Chas. H. E. Brookfield. The story deals with the lady-killing propensities of a certain Prince Aladar, who captures hearts as a Red Indian takes his scalps, his peculiarity being his aversion to ladies of his own rank, he finding his game much more exciting, and probably more effective, with girls of more humble birth. He arrives at Carlsbad, having heard of the far-famed beauty Annamirl, who is the keeper of the springs, and, in intervals of serving out the waters, indulges in merry flirtation with the officers of the regiment led by Baron Rodi, who have all succumbed to her charms. Prince Aladar bets them that he will succeed where they have failed, and that he will win Annamirl in twenty-four hours. He is overheard by a certain Princess Bozena, who, enraged at Aladar's opinion of women of his own class, and at his insufferable conceit, dons the dainty garb of Annamirl, the Spring Maid, and bewitches him at a glance, intending to flout him and teach him a lesson.

In the next scene Prince Nepomuk, the impecunious father of the masquerading Princess Bozena, is chaperoning the two lovers at a bee-farm at Giesshübler disguised as a maiden aunt, and resembling one of the "ugly sisters" in "Cinderella." Prince Aladar's time is almost up when Princess Bozena reveals herself to the now hopeless Lothario, who confesses himself beaten, but nevertheless is just as anxious to marry the Princess as to win his wager. Annamirl, who has come to the bee-farm accompanied by her cousin, Baron Rudi, makes herself known; and the climax is reached in a well-written finale, the Princess promising to wed Aladar when the spring runs dry, which is finally accomplished by the help of an accommodating plumber in the next scene, in which is presented a divertissement depicting "the Legend of the Discovery of the Carlsbad Springs." Here a comic actor named Roland tells the legend of the springs before a drop curtain while the fountain scene is being prepared behind. The legend has it that a rabbit, pursued by a huntsman through the forest, was protected by a bevy of wood nymphs, who implored him to spare the creature's life; on his refusal they invoked a violent storm, after which the huntsman, on the verge of exhaustion, encountered a water-sprite, who led him to a rock which she struck with her wand, causing a stream of water to gush forth. He refreshed himself, and the pool afterwards came to be known as the Carlsbad Spring. In this scene the Pavlova Waltz is introduced as a solo dance by Miss Doris Dean. After the final display of the springs in action, they suddenly cease, and Prince Aladar claims his bride.

"THE LOVE MILLS."

Comic Opera, in Three Acts, Book by Frantz Fonson and Fernand Wicheler, Music by A. Van Oost, English Version and Lyrics by Leslie Stiles, Additional Numbers by Louis Hillier, Produced at the Globe Theatre on Tuesday, Oct. 3.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

EVERY EVENING AT 8.15,

THE LOVE MILLS

A Comic Opera, in Three Acts.

Book by FRANTZ FONSON and FERNAND WICHELER.

Music by A. VAN OOST.

English Version and Lyrics by LESLIE STILES.

Additional Numbers by LOUIS HILLIER.

CAST:

Claes	(*an Innkeeper*)	LESLIE STILES
Henry	(*a French Artist*)	CARLTON BROUGH
Hans	(*a Gardener*)	A. W. BASKCOMB
Fritz	(*Sergeant of Hussars*)	H. BRINSLEY SHERIDAN
The Mayor of Middleburg		GUS OXLEY
Kobus	(*a Zeelander*)	RIX CURTIS

AND

Constable Van Goitshenoven	GEORGE BARRETT
Peter, Kate	Master PHILIP TONGE and Miss MARY GLYNNE
Lisbeth (*Claes' Wife*)	NAN STUART
Nele (*Lisbeth's Cousin*)	MARJORIE MANNERS
Daffodil (*a Country Girl*)	VIOLET GOULD
Maria (*a Barmaid*)	MARION MARLER
Clara (*do.*)	BETTY RUTHERFORD

Dancers:—Misses Vera Cunningham, Daisy Fisher, Zoe Gordon, Violet Harte, Doris Kent, Kathleen Stavrn.

SCENES (by Albert Dubosq):

Act I.	**Claes' Cabaret at Middleburg**	**(Morning)**
Act II.	**Courtyard of Town Hall, Middleburg**	**(Noon)**
Act III.	**The Love Mills, Middleburg**	**(Night)**

Produced by SYDNEY ELLISON.

Musical Director .. .. .. LOUIS HILLIER

Dresses by L. & H. NATHAN and H. BARUCH & Co.
Wigs by W. CLARKSON.

The following are the additional Numbers:

ACT I. SONG, "Dot and Spot."

ACT II. WALTZ SONG, "Queen of Hearts."
SONG, "Angling."
DUET, "Venus and Adonis."

Publishers:—Messrs. KEITH, PROWSE & CO., Ltd.
Copies can be obtained from the attendants, price 1/6 each.

MATINEE EVERY SATURDAY AT 2.15.

BOX OFFICE (Mr. CLARE) open 10 to 10 Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
Telephone: 8722 GERRARD.

Business Manager ... ... OSCAR BARRETT, Junr.

Stage Manager ... ... EDWARD SHALE.

Charles Frohman's General Manager .. .. .. W. LESTOCQ

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The best features of this musical play are its delightful simplicity and total lack of pretension—qualities which harmonise perfectly with the quaint, picturesque costumes and the old Dutch scenery. The story, which is of the slightest, serves admirably to emphasise the naive and droll characteristics of the Dutch. Mr. Van Oost has written some pleasing music, which is charmingly unpretentious, but melodious and graceful; and at the end of the third act rises to quite a high level of musical merit. Mr. Louis Hillier has contributed some excellent additional numbers, including the waltz song, "Queen of Hearts," and a humorous duet, entitled "Venus and Adonis," which were both successes. The scene opens in the quaint old Dutch town of Middleburg, where Lisbeth, the beautiful young wife of Claes, an innkeeper, is adored and sought after by all the young men in the place. It is her birthday, and her admirers have come to celebrate the occasion, each bringing with him a birthday gift. There are also a sergeant of the Hussars; the Mayor of Middleburg, Haus; a gardener, who is also a poet; the town constable, and Henry, a French artist. Claes, who is very much in love with his pretty wife, is "chaffed" by them all about the way in which he permits her to carry on harmless flirtations with the young fellows of the town. But he is sure of Lisbeth, and trusts her, laughingly declaring that he will allow any man to make love to her that likes. A document is then drawn up, giving to bearer full power to make love to Lisbeth on any occasion, she being bound to submit to his advances. Claes, taking it all as a merry jest, signs the paper; but the constable, Van Goitschouven, has been vested by the Mayor, who has left the town for a short time, with power to act as his deputy, and the constable, amidst much consternation, proclaims that the document is legal. The paper is given to Lisbeth, who hides it in Claes' coat-pocket, from which it is stolen by Peter, a little Dutch boy. Henry, the handsome young French painter, is passionately in love with Lisbeth, and is in his turn beloved by her cousin Nele. Lisbeth, who is tired of Henry's useless protestations of love, has made a rendezvous with him, and has given him the precious document. With the idea of furthering the love affairs of her cousin, Lisbeth persuades Nele to take her —Lisbeth's—place at the assignation; and, in a little arbour in the next scene, Henry, making passionate love to the supposed Lisbeth, is overheard by Claes—who has by this time become jealous—and the others making an appointment at the Love Mills, which, according to tradition, grind whenever true lovers meet. Claes and Lisbeth's fond admirers vow vengeance, and arrive at the mills first; and the plan is, that on the constable giving the signal, they shall rush out and throw Henry in the brook. Unfortunately, they are overheard, and the signal is given by Lisbeth, who has come to couch Nele in her final scene with Henry, the mistake causing the constable to be thrown in the water instead. A passionate love duet follows between Henry and the pretended Lisbeth, and is the finest thing in the score. The climax arrives when Henry discovers Nele, and, although surprised, decides to make the best of it and marry her. Claes rushes from the mill to vent his wrath, but it is changed to astonishment on his discovering Nele in his wife's place. All is forgiven, and the document is torn into pieces, the curtain falling on general rejoicing.

There are competitions at the fête in the second act, of which Lisbeth is Queen, including climbing the greasy pole, strength contests, and a beauty competition, in which Henry takes first prize.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On FRIDAY EVENING, OCTOBER 6th, 1911, at 8.15,

Miss MARIE TEMPEST

By arrangement with Messrs. VEDRENNE AND EADIE

PRESENTS

THE HONEYMOON

A Comedy in Three Acts by

ARNOLD BENNETT.

Flora Lloyd	Miss MARIE TEMPEST
Mrs. Reach Haslam	Miss KATE SERJEANTSON
Mr. Reach Haslam	Mr. DION BOUCICAULT
Cedric Haslam	Mr. GRAHAM BROWNE
Charles Haslam	Mr. BASIL HALLAM
The Bishop of Chelmsford	Mr. BERTE THOMAS
Mr. Frampington	Mr. DENNIS EADIE
Gaston	Mr. CECIL ROSE
Cuthbert	Mr. HORTON COOPER

Act I.	*Parlour of the only Hotel, Pixton-on-Sea*
Act II.	*Mrs. Reach Haslam's Study*
Act III.	*Mrs. Reach Haslam's Garden*

The Play produced under the direction of DION BOUCICAULT.

Stage Manager	Mr. HERBERT CHOWN
Business Manager	Mr. STANLEY LE SAGE

For the woman, the honeymoon is a sacrament; for the man, it is only an incident. The woman wants to get the very most out of it, to linger over it, to get thirty, or even thirty-one, days out of the month. The man, after a day or two, is secretly asking himself how soon he will be able to return to the serious business of life. Now, until her first baby comes, matrimonial love is the serious business of a woman's life, and she will not stand it being treated as a trifle. As a rule, a quiet compromise is effected. Mr. Bennett has chosen for the sake of his play a particular case in which this is impossible. Cedric Haslam, who has married Flora Lloyd, is a famous enthusiastic aviator, and on the very day of their marriage he learns that a celebrated German rival is going to compete for a prize of £10,000, which has been offered by the Aero Club to the man who, under certain very trying conditions, shall fly over Snowdon. From Cedric's point of view there is but one thing for him to do—to sustain his country's flying fame and defeat the foreigner.

Flora sees the matter in a diametrically different light. From her point of view, the honeymoon is of supreme importance, and the conquest of Snowdon and the Kaiser's country of quite secondary magnitude. The pair discuss, argue, and almost quarrel, when to them come certain relations with the astonishing information that Cedric and Flora were married by a masquerading eccentric who was not in holy orders, and that therefore they are not man and wife at all. Thus they are once more free agents. The point at which they agreed to marry must be re-attained by one of them convincing the other of error, and as this can only be done by talking—in stage phrase, by dialogue—the conversion of Cedric by this means is the rest of the play. There are minor developments certainly. Cedric finds out that the German has met with an accident, and will not be able to fly for months. So, rather unworthily, he pretends that he has come round to Flora's way of thinking, and has been convinced by her arguments. Flora finds out that he has been trying to "humbug" her, but, nevertheless, accepts his submission—she can forgive anything but his preference of business to affection—and they go off to be married, really and legally this time, by the Bishop of Chelmsford. It is a slightly cynical, but, on the whole, comfortable, solution of the difficulty, and it is attained by two acts of delightfully bright and brainy conversation.

EVERY EVENING at 9 (MATINEES 2.50)

WILL BE REVIVED

FOR A LIMITED NUMBER OF PERFORMANCES

A PLAY IN FOUR ACTS, ENTITLED

LADY WINDERMERE'S FAN

By OSCAR WILDE

Lord Windermere	DAWSON MILWARD
Lord Darlington	NORMAN TREVOR
Lord Augustus Lorton	ERIC LEWIS
Mr. Charles Dumby	ERNEST THESIGER
Mr. Cecil Graham	OWEN NARES
Mr. Hopper	T. N. WEGUELIN
Parker	G. TREVOR ROLLER
Lady Windermere	LILIAN BRAITHWAITE
The Duchess of Berwick	Mrs. G. KEMMIS
Lady Plimdale	NELLA POWYS
Mrs. Cowper-Cowper	MARGARET CHUTE
Lady Stutfield	LISA MACREADY
Lady Jedburgh	ELIZABETH CHESNEY
Lady Agatha Carlisle	DOROTHY FANE
Rosalie	ERNITA LASCELLES
Mrs. Erlynne	MARION TERRY (Her Original Character)

Act I. ... **The Library in Lord Windermere's House**
Act II. ... **Drawing-room in Lord Windermere's House**
Act III. ... **Lord Darlington's Rooms**
Act IV. ... **The Library in Lord Windermere's House.**

THE SCENERY PAINTED BY W. RAPHAEL.

Preceded Every Evening at 8.20 (Matinees 2.15) by a new Play in One Act, entitled

THE MINIATURE

By WALTER FRITH

"LADY WINDERMERE'S FAN."

The Play, in Four Acts, by Oscar Wilde, Revived at the St. James's Theatre on Saturday, Oct. 14.

It was on Feb. 22, in the year 1892, that Sir, then Mr., George Alexander, first produced "Lady Windermere's Fan" at the St. James's Theatre. The play was revived about five years ago, with Sir George once more as Lord Windermere; and nearly twenty years after its original production it was played on Saturday night at the St. James's for, as the programme says, "a limited number of performances."

DUKE OF YORK'S THEATRE.

Proprietors ... ... Mr. and Mrs. FRANK WYATT.

Sole Lessee and Manager ... ... CHARLES FROHMAN.

Every Evening at 8.30.

Matinees, Thursdays and Saturdays at 2.30.

CHARLES FROHMAN

PRESENTS

"WHAT EVERY WOMAN KNOWS"

A Comedy in Four Acts, by

J. M. BARRIE.

John Shand	Mr. C. M. HALLARD
Alick Wylie	Mr. H. R. HIGNETT (By arrangement with Mr. Fredk. Harrison)
David Wylie ... } James Wylie ... }	his Sons { Mr. NORMAN MacOWAN / Mr. BLAKE ADAMS
Maggie Wylie	(his Daughter) Miss HILDA TREVELYAN
Mr. Venables...	Mr. NORMAN FORBES
Comtesse de la Briere	LADY TREE
Lady Sybil Lazenby	Miss NINA SEVENING
Mr. Feikie	Mr. JOHN KELT
Maid	Miss MADGE MURRAY

D. Y. T.

21/10/1911

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DAVID ALLEN & SONS, LTD., LONDON, HARROW, BELFAST, &C.

PRINCE OF WALES THEATRE.

Sole Proprietors .. The Executors of the late Mr. EDGAR BRUCE.

Lessee .... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON.

To-Night, Thursday, October 26th, 1911, at 8.45,

Mr. CHARLES HAWTREY's New Production

(By Arrangement with CHARLES FROHMAN),

The Uninvited Guest

A Comedy in Three Acts, adapted from the French of TRISTAN BERNARD,

By JOHN N. RAPHAEL.

Jacques Calvel	Mr. CHARLES HAWTREY
Barthazar	Mr. ARTHUR PLAYFAIR
George Herbert	Mr. A. VANE-TEMPEST
Monsieur Gonthier.	.. Mr. FRED LEWIS
Pedro Gonzalez	... Mr. REGINALD OWEN
Alexis Blivet	...Mr. CHARLES B. VAUGHAN
Monsieur Beauchamps	... Mr. WILLIAM FAZAN
Remy	Mr. O. B. CLARENCE
Charles Mentel	... Mr. EDGAR B. PAYNE
Felix	Mr. HENRI LAURENT
First Guest	... Mr. FRANC STONEY
Second Guest	Mr. EDWARD Y. RAE
Florist	Mr. HUBERT ALEXANDER
Customer	Mr. J. H. BREWER
Berthe Gonthier	... Miss ENID LESLIE
Louise Carnot	Miss HILDA MOORE
Jeanne	... Miss VIOLET GRAHAM
Gilberte	Miss PHYLLIS BARKER
Madame Girot	... Miss KATE DOXFORD
Mademoiselle Girot	Miss SHEILA HESELTINE
Leontine	... Miss MONA HARRISON
Madame Edmond	Miss ISABEL GREY
Madame Tombelle	... Miss LYDIA RACHEL
ACT I.	**The Hotel Bellevue.**
ACT II. ... ... **Monsieur Gonthier's Drawing Room.** A Week Later.	
ACT III ... ... **Madame Edmond's Shop.** A Fortnight Later.	
Time ... The Present. **The Action of the Play takes place in Paris.**	

The Play Produced by Mr. CHARLES HAWTREY.

Dresses for Miss Enid Leslie, Miss Hilda Moore, Miss Graham, Miss Barker and Miss Heseltine exclusively designed and made by LUCILE, LTD., 23, Hanover Square, W. Scenes designed by Mr. ARTHUR DE LISSA, and painted by J. A. FRASER.
Furniture and Decorations by Messrs. FRYERS, Ltd., 6, Henrietta Street, Cavendish Square, W.
Artificial Flowers by Messrs. A. & L. UHLMANN, of 171 and 173, Farringdon Road, E.C. Wigs by CLARKSON.

Preceded at 8 by a Play in One Act entitled

"SAME LODGE,"

By JOHN HOLLES and GUY NEWALL.

J. K. Ainslie	Mr. GUY NEWALL
Colonel Thorndyke	Mr. EDGAR B. PAYNE
Simplicity Grey	Miss MONA HARRISON

Scene:—A Drawing Room.

Miss Harrison's dress by MADAME HERBERT of Brighton and 25, Savile Row, W.

Matinees Every Wednesday and Saturday at 3.

FIRST MATINEE, WEDNESDAY, NOVEMBER 1st, at 3.

The Orchestra, under the direction of HAROLD ROBERTSON GRIMSTON, will play the following Music:—

1—VALSE ... "Love Me" ... ... *Stolz*		4—(a) VALSE ... "Rêne de Rosette" ... ... *Grimston*	
2—(a) OVERTURE ... "Lysistrata" ... ... *Linzke*		(b) CELESTA SOLO "Aubade de Mimi" ... ... *Scott Issa*	
(b) DANSE ... "The Frolic" ... ... *Haines*		& TWO-STEP ... "Louisiana" ... ... *Jones*	
3—(a) VALSE ... "Verveine" ... ... *Robert Gaze*		The Celesta & Mustel Organ by MUSTEL & Co., 80, Wigmore Street, W.	
(b) PAS SEUL ... "Pirouette" ... ... *Finck*		Grand Pianoforte by BLÜTHNER & Co. 14, Wigmore Street, W.	
(c) TWO-STEP ... ... *Christine*			

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... ... E. W. TARVER

Prices—Boxes, £1 1s. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s; Other Rows, 4s
Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 48.

General Manager ... ... T. B. VAUGHAN

In Mr. John N. Raphael's version of "Le Dati-r Inconnu," produced at the Prince of Wales's eatre on Thursday evening, Mr. Charles Haw-ey, in his clever impersonation of the leading e, once more finds himself involved in an at-osphere of falsehood and deceit; but on this asion it is a mercenary friend, intent only on ttering his own position, who does most of the ng, and, indeed, starts rolling the ball of wil-l and deliberate misrepresentation. The action the play tskes place in Paris, and at the Hotel llevue a wedding party is being jointly given by . Beauchamps and Mme. Tombelle, parents re-pectively of the bride and bridegroom. Invita-ions have been sent out broadcast, and neither uest nor hostess are acquainted with all the guests, supposing some of the unknowns to be friends of the bridegroom. This gives Jacques Calvel his opportunity. Wearing evening dress he strolls leisurely into the hotel, mixes with the crowd, and helps himself freely to the refreshments and the cigars which M. Beauchamps has provided. He meets an acquaintance, Barthazar, and being by this time well primed with champagne, admits that he is an uninvited guest. Calvel has earned a precarious living as a designer of art furniture, but is seeking a situation in another line. He manages to get into conversation with Berthe Gonthier, the pretty daughter of a wealthy mer-chant, and is struck by her beauty and charm of manner. Then returns the Mephistopheles in evening dress, Barthazar, who points out a way by which the impecunious Jacques can become the husband of the charming heiress. He has only to announce that he is the representative of a big firm who deal in metals, and is in receipt of a very large salary, to become an eligible suitor for Berthe, as her father is anxious to get her suitably married. Of course, the unscrupulous concocter of the scheme is to be well paid for his share in the transaction when the marriage is ac-complished. With some reluctance Jacques becomes a party to Balthazar's plan, being wholly influenced by the fact that he is in love with the young girl. But the rôle of imposter is re-pugnant to him, and at last he sets Barthazar at defiance. He declares his intention of making a confession of the imposture, and, in spite of his fellow-conspirator's protests, is as good as his word. This causes general consternation amongst the family and friends of M. Gonthier, and Berthe herself is, of course, greatly distressed by the turn which events have taken.

The "melancholy Jacques" obtains a situation as salesman at the establishment of Madame Edmond, a dealer in furniture, but his gloom and depression quite unfit him for the proper per-formance of his duties, more particularly when he hears that Berthe is about to be married to George Herbert, a vain and vapid chatterer, who has all along pestered M. Gonthier's daughter with his attentions. Berthe, accompanied by her father and some girl friends (one of whom, Louise Carnot, is favourably disposed towards Jacques), visits Madame Edmond's shop to purchase furni-ture, and the end of the story is easily foreseen. Berthe learns that Jacques, in spite of his imposture, was perfectly disinterested in his courtship, wishing to marry her for herself alone; and there is speedily brought about the antici-pated reconciliation both with father and daughter.

"SAME LODGE."

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J. K. Ainslie ..... Mr. Guy Newall
Colonel Thorndyke .... Mr. Edgar B. Payne
Simplicity Grey ..... Miss Mona Harrison

The curtain rises upon a darkened stage. A man and a woman have entered the house of Colonel Thorndyke, an elderly bachelor. The lady had appealed to the man for help, as she, retiring home later to her alleged home, had lost her latchkey, and she did not wish to arouse the household. Her father was, she explained, an old gentleman rendered irritable by gout. The stranger's latchkey fitted the lock, and, entering, they manage to find their way to the drawing-room, where in the dark they fall over the furni-ture and knock down ornaments. The gentleman, who is in evening dress, at length leaves the room in search of a light, and the woman, pro-ducing an electric torchlight, quickly "burgles" a writing-desk, taking from a drawer several bank-notes. The man, it appears, is also a swell burglar, and while he neatly steals her necklace, she as dexterously purloins his gold watch. The appearance of the occupier of the house and his demand for explanations reveals to the man that his companion has been lying. By a quick move-ment, she seizes the colonel, and together they gag and bind him. He is left helpless on the floor, and the thieves depart, vowing that in future they will co-operate in their burglarious business.

EVERY EVENING AT 8.30

MATINEES EVERY SATURDAY AT 2.30.

THE GREAT YOUNG MAN.

A Comedy in three Acts by

PRINCE V. BARIATINSKY.

CHARACTERS.

Prince Belsky		CHARLES SUGDEN
Variagin	*(Councillor of State)*	KINSEY PEILE
Nablotsky	*(His Secretary)*	CHARLES BRYANT
Sambarof	*(Financier)*	IVAN BERLYN
		(By kind permission of Mr. Fred Terry)
Count Talysin		LEWIS WILLOUGHBY
Yahontof-	*(A Schoolmaster)*	RICHARD NEVILLE
Servant		HENRY ARMSTRONG
Baroness Bilderingshof		AIMÉE DE BURGH
	AND	
Princess Helen Nablotsky		LYDIA YAVORSKA

ACT I.—Princess Helen Nablotsky's Boudoir.

ACT II.—Nablotsky's Study.

ACT. III.—The same.

Time, The Present. Place, St. Petersburg.

Mme. LYDIA YAVORSKA'S Dresses and Miss DE BURGH'S Dress in Act II. by Paquin.

Hats by Lenthéric, (Paris).

KINGSW

Proprietress

LYDIA Y

Tuesday

Evening

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Stall

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DAVIS ALEX. & SONS, LTD., THEATRICAL PRINTERS, BELFAST &c.

Mme. Lydia Yavorska

"The Career of Nablotsky," which was produced at the Royalty Theatre in February last, made its reappearance at the Kingsway Theatre on Tuesday evening, in the shape of a revised version, entitled "The Great Young Man." Few changes have been made, and, save some alteration in the cast, the two plays are to all intents and purposes identical. The piece is intended as a satire on official Russian life, and certainly gives a very bad impression of it. The story shows how one rogue gets the better of two others as bad as himself, and the only upright character cannot avoid running away with someone else's wife. Nablotsky has married the daughter of Prince Belsky, the last-named nobleman having practically sold her for some papers that Nablotsky has in his possession. Nablotsky, who is secretary to Variagin, a Councillor of State, in order to strengthen his position with his chief, allows him to make love to his—Nablotsky's—wife; and, to make his position more certain, takes upon his shoulders the offence of his president, who has discharged a worthy schoolmaster and reduced his family to starvation in order to create a situation for one of his discarded mistresses. Count Talysin, a high-minded and worthy member of the Government, who is investigating the matter thoroughly, believes Nablotsky's story, but will not have the latter transferred to the provinces as a punishment, because he—Talysin—is also in love with Nablotsky's wife. When, subsequently, Nablotsky is found to have embezzled large sums of the Government moneys, he threatens to disclose his chief's delinquency and his father-in-law's sale of his daughter for the letters unless they help him out of the difficulty by making up the deficit, and this they eventually decide to do. Count Talysin elopes with Princess Nablotsky, who institutes divorce proceedings against her husband.

In the third act, Nablotsky make a mock speech, addressed to an imaginary jury, in which he exposes the shady transactions of Variagin and Prince Belsky. This oration, which is in a vein of mordant satire, was deleted from the original version of the piece by the Russian Censor.

There was by no means a crowded nor enthusiastic audience at the Kingsway Theatre on Tuesday evening, when Mme. Lydia Yavorska, the Russian actress, presented a play by her husband, Prince V. Bariatinsky, called "The Great Young Man." Many of those present had seen it when produced for a special performance some months ago at the Royalty Theatre, with the title of "The Career of Nablotsky," and it was to see the Russian actress rather than the Russian play that they remained. Mme. Yavorska is not what would be called a really handsome woman, yet she is very attractive, and she speaks in a peculiarly attractive way. She has still a foreign accent, having learnt English comparatively recently, and her manner, her pose, and her movements are all graceful. In this play she acts the part of a smart society woman who talks the most up to date English slang, and she says some daring things in a pretty childlike way that robs them of much of their coarseness. Mme. Yavorska wears some wonderful costumes. The wonder to me was how she kept one particular snake-like dress on and yet moved about on the stage. W.D.



THE GLOBE THEATRE

Shaftesbury Avenue, W.

SATURDAY EVENING, NOVEMBER 4th, at 8.15 p.m.

THE GLAD EYE

A Farcical Comedy in Three Acts.

Adapted by JOSÉ G. LEVY

From the French "Le Zèbre" by MM. ARMONT & NANCEY.

Gaston Bocard	LAWRENCE GROSSMITH
Maurice Polignac	H. MARSH ALLEN
Galipaux	E. DAGNALL
Chausette	ARTHUR HATHERTON
Ferdinand Floquet	GEORGE BEALBY
Tracassin	PHILIP KAY
Comte de la Beuve	J. PARISH ROBERTSON
François	STEPHEN WENTWORTH
Police Sergeant	EDWARD IRWIN
Lucienne Bocard	AURIOL LEE
Suzanne Polignac	DAISY MARKHAM
Kiki	ETHEL DANE
Juliette	ENID SASS

ACT I. .. **Morning Room at the Chateau de Vercottes, M. Galipaux' House in the Country, near Paris** (*Schmitz*)

ACT II. .. **The Library at the Chateau de Vercottes, two days later** (*Johnstone*)

ACT III. .. **Same as Act I., the next morning.**

The Play Produced by E. DAGNALL.

Musical Director .. .. .. LOUIS HILLIER.

Dresses by MADAME ALEXANDRA, BAKER STREET, W.

Miss ETHEL DANE's Hat by MAISON LEWIS, REGENT STREET, W.

Business Manager .. } for Mr. Louis Meyer { JOHN B. GLOVER
Assistant Stage Manager } { CLAUD EDMONDS
Assistant Manager .. { BERNARD HISHIN

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Dress Circle, 7s. 6d. **Upper Circle, 5s. and 4s.** **Pit, 2s. 6d.** **Gallery, 1s.**
Telephone: 8722 GERRARD.

Charles Frohman's General Manager .. .. .. **W. LESTOCQ**

Business Manager ... ... **OSCAR BARRETT, Junr.**

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, NOVEMBER 6, 1911.

"THE GLAD EYE."

AMUSING FARCE AT THE GLOBE THEATRE.

Up to comparatively recently—say, five years ago—"a wink was as good as a nod, even to a blind horse," but somewhere about that period its influence declined in presence of the newly imported American phrase of slightly wider significance—"the glad eye."

In the new play presented at the Globe Theatre on Saturday evening we saw "the glad eye" in active operation.

The two husbands in the story had a wink for every woman—their wives excepted—and the wives were happy in the knowledge that if their husbands were deceivers they were going to get a lesson. It could not have happened, of course, if it had not been a farce, and it would not have kept the audience in roars of laughter all the evening if the situation had not been genuinely funny.

The French authors, M. Armont and Nancey, have, however, constructed a farce that is actor proof, and Mr. J. G. Levy has adapted it for the censor very cleverly. The three acts of this funny play deal mainly with the life and adventures of two French husbands, who go to Paris occasionally "on the spree," and of their two young wives who stay at home. Liberal with reasons for prolonging their absence, the two men announced a balloon voyage by the great aeronaut, Comte de la Beuve, on which they were to accompany him. As a matter of fact neither of them ever saw the count, and when one of the wives employed a detective to pretend he was the count and to come as such to the house, the silly husbands clamourously welcomed him and pretended they knew him.

In the second act there is the best fun of all, for there comes on the scene the daintiest little Parisienne, who gave "the glad eye" to everyone and had everyone literally at her feet. This performance by Miss Ethel Dane is much the best in the piece, and linked with those given by Mr. Edward Dagnall, as a sentimental old spiritualist, and Mr. Philip Kay, as a detective, offered a pleasing contrast to some of the others, which forced the humour of the situations. It is rarely that a play gets so much laughter as "The Glad Eye" did on Saturday evening.

J. W.

Gaston Bocard and Maurice Polignac, the two husbands in question, with their wives, Lucienne and Suzanne, are staying at the Château de Vercottes at the residence of their father-in-law, M. Galipaux, who, by the way, is an earnest student of the occult. Maurice has been captured by the "glad eye" of Ki-Ki, a fascinating little person who is an assistant in a Parisian fur shop. In order to visit her he makes an excuse to his wife that he is going ballooning with the Count de la Beuve, who is a great friend of his. Gaston, Maurice's chum, is a sentimental philanderer of the most susceptible sort; he simply cannot withstand "the Glad Eye." When he learns of Maurice's little deception he promptly embraces the opportunity, and decides to take a trip in the balloon himself. Lucienne, Gaston's wife, seeing through her husband's subterfuges, takes them philosophically, and as she cannot touch his heart she determines to touch his pocket; so, after each of his little escapades, she buys herself a new frock at his expense, and passes for the best-dressed woman in the district. Suzanne, Maurice's partner, who is of a sympathetic and trustful nature, is totally unaware of her husband's deceptions. The humorous point is that neither Maurice or Gaston has ever seen the Count; and Lucienne, whose auspicions have been aroused, has employed a private detective named Tracassin to come down and impersonate him. Now the fun commences. Gaston and Maurice take the bait "like a shot," profess to know the pseudo-Count, acquaint him with their little plan, swear him to secrecy, and then leave for Paris.

The next act is played at high tension, and creates almost uproarious merriment. Maurice and Gaston have arrived home clandestinely, and on reading in a newspaper that the famous balloon has not yet reached earth, are obliged, in order to prevent discovery, to take refuge behind a balustrade on the landing at the back of the library. From their hiding-place they see much more than is good for their peace of mind. First of all a M. Ferdinand Floquet makes passionate love to Suzanne, who promises that if he can furnish proofs of her husband's infidelity she will institute proceedings for a divorce. Then the dainty Ki-Ki arrives from Paris with an expensive set of furs for Lucienne, which she has ordered as a punishment for her husband's balloon deception. A most amusing scene follows, when Ki-Ki attempts to fasten "the Glad Eye" on old M. Galipaux and tells him she has a friend in Paris called "Bunny"—who is none other than Maurice. On M. Galipaux's departure she sends a telegram to Maurice, saying that she is staying for the night in the country. Gaston, knowing that this telegram would incriminate him, impersonates the butler, and offers to take the wire to the post office; but he is suddenly interrupted, and unfortunately leaves the butler's apron with the telegram in it on the table. Eventually M. Floquet gets hold of the "wire" and uses it to advantage in the next act.

Here the plot becomes somewhat complicated, and only want of space prevents us from following its diverting ramifications in detail. They culminate in the arrival of the police, on the false alarm of a burglary. In the end, Maurice and Gaston give the "agents" the slip and escape through a window, not before Gaston has been shot at and slightly wounded by the sergeant.

In the third act Maurice and Gaston arrive, greet their wives effusively, and give them a thrilling description of their trip in the Zebra balloon, which is received somewhat coolly by the spouses, who in return acquaint their husbands of the burglary which occurred the night before. The police have taken over the affair, and are hot on the scent. They trace certain notes to Chausette, and Kiki is also suspected. It is in vain that the two husbands try to wriggle out of their predicament, and their efforts to silence Chausette and Kiki are ludicrous. The two wives become still more incredulous. Eventually Maurice and Gaston break down before the powerful evidence supplied, and their wives take them to their bosoms on the promise that their peccadilloes shall end once and for all.

APOLLO
THEATRE



THE
GLAD EYE



LOUIS MEYER'S PRODUCTION

David Allen & Sons, Ltd., London, Harrow, &c.

"DAD."

English Version, by Captain John Kendall, of "Papa," by Armand de Caillavet and Robert de Flers, Produced at the Playhouse, on Saturday, Nov. 4.

Every Evening at 9

(By arrangement with Mr. CHARLES FROHMAN)

Mr. CYRIL MAUDE will present an English Version of "PAPA," from the French of Armand de Caillavet and Robert de Flers, called

DAD

By Captain JOHN KENDALL.

"Youth is foolish, years are sage,"
So the bards have sung;
Men there are that never age,
Others can't be young;
There have been occasions when
Fathers were the younger men. —DUM-DUM.

SIR JOSEPH LORRIMER, BART	Mr. CYRIL MAUDE
SAM CARBURY	Mr. SAM SOTHERN
RICHARD BEAUFORT	Mr. KENNETH DOUGLAS
PARSON GRYLLS	Mr. J. D. BEVERIDGE
FARMER TREGELLIS	Mr. JOHN HARWOOD
MR. VIVIAN	Mr. DANIEL McCARTHY
ZACHY	Mr. F. BRADLEY
JAMES	Mr. PETER BLUNT
THE CONSTABLE	Mr. ERIC LANGHAM
GEORGINA CARDEW	Miss ALEXANDRA CARLISLE
MRS. MELLISH	Miss VERA COBURN
JENNIFER TREGELLIS	Miss MARIE HEMINGWAY

ACT I.	..	Room in the Farmhouse, Lestithian	... BRUCE SMITH
ACT II.	..	Sir Joseph Lorrimer's Flat in Knightsbridge	.. ..
ACT III.	..	Same as Act I.	.. ..

The Costumes worn by Miss CARLISLE by SELFRIDGE & Co. The Costume and Hat worn by Miss COBURN by REDFERN, Ltd

Preceded, at 8.30, by a New Farce, in One Act.

THE COLONEL AND THE LADY

By E. HOLMAN CLARK and DAWSON MILWARD.

SIR CUTHBERT WEGG	Mr. DANIEL McCARTHY
COLONEL FRANCIS BRETHERTON (28th Lancers)	Mr. SPENCER TREVOR
LIEUT. AND ADJUTANT ARTHUR CRAVEN (28th Lancers)	Mr. LANGHORNE BURTON
LADY WEGG	Miss MARJORIE CHARD
MRS. ARTHUR CRAVEN	Miss VERA COBURN

Scene — Officers' Quarters, Silchester Barracks.

This is the story of "Dad." Sir Joseph Lorrimer is a man of forty-five, with the heart of a boy of twenty, a professed hedonist who has sailed gaily over the sea of experience, skimming the waves of pleasure, and never foundering in the depths of satiety. Sir Joseph's "amours," we gather, have been many and varied. The fruit of one of them remains, a young man of twenty-four, who, beyond being decently provided for by his father, has been practically ignored by him all his life. At this stage of his existence he is suddenly remembered by his parent, who, in a spasm of belated parental affection, flies down by motor to Cornwall, where his son Richard is living. Dick is transported at express rate to London, where his father proposes he shall share the gay life of the "society butterfly" that Sir Joseph has hitherto been. But the son is made of very different clay to the father; some of the uncompromising severity of the land of his adoption has got into his blood. He is sober and sedate beyond his years, "general adviser" to the little world of Lestithian, a young man who acknowledges he "can't see the amusing side of things," and to whom the life of a gay philanderer like his father is inconceivable and meaningless. To complicate matters still further, he has proposed to and been accepted by Georgina Cardew, an exotic flower who repines that fate has planted her in foreign soil, whose beauty and vivacity have attracted the stolid Richard, and who in turn is attracted to him by the "romance" of his parentage. But the engagement does not meet with Papa's approval, especially as Georgina is the daughter of a scamp who, in years gone by, has robbed Sir Joseph and many others of moneys entrusted to him. There is a fiery scene between father and son, and the former realises that the ideal relationship of which he has dreamed is rendered impossible by the neglect of years. Sir Joseph attempts to exercise parental authority, but Dick laughs his efforts to scorn. "You have acknowledged me as your son," he says, "I have never acknowledged you as my father." Stung to bitterness, Sir Joseph shows Dick the door. No sooner has he departed in a white heat of indignation, than the cause of all the trouble, pretty Georgina walks in. She comes, she is seen, she conquers. Sir Joseph, at first inclined to be antagonistic, in half an hour is at her feet. He comforts her wounded feelings, dries her tears, forswears himself, and whisks her back to Cornwall to join his recalcitrant offspring. Once there, he finds Georgina's society so attractive that a flying visit lengthens into three months; and in Sir Joseph Georgina finds a companion after her own heart.

Of course, neither of the two, dear, delightful, irresponsible people realises that each is head-over ears in love with the other until Mr. Sobersides Dick tells them the truth. Then they are conscience-stricken, and resolve to sacrifice their own happiness for his sake; but steady, clear-sighted Dick has learned in the three months that he and Georgina are no fit mates, and has found his ideal companion in a farmer's quiet little daughter, Jennifer, who will mend his socks and cook his dinners, and love him very dearly, leaving him undisturbed by the whims and fancies which are part and parcel of pretty Georgina. And the father finds truth in the words of his son, "You are a younger man than I am; I ought to be the father, you the son." He takes Richard's advice, and proposes to Georgina; and we leave everybody happy.

"Dad" is preceded by a bright little farce, by Messrs. E. Holman Clark and Dawson Milward, entitled

"THE COLONEL AND THE LADY."

Sir Cuthbert Wegg .... Mr. Daniel McCarthy
Colonel Francis Bretherton .... Mr. Spencer Trevor
Lieut. and Adj. Arthur Craven .... Mr. Langhorne Burton
Lady Wegg .... Miss Marjorie Chard
Mrs. Arthur Craven .... Miss Vera Coburn

The talented writers are at pains to show "what a tangled web we weave when first we practise to deceive," as Lieut. Arthur Craven discovers when, to hide the fact that he has married a wife contrary to the unwritten law of the regiment, he passes her off as his aunt. The trouble arising therefrom, and the way in which all comes right in the end are divertingly displayed;

TO-DAY, WEDNESDAY, NOVEMBER 8th, AT 2.0 O'CLOCK,

THE WAR GOD.

By ISRAEL ZANGWILL,

King of Gothia		CHARLES MAUDE
Duke of Pomberg	(*Military Governor of Graaf*)	J. H. BARNES
Count Torgrim	(*The Chancellor*)	ARTHUR BOURCHIER
Count Frithiof	(*A Leader of the People*)	HERBERT TREE
Baron Konrad	(*The Chamberlain*)	ROSS SHORE
Osric	(*Son of Count Torgrim*)	BASIL GILL
Karl Blum	(*Secretary to the Chancellor*)	GERALD LAWRENCE
Brog	(*A Revolutionary*)	A. E. GEORGE
Servant		HAROLD MELTZER
Princess Elsa of Hunland	(*Afterwards Queen of Gothia*)	LAURA COWIE
The Lady Norna	(*A Maid of Honour*)	LILLAH McCARTHY
Martha	(*The Chancellor's Housekeeper*)	CLARE GREET

Revolutionists—W. B. ABINGDON, CLIFFORD HEATHERLEY, CYRIL SWORDER.

Lords and Ladies of the Court, Lackeys, &c., &c.

The SCENE passes in or around Graaf, the capital of Gothia and occupies a year.

ACT I.

Study of Count Torgrim, Chancellor of Gothia. A September morning.

ACT II.

The Terrace of a Royal Castle, fifteen miles from Graaf. The following May.

ACT III.

The Revolutionary Camp in the Mountains. June.

ACT IV.

SCENE 1. The Castle Terrace. A September afternoon.
SCENE 2. The Chancellor's Study. The same evening.

Overture, Entr'acts, Choruses and incidental Music by S. COLERIDGE TAYLOR.

The Dresses worn by Miss Lillah McCarthy have been made by Messrs. REVILLE & ROSSITER, 15, Hanover Square.
Uniforms, &c. by B. J. SIMMONS, King Street, Covent Garden.
Wigs by W. CLARKSON.

The next Performance of "The War God" will be given on Wednesday November 15th, at 2 o'clock

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Every Evening at 8. **Matinees every Saturday at 2.**

MACBETH.

HERBERT TREE. ARTHUR BOURCHIER. VIOLET VANBRUGH.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread and Butter and Cake, Price 6d. per person inclusive.

The Theatre has now been fitted throughout with the Ozonair System of Ventilation for the constant supply of pure fresh air, by Messrs. OZONAIR, LTD. 96, Victoria Street, S.W.

The safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

STAGE MANAGER—CECIL KING. ASSOCIATE STAGE MANAGER—STANLEY BELL.
MUSICAL DIRECTOR—ADOLF SCHMID.
GENERAL MANAGER - - - - - HENRY DANA.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Balcony, 5s. Upper Circle, 4s., 3s. and 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. WATTS) OPEN DAILY 10 TO 10. TELEPHONE GERRARD 1777.

His Majesty's Theatre
HAYMARKET.

Wed. Morning
Nov. 8, 1911.

STALL
Ten Shillings and Sixpence
No. M 7

This to be retained.

There are no less than four important influences at work in shaping the destinies of the State of Gothia, where the scene of "The War God" is laid. Patriotic ambition is represented by Count Torgrim, the Gothian Bismarck, whose only weak point is his love for his son Osric, and his desire to see him a General; the democratic interest has for leader a revolutionist named Brog; the Anarchists have Lady Norna, a maid of honour, as their active and enterprising agent; and primitive Christianity is embodied by Frithiof, the equivalent of Count Tolstoy. Gothia is in the position of almost holding the balance of European power, its only serious opponent being the country of Alba. As Osric is a disciple of Frithiof, and has fallen in love with Norna, complications are inevitable. The taxes laid on by Torgrim, and made necessary by his ambitious projects, cause an insurrection, led by Brog, who recently assassinated Gothia's greatest general, but was amnestied at the young King's coronation. But when the mob come to storm the royal castle, they are met by Frithiof, who preaches non-resistance to them so eloquently that they raise the siege and retire. This sets the Anarchists against Frithiof, and they capture him and convey him to their camp in the mountains, and doom him to death. After being missed by the firing party and saved by a bullet going into the Bible he carries in his breast, he is finally shot dead by Norna. Torgrim gets Osric made generalissimo; but when the young man discovers that Norna was the slayer of Frithiof, he commits suicide. The King finds that Torgrim has been ridiculing him, and accepts the Chancellor's resignation; but Norna, who comes to assassinate the fallen minister, relents, and leaves him, presumably to become a convert to the late Frithiof's peace doctrines.

"THE WAR GOD."

To the Editor of "The Daily Telegraph."

Sir—I must leave to the public to judge between your critic and myself as to the merits of my play, "The War God," at His Majesty's Theatre, but I am sure you will permit me, in the interests of fairness, to point out that nearly all his quotations from my verses are inaccurate. It is not, for example:

Till at the grave of war all people stand,

but "all peoples," and I venture to think that this one letter makes considerable difference. He, himself, has sense enough to doubt the line, "Fate, the blind housewife with her busy brood," &c. The actual last word is "broom," and the quotation should run:

Fate, the blind housewife with her busy broom,
Shall shrivel at one sweep your giant web
And leave a little naked scuttling spider.

May I assure him, also, that the lines—

That Titan of artillery—is shot, &c.,

are conscious sardonic humour and not unconscious? Another line that he quotes should really read:

Leave all to Providence—with just a little push.

The only point on which I find myself in agreement with your critic is his tribute to the magnificent acting of Sir Herbert Tree and Mr. Arthur Bourchier, but I really find it somewhat difficult to understand how these performances can be achieved unless the author has supplied the basis for them. Still less can I understand how the play can have been "received with much applause," as your critic honestly admits, if admiration of it is merely a duty.—Yours obediently,

ISRAEL ZANGWILL.

3, Hare-court, Temple, E.C., Nov. 9.

"THE WAR GOD."

To the Editor of "The Daily Telegraph."

Sir—The urbanity of Mr. Zangwill's letter asks for an answer. I regret that I misrepresented to the extent of two consonants the beauty of his verse. Since Mr. Zangwill values them, I must call it cruel of my ear to emend the congested sibilants of

Till at the grave of war all peoples stand.

I confess readily that if Fate is to go shrivelling spiders' webs her broom may do it more neatly than her brood. It does not appear that in my numerous quotations there were any other inaccuracies of importance. If Mr. Zangwill assures me that the humour in

That Titan of artillery—is shot,
That sportsman with the biggest bag—is shot

was of the "conscious sardonic" kind, I can only reply that I was afraid he thought so. How actors can give performances of distinction in poor parts is a problem which I cannot now ask you for space to solve. But I must deprecate Mr. Zangwill's modesty when he writes that "the only point on which he finds himself in agreement" with me is in my praise of the acting. For I thought and said with some emphasis that he had aimed high. That some people liked the play better than I did it was my business to record. If I suggested that admiration must be furnished by a sense of duty rather than taste, it was in a modest desire to be charitable.—Yours faithfully,

Nov. 10. THE CRITIC.

"THE WAR GOD."

To the Editor of "The Daily Telegraph."

Sir—Your critic courteously accepts the emendation of my line into:

"Till at the grave of war all peoples stand,"

but now cavils at the "congested sibilants." He is right. An "s" followed by an "st" is undoubtedly ugly. But what anxiety to find fault! Sandwiched as "The War God" unfortunately is between performances of Shakespeare's most marvellous play, it is exposed to a terrible test. Yet I have only to open my "Macbeth" to find at the very third line of blank verse a still more difficult "congestion" of sibilants:

The newest state,

while my precise sequence of "s" and "st" occurs further on in a very riot of sibilance:

His secret murders sticking on his hands,

or

Sudden, malicious, smacking of every sin,

or

This avarice sticks deeper.

"S" followed by Sc" is as bad or worse. Yet we all ask:

Stands Scotland where it did?

No doubt the worst of these lines is better than the best of mine, yet I could multiply instances of ugly and even ungrammatical lines in Shakespeare, and still more in his fellow-Elizabethans, for which I should be torn to pieces by wild critics. But, Sir, considering how all persons of intelligence, and even the critics themselves, lament the condition of our stage, would it not be better to remember Sir Arthur Pinero's hortation of "Praise, praise, praise," when an attempt is made to produce a contemporary poetic drama? Your critic is mistaken in crediting me with modesty, and I cherish the hope that, on further study of my play, whether in its acted or published form, he will yet come round to my opinion, and that of the public at large.—Yours obediently,

ISRAEL ZANGWILL.

3, Hare-court, Temple, E.C., Nov. 13.

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LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**
Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

ON WEDNESDAY, NOV. 8th, 1911, AT 7.45,
A New Production of the Great Romantic Play from the famous work of ALEXANDRE DUMAS.

THE THREE MUSKETEERS

By ARTHUR SHIRLEY and BEN. LANDECK.
Play produced by WALTER and FREDK. MELVILLE.
Music arranged by H. SULLIVAN-BROOKE.

CHARACTERS.

D'Artagnan, a Young Gascon ... ... Mr. AUSTEN MILROY
Athos, Porthos, Aramis } The Three Musketeers { ... ... Mr. LAUDERDALE MAITLAND / ... ... Mr. J. T. MACMILLAN
De Treville, Captain of the Guard ... ... Mr. H. WILMOT JACKSON
Louis XIII., King of France ... ... Mr. S. MAJOR JONES
Cardinal Richelieu, the King's Favourite ... ... Mr. FRED MORGAN
George Villiers, Duke of Buckingham, the Queen's Lover ... Mr. BASSETT ROE
Fenton, a Fanatic ... ... Mr. GERALD AMES
Planchet, Servant to D'Artagnan ... ... Mr. CLIVE CURRIE
Grimaud, Bazin } The Musketeers' Servants { ... ... Mr. HERBERT WILLIAMS / ... ... Mr. DOUGLAS VINE
Count de Rochefort, The Cardinal's Emissary ... ... Mr. CHARLES HENRY
Malines, Jussac } of the Guards { ... ... Mr. J. C. AUBREY / ... ... Mr. FRANK TENNANT
Bonacieux, Landlord ... ... Mr. CECIL TRESILIAN
Captain of the Port ... ... Mr. PERCY BAVERSTOCK
Anne of Austria, Queen of France ... ... Mr. RAYMOND WOOD
Constance, Attendant on the Queen ... ... Miss MARY DIBLEY
Kitty, a Servant ... ... Miss GILLIAN SCAIFE
Milady, the Cardinal's Spy ... ... Miss NANNIE MEADE

AND

... ... Miss ETHEL WARWICK
Musketeers, Cardinals, Guards, Royal Attendants, Courtiers, etc.

SYNOPSIS OF SCENERY.

ACT 1.—Scene 1 ... ... The Queen's Boudoir
Scene 2 ... ... Grand Hall at De Treville's
Scene 3 ... ... A Street in Paris
Scene 4 ... The Duelling Ground, near Carmes-Deschaux
ACT 2.—Scene 1 ... ... At the Palace of the Louvre
Scene 2 ... ... A Street in Paris
Scene 3 ... ... The Dovecot Inn at Calais
ACT 3.—Scene 1 Room in the House of the Duke of Buckingham in London
Scene 2 ... ... Fort St. Nicholas, Deal
Scene 3 ... ... Calais Harbour
Scene 4 ... ... Milady's Bedchamber
ACT 4.—Scene 1 ... ... The Post House on the Amiens Road
Scene 2 ... ... The King's Palace

Sword Fights arranged by Professor FELIX GRAVÉ.
Costumes, Wigs, Uniforms, &c., expressly designed and executed by W. CLARKSON, Wardour Street, W.
Scenery painted by the Lyceum Studio.

Acting Manager and Treasurer - - **Mr. LESLIE HUGHES.**
Stage Manager - - - - **Mr. S. MAJOR JONES**

2435

There have been some half-dozen adaptations of Dumas' novel, but the only ones of any real importance are Mr. Henry Hamilton's version, which was produced at the Globe Theatre in 1898, and played at the Lyceum in 1900, and the adaptation by Sydney Grundy, entitled "The Musketeers," which was presented in November, 1898, at His Majesty's. It was a happy inspiration which moved Messrs. Walter and Fredk. Melville to give the public another opportunity of witnessing Dumas' thrilling and romantic story in new shape. Those masters of popular play-writing, Messrs. Arthur Shirley and Ben Landeck, have given us a dramatic creation bristling with stirring incidents and romantic episodes; and blending in one harmonious whole the wealth of exciting detail which surrounds the fortunes of that dashing young hero D'Artagnan, of the King's Musketeers. The piece consists of four acts and thirteen scenes, and an immense amount of labour and ingenuity have been involved in their arrangement.

The first scene is the Queen's boudoir, where her diamonds pass into the hands of the Duke of Buckingham. In Scene II. D'Artagnan arrives at M. de Treville's, where he incurs the displeasure of the famous three—Athos, Porthos, and Aramis. The incident admirably prepares the way for the meeting at the duelling ground near Carmes-Deschaux, which is thrown into proper perspective by the Lyceum's large and spacious stage. The duelling business is cleverly managed; and the encounter with Richelieu's guards which follows is as realistic as could be desired.

At the Palace of the Louvre, in the next act, D'Artagnan leaves for London in quest of the jewels, and Milady is put on their track by Richelieu. It is in Scene III., at the Dovecot Inn, Calais, that the intensity of the chase begins to make itself felt. Here Athos, in a powerful and effective speech, informs D'Artagnan of his past acquaintance with Milady. This is followed by the entrance of Count de Rochefort, who is gagged and bound, while D'Artagnan passes on to the Calais packet with his passport. This scene is admirable in every way, and is well supplied with comic relief. In the first scene of Act III., a room in the house of the Duke of Buckingham, we have the stealing of the diamonds by Milady, the discovery of their loss, and her imprisonment. Passing on to the Fort St. Nicholas, Deal, the incident of the assassination of the Duke of Buckingham by Fenton is dealt with. Fenton's mad infatuation for Milady and his remorseless performance of her orders are cleverly brought out. The intensely dramatic scene in Milady's bedchamber is, of course, the pièce de résistance of the play, D'Artagnan's hand-to-hand encounter with the villainess creating almost breathless excitement. In Act IV. we are shown the stirring duel in which D'Artagnan eventually kills the Count de Rochefort. The fight is spirited, and its originality of treatment is a tribute to the talent of Professor Felix Gravé. The last scene is that of the King's Palace, where D'Artagnan arrives with the jewels in time to witness the Cardinal's discomfiture on finding that he has been outwitted by the Musketeers.

Laurence Irving

MR. LAURENCE IRVING AS HAMLET.

NNQ.

At the Lyceum Theatre, Edinburgh, on Thursday Mr. Laurence Irving and Miss Mabel Hackney appeared for the first time in "Hamlet." The performance was under the auspices of the Edinburgh Branch of the British Empire Shakespeare Society, and the production was presented with not a few novelties as regards stage-setting and costume. There were one or two transpositions of scenes, some portions not usually found in the play given being restored; but the most notable departure from the customary method of presenting this masterpiece on the modern stage was in the matter of costume. Mr. Irving ingeniously argues that Shakespeare did not attempt to equip his play with Danish environment, or to infuse into it the spirit of any age or country other than his own. "Hamlet," pleads Mr. Irving, is clearly a child of the Renaissance, an Elizabethan, and a nearer approach to visualising the play as Shakespeare himself must have visualised it is to be made by laying its scene in the period in which it was written. Accordingly the costumes used in Mr. Laurence Irving's production are all of the time of Elizabeth or her immediate successor. Queen Gertrude appears in ruff and farthingale; King Claudius dresses like James I.; Polonius wears a long furred cloak and close-fitting black skull cap; and the Prince and courtiers are clad in doublet and trunk hose, and so forth. Altogether the effect was a little startling. Limelight was daringly used in the ghost scenes, and the setting of the play scene was decidedly original.

All engaged worked with right good will; and a graceful tribute was paid to every member of the company in the thanksgiving speech which Mr. Irving made in response to a clamorous recall on the final fall of the curtain. He has brought both reverence and commonsense to his study of the Prince. His best elocutionary efforts are in the soliloquies, which are finely rendered; and the scenes with the ghost, his uncle, his mother, and Laertes are all treated with marked individuality, happy touches of fervour and affection being introduced into the scene with Ophelia. Scorn and contempt mingle with his banter of Rosencrantz and Guildenstern, and traditional methods are more honoured in the breach than the observance, especially in the business of the stage; and new readings are not infrequent.



"A BUTTERFLY ON THE WHEEL."

Revival of Edward G. Hemmerde and Francis Neilson's Drama, in Four Acts, produced at the Queen's Theatre on Saturday, Nov. 11.

The Rt. Hon. George Admaston ..... Mr. Eille Norwood
Roderick Collingwood ..... Mr. Leon Quartermaine
Lord Ellerdine ..... Mr. Evelyn Beerbohm
Sir John Burroughes ..... Mr. John Wheatman
Sir Robert Fyffe ..... Mr. Stanley Turnbull
Gervaise McArthur ..... Mr. W. Cronin-Wilson
Stuart Menzies ..... Mr. Edmund Waller
Frank Cartaret ..... Mr. Lewis Broughton
Jacques ..... Mr. A. Caton Woodville
Foreman ..... Mr. George Robinson
Lady Atwill ..... Miss Grace Croft
Pauline ..... Miss Marianne Caldwell
Maid ..... Miss Ellaine Cecil
Peggy ..... Miss Madge Titheradge

It is seven months ago since "A Butterfly on the Wheel" was produced at the Globe Theatre, where it proved one of the few successes that drew crowded houses during the recent heat wave last summer. After a tour in the provinces, the piece was revived last Saturday night at the Queen's Theatre, and the reception accorded to Messrs. E. G. Hemmerde and Francis Neilson's stirring play was just as enthusiastic as on the first night

KINGSWAY THEATRE

GREAT QUEEN STREET, W.C.

Proprietress - - Miss LENA ASHWELL

Special Matinees of

A Doll's House

By Henrik Ibsen

Translated by William Archer. Produced by John Pollock.

卐

Ben Webster

(By kind permission of Mr. Oscar Asche).

Ivan Berlyn — Rosalind Ivan

E. H. Brooke — Jean Bloomfield

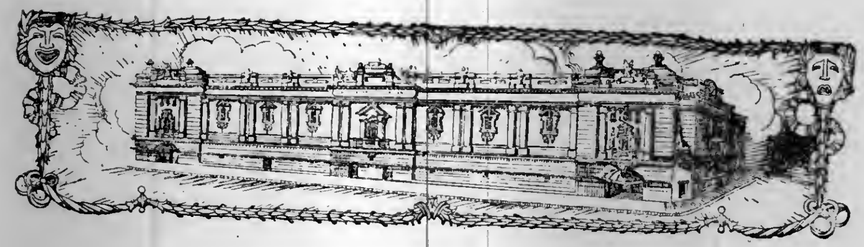
E. Cresfan — Blanche Grand

AND

Lydia Yavorska

卐

On Tuesdays and Thursdays at 2.30 until further notice.



OPENING LONDON OPERA HOUSE.

Nov 13

A mighty audience assembled at Mr. Oscar Hammerstein's superb opera house in Kingsway on Monday night. The new home of lyric drama has seating accommodation for 2,700, and this number was exceeded on the opening night, while hundreds were turned away. On every hand expressions of admiration for the new and beautiful opera house were heard, and if, as the old Greek philosopher said, "'Tis not in mortals to command success, we'll do more, we'll deserve it," and this Mr. Hammerstein certainly does for his courage and enterprise.

The opening attraction was the first performance in England of an historical opera, in five acts, founded on the novel by Henryk Sienkiewicz, libretto by Henri Cain, music by Jean Nougués, entitled :—

"QUO VADIS?"

The
LONDON
OPERA
HOUSE
Kingsway. W.C.

OSCAR
HAMMERSTEIN
SOLE DIRECTOR

Winter Season
20 Weeks
of
GRAND OPERA

KINGSWAY THEATRE

Proprietress .. MISS LENA ASHWELL. W.C.

LYDIA YAVORSKA'S SEASON.

Saturday Evening	SATURDAY Evening	
Dec. 2	Dec. 2	1911
Orch. Stall	Orchestra Stall, 10/6	
No G17	No G17	
This to be retained	This portion to be given up	

This Ticket is sold subject to the right of the Management to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable cause, and is sold only subject to this condition.

"The Lower Depths" is already known to London audiences, having been performed by the Stage Society at the Great Queen Street Theatre on Nov. 30, 1903. There is practically no plot in the story; the piece is in effect an "extremely vivid presentment of the submerged levels of society"; the society that inhabits "doss" houses, and is composed of drunkards, wastrels, "unfortunates," consumptives, tramp-philosophers, and so on; the society in which Gorki, with his poet's soul, lived many terrible years; the bed-rock of humanity, but humanity still, with all its vices inordinately developed, thanks to conditions and environment, but with a touch of the Godhead in every bit of the living driftwood, raising it above the level of the "beasts that perish"; while the sufferers strive ineffectually to clothe themselves in the callousness that both protects and kills. "The Lower Depths" is more a wonderful picture painted by the hand of a master on a large canvas than a play; the colours are not the pleasant tints of imagination, but the drab hues of actuality.

EVERY EVENING AT 8.

MATINEES EVERY SATURDAY AT 2.

THE LOWER DEPTHS.

A Play in 4 Acts.

By MAXIM GORKI.

Translated by LAURENCE IRVING.

Characters in the play in the order of their appearance.

The Baron		VINCENT CLIVE
Kvashnya	*(a hawker of meat pies.)*	CLARE GREET
Bubnov	*(a dyer and cap maker)*	E. H. BROOKE
Kleshtsh	*(a locksmith)*	C. F. COLLINGS
Nastya		LYDIA YAVORSKA
Anna	*(wife of Kleshtsh)*	HAIDÉE WRIGHT
Sahtin		HERBERT BUNSTON
The Actor		LEWIS WILLOUGHBY
Kostylov	*(keeper of the Night Shelter)*	J. H. BREWER
Vaska, The Cinder		O. P. HEGGIE
Natasha	*(sister to Vassilissa)*	JEAN BLOOMFIELD
Luka	*(a wanderer)*	HOLMAN CLARK
Alyoshka	*(a bootmaker)*	RICHARD NEVILLE
Vassilissa	*(wife of Kostylov)*	FRANCES WETHERALL
Medvediev	*(Vassilissa's uncle, a policeman)*	ALBAN ATWOOD
The Tartar	*(a street porter)*	IVAN BERLYN
Wen	*(a street porter)*	SIDNEY TEVERSHAM

Acts I, II and IV—An Underground room in a Night Shelter in Moscow.

Act III—The Streets outside the Night Shelter.

The play is produced by John Pollock and Frank Collins from plans by A. Andreev, principal Producer at the National Theatre, Belgrade, formerly of the Artistic Theatre Moscow, where "The Lower Depths" was produced under the direction of the author.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

EVERY EVENING at 8.45,

Miss MARIE TEMPEST

By arrangement with Messrs. VEDRENNE AND EADIE

PRESENTS

THE HONEYMOON

PRECEDED AT 8.15 BY

TUPPENCE PLEASE

BY

SEWELL COLLINS.

Millicent	Miss MARGARET MOFFAT
Griffin	Mr. STANLEY LOGAN
Benson	Mr. WILFRED SHINE
Claude	HIMSELF

Scene—The Public Telephone Call Office of a Metropolitan Hotel.

With apologies to the National Telephone Co.

ROYALTY THEATRE
Dec. 7
1911
Orchestra Stall
Ten Shillings & Sixpence
Row G
No. 6
TO RIGHT
DUNLOP TYRES

PRINCE OF WALES THEATRE.

Sole Proprietors .. The Executors of the late Mr. EDGAR BRUCE.

Lessee .... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON.

To-Night, Saturday, December 9th, 1911, at 8.

Mr. CHARLES HAWTREY'S Revival of

"A MESSAGE FROM MARS"

A Play in Three Acts, by RICHARD GANTHONY

Horace Parker	Mr. CHARLES HAWTREY
A Tramp	Mr. ARTHUR GRENVILLE
Arthur Dicey	Mr. E. W. TARVER
Dr. Chapman	...Mr. W. FAZAN
Mr. Ferguson	Mr. EDGAR B. PAYNE
Sir E. Vivian	Mr. HENRI LAURENT
Mr. Shillingford	Mr MONTAGUE ELPHINSTONE
Sir Roland Wright	Mr WILLSHIRE
Joe, the Coster	Mr. FRANK STONEY
"The Emperor	Master SYDNEY FUNSTONE
Muggeridge	Mr. GILBERT ESMOND
Jim	Mr. HERBERT ALEXANDER
Policeman	Mr. EDWARD Y. RAE
Man Servant (at Mrs. Clarence's)	Mr. REGINALD BESANT
Watchman	Mr. W. ASHTON
Boy	Master R. CHURCHILL
The Messenger from Mars	Mr CHARLES B. VAUGHAN
Miss Parker	... Miss KATE TYNDALL
Mrs. Clarence	Miss MONA HARRISON
Bella	... Miss ENID LESLIE
Polly	... Miss GWYNNE HERBERT
A Flower Girl	... Miss MOLLY FARRELL
A Poor Woman	Miss LYDIA RACHEL
Girl	Miss BESSIE COURTNEY
Minnie Templar	Miss JESSIE BATEMAN

Guests, etc.—Miss Phyllis Barker, Miss Stephanie Beresford, Miss Mary Fielden, Mr. William Hulbert, Mr. Joseph Cherry

ACT I. .. Inside Horace Parker's House. Time, 9 p.m. (The Dream begins)
ACT II. ... Outside Mrs. Clarence's House. Time, 11 p.m. (The Dream goes on)
ACT III ... ... Same as Act I. Time, 1 a.m. (The Dreamer wakes)

The Play Produced by Mr. CHARLES HAWTREY.

Miss Jessie Bateman's and Miss Kate Tyndall's dresses by MADAME ADELE, 1, Hanover Street, W. Scenery by J. A. FRASER
Furniture by OETZMANN & Co. LTD., Hampstead Road Wigs by CLARKE, S.

Matinees Every Wednesday and Saturday at 2.30

FIRST MATINEE, WEDNESDAY NEXT, DECEMBER 13th, at 2.30.

The Orchestra, under the direction of HAROLD ROBERTSON GRIMSTON, will play the following Music:—

1—(a) ENGLISH AIRS (by request) ... ... Arr. by Grimston
(b) VALSE ... ... "Les Cloches" ... ... Lemaire
(c) CELESTA SOLO ... ... "Essanay" ... ... Ford
(d) TWO-STEP ... ... Mid the Cotton Blossoms ... ... Keiser

3—(a) VALSE ... ... "Mystery of Amore" ... ... Grimston
(b) CELESTA SOLO ... ... Rosemary ... ... Lotz
(c) TWO-STEP ... ... Little Grey Alice ... ... Cox

The Celesta & Mustel Organ by MUSTEL & Co., 80, Wigmore Street, W.
Grand Pianoforte by BLUTHNER & Co., 27, Wigmore Street, W.

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... ... E. W. TARVER

Prices—Boxes, £1 1s. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s. Other Rows, 4s
Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 74.

General Manager ... ... T. B. VAUGHAN

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Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

Editorial communications should be addressed to The Editor, "The Daily Mail," Carmelite House, London, E.C.

Tele.: Holborn 6000.

MONDAY, DECEMBER 11, 1911.

"A MESSAGE FROM MARS."

The twelve years that have passed since Mr. Charles Hawtrey first presented "A Message from Mars" at the Avenue Theatre have fallen very lightly on that phenomenally successful dream play, and its revival on Saturday evening at the Prince of Wales's Theatre filled the house with an audience as enthusiastic as that to which the play came as a great and welcome surprise a dozen years ago.

"A Message from Mars" is good fare. It is Christmas fare, too, for one never knows what gift of surprise it is about to spring upon one—laughter or tears, farce, comedy, or melodrama.

Horace Parker, the rich amateur astronomer who dreamed that a messenger from Mars came to earth to convert him from a selfish into a generous man, is one of the notable characters in Mr. Hawtrey's repertory, and Saturday's audience—as hundreds of others had done before—succumbed to the child-like, innocent appeal of his eyes when it was suggested that selfishness was a component part of the astronomer's entity. It was all capital fun—the humour of farce, the heroics of melodrama, the charm of a fairy play, the quick change of pantomime combining to make an ideal holiday play.

Mr. Hawtrey has a capital company around him; Miss Jessie Bateman, Miss Enid Leslie, Miss Kate Tyndall, Mr. Arthur Grenville, and Mr. Charles B. Vaughan all rendered splendid assistance in winning the unanimous approval of a crowded house.

J. W.

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St. James's Theatre

KING STREET,
ST. JAMES'S, S.W.

Sole Lessee and Manager - SIR GEORGE ALEXANDER

EVERY EVENING at 8.15 (MATINEES 2)

WILL BE ACTED

BELLA DONNA

A New Play, in Five Acts,

Adapted from the Novel by ROBERT HICHENS

By JAMES BERNARD FAGAN

Dr. Meyer Isaacson	GEORGE ALEXANDER
The Hon. Nigel Armine	CHARLES MAUDE (By Arrangement with FREDERICK HARRISON)
Mahmoud Baroudi	CHARLES BRYANT
Dr. Hartley	ATHOL STEWART
Sir Henry Grebe	HERBERT REA
Ibrahim	SHIEL BARRY
Hamza	G. TREVOR ROLLER
Hassan	ALFRED HARRIS
Monks	HAROLD HOLLAND
Mrs. Chepstow	Mrs. PATRICK CAMPBELL
Mrs. Marchmont	MARY GREY
Marie	LYDIA BRANSCOMBE

Act I. ... ... **Dr. Meyer Isaacson's Consulting Room**

Act II. ... ... **Drawing-room in the Villa Androud**

Act III. ... ... **A Temple on the Nile near Luxor**

Act IV. ... ... **The Deck of the "Loulia"**

Act V. ... ... **Exterior of the Villa Androud**

"BELLA DONNA."

Play, in Five Acts, Adapted by James Bernard Fagan from the Novel by Robert Hichens, Produced at the St. James's Theatre on Saturday, Dec. 9.

There was always something strange and esoteric about Mr. Robert Hichens. He came up in the times of "Dorian Gray" and Aubrey Beardsley, of eccentricities and abnormalities, of yellow books and green carnations; and the stern and uncompromising expression with which he regards humanity in his portrait on Mr. George Alexander's programme at the St. James's is not altogether a misrepresentation of the camera. He is a practical playwright as well as a novelist —did he not write "The Daughters of Babylon" in collaboration with Mr. Wilson Barrett, and had he not shares in "The Medicine Man" at the Lyceum and "Becky Sharp" at the Prince of Wales's?

The story of the wanton who marries a man for his prospects, is disappointed in her expectations of wealth and title, turns from him to a paramour, and tries to get rid of the husband by poison, is in itself enthralling; but Mr. Hichens has given a new significance to it by the introduction of a quite modern personage and by novel surroundings. The character of Baroudi, the educated Egyptian, who combines with a veneer of civilisation all the unscrupulousness, falsity, and cruelty of the ancient East, and revenges himself by intrigues with European women for the subjugation of his race by the English, is a new and striking one, and redeems the play from commonplace.

The action opens in the consulting-room of Dr. Meyer Isaacson, the judicious and enlightened modern physician, the father confessor of so many fashionable sinners. To him comes the notorious Mrs. Chepstow, who, after being divorced for her fault, has been expelled from society, and has "kept house" for man after man, much to their loss and disadvantage. Isaacson is the intimate friend of the Hon. Nigel Armine, a clever engineer, who loves the desert, and has done great things in connection with the improvement of the Upper Nile. It is Armine's belief that bad people can be made good by believing they are so, and he is applying his theory to the regeneration of Mrs. Chepstow. As he is the expectant heir to a vast property—his brother, a wealthy peer, is an invalid without children—he is worth winning; and Mrs. Chepstow charms him by delicate and ingenious pretences till he is brought to the point of asking her to marry him. This is the substance of the first act. In the second, which takes place in a villa up the Nile, Armine learns by letter that his brother's wife has had offspring, which puts an end, of course, to his expectations. Bitterly disappointed, wearied of the part she is playing, and with her perverse cravings ungratified, Mrs. Armine turns for consolation to a Turkish friend of her husband's, a wealthy financier, named Baroudi. He takes the Oriental view of women, and is by no means inclined to injure his business projects by running away with Mrs. Armine or by causing a scandal. So he gives her a subtle poison, with a subtler suggestion of how she should use it. So ends the second act.

The third and fourth are taken up with the slow poisoning of Armine by his wife, and his salvation, when almost *in extremis*, by his friend Isaacson, who comes to the rescue, exposes the poisoneress, and forces her to abandon her prey. There is now nothing left for Mrs. Armine but to become Baroudi's mistress. But the fellow has already grown tired of her; and when she throws herself at his head he simply rejects her, and she is driven despairing and desperate into the desert.







ALDWYCH THEATRE

STRAND, W.C.

General Manager **Mr. ALBERT ARCHDEACON**

(Who holds the Licence of the Lord Chamberlain).

Every Afternoon at 2.30 and Evening at 8.30.

The Golden Land of Fairy Tales

Fairy Play in Two Acts, with Prologue and Epilogue.

Translated and adapted by A. H. QUARITCH and MAURICE RAYE.

Music Composed by HEINRICH BERTÉ. **Produced by SYDNEY ELLISON.**

Scenery and Costumes designed by CHEVALIER FORMILLI.
Drop Curtain designed and painted by CHEVALIER FORMILLI.
Costumes made under the direction of EMILIO COMELLI by B. J. SIMMONS & Co., C. ALIAS, Ltd., Miss M. FISHER, J. A. HARRISON & Co., Ltd., MUELLE and ALEXANDRA.
Armour by C. BRAND of PARIS.
Scenery painted by WALTER HANN, HARRY BROOKE, BRUCE SMITH and ALFRED CRAVEN.
Wigs by CLARKSON. Lighting by THOMAS J. DIGBY. Pianos by BECHSTEIN.

Musical Director ... ... EMIL KREUZ

Assistant Manager ... ... Mr. DONALD BAYLIS
Stage Manager ... ... Mr. FRANK PARKER

PRICES:—Boxes £3 3s., £2 2s., £1 1s.; Stalls 10/6 and 7/6; Dress Circle 6- and 5/-; Upper Circle 4/- and 3/-

CHILDREN HALF PRICE TO ALL PARTS.

BOX OFFICE (Mr. L. A. BACK) **open 10 a.m. to 10 p.m.** **Telephone: 2315 GERRARD.**

THE PROLOGUE

CAST:

The Fairy Queen
Miss Maud Cressall
Granny - **Mrs. Alfred Davis**
Lotty - **Miss Agnes Glynne**
The Wanderer
Mr. Shakespeare Stewart
Children and Fairies.

SCENE - A Peasant's Cottage

ACT I. PICTURE I.

Little Red Riding Hood

CAST:

Red Riding Hood
Miss Florrie Lewis
The Grandmother
Miss Joy Chatwyn
The Wolf - **Mr. Alfred Latell**
The Huntsman
Mr. Basil Seymour
The Shepherd
Mr. Walter Cross

SCENE I. - At the Cross Roads
SCENE II. - The Grandmother's Cottage

ACT I. PICTURE II.

Puss in Boots

CAST:

Puss in Boots - **Mr. Alfred Latell**
The Princess - **Miss Joan Trevitt**
The Miller's Son
Mr. Walter Cross
The King - **Mr. Charles A. White**
The Chamberlain
Mr. Arthur Cleave
The Giant Ogre - **Mr. J. M. East**
Tom Thumb
Miss Dorothy Turner
The Hare
Master Harold Barrett
Courtiers, Peasants, etc.

SCENE - A Clearing in the Wood showing the Giant's Castle

ACT I. PICTURE III.

The Magic Wood

CAST:

The Fairy Amora - **Miss Maud Cressall**
Cinderella - - **Miss Mary Glynne**
Snowdrop - - **Miss Elise Craven**
The Sleeping Beauty
Miss Marjorie Moore
Prince Arthur - - **Mr. Rohan Clensy**
Prince Richard - **Mr. Bobbie Andrews**
Prince Henry - - - **Mr. Jack Hobbs**
The Page - - **Miss Ada Glynne**
The Magician - - **Mr. Patric Curwen**
Elves, Evil Spirits, etc.

SCENE - A Dark and Gloomy Wood

15 Mins. INTERVAL.

ACT II. PICTURE IV.

CINDERELLA

CAST:

Cinderella - - **Miss Mary Glynne**
The Stepmother - **Miss Lena Flowerdew**
The Stepsisters
The Misses Rhoda Beresford and Honoria Elliot
The Bull Dog - - **Mr. Alfred Latell**
The Queen - **Miss Blanka Stewart**
The King - **Mr. Shakespeare Stewart**
Prince Richard - **Mr. Bobbie Andrews**
The Master of Ceremonies
Mr. Arthur Cleave
The Minister of State
Mr. Basil Seymour
The Court Marshal
Mr. Charles A. White
The Page - - - **Miss Ada Glynne**
Nobles and Ladies, Heralds, Pages, Guards, etc.

SCENE I. - Cinderella's Kitchen
SCENE II. - The Ball Room a. the Royal Palace
SCENE III. - Cinderella's Kitchen

ACT II. PICTURE V.

SNOWDROP

CAST:

Snowdrop - **Miss Elise Craven**
Prince - - **Mr. Jack Hobbs**
The Queen - **Miss Joy Chatwyn**
The Huntsman
Mr. J. Patric Curwen
The Chief Dwarf
Miss Dorothy Turner
Huntsmen, Peasants, etc.

SCENE I. - The Queen's Boudoir
SCENE II. - Outside the Dwarfs' Hut in the Forest

ACT II. PICTURE VI.

The Sleeping Beauty

CAST:

The Sleeping Beauty
Miss Marjorie Moore
Prince
Mr. Rohan Clensy
The King
Mr. Shakespeare Stewart
Ladies in Waiting, Courtiers, Guards, etc.

The Scene is modelled on the pictures by Sir Edward Burne-Jones "The Legend of the Briar-Rose."

"THE GOLDEN LAND OF FAIRY TALES."

A Fairy Play, in Two Acts, with Prologue and Epilogue. Translated and Adapted from the German by A. H. Quaritch and Maurice Raye. Music Composed by Heinrich Berté. Produced at the Aldwych Theatre on Thursday, Dec. 14, 1911.

The scene of the prologue, which is the shabby interior of a poor peasant's hut, an ancient dame who has fallen fast asleep and her half-a-dozen grandchildren are sitting at a table. Outside a storm is raging, and suddenly a knock at the door is heard. The eldest child opens the door, and an old man enters. He craves a few minutes' rest, a crust of bread, and a drink of water. His modest requirements having been satisfied, he, in gratitude for their kindness, presents the children with the only thing that he possesses—a book of fairy tales, trusting that it will afford them many hours of happiness. As the stranger passes out Graodmother awakes, takes the book, and begins to read: "Once upon a time——" Then it grows dark, and the Queen of Fairy Tales appears, and invites the little ones to enter with her, "hand-in-hand, in the Children's Wonderland."

Then follows a dramatic representation of the story of Little Red Riding Hood, but children well read in fairy lore will be quick to note that there are variations from the original tale. A bold huntsman kills the wolf, but not before the hungry animal has swallowed both Little Red Riding Hood and her grandmother! But by some miraculous means they are restored to life, and the scene ends with a merry dance round the dead wolf's head by the dame, the little girl, and their brave rescuer. The next story is that of "Puss in Boots," and into this legend are introduced Tom Thumb and a very comical hare, which puts half-a-dozen yokels to flight. The "third picture" of the first act represents the Magic Wood. Hither come three gallant princes, who kill the adder-king, and thus sets free the fairy Amora. She presents each of them with the wonder-flower, by means of which they compel the magician, whose realms they have entered, to allow them to peep into the magic mirror, in which they see visions of the sleeping beauty, Snowwhite, and Cinderella.

The remaining stories are those of "Cinderella," in which a funny dog is introduced, "Snowdrop"—quite a tragic episode revealing how a wicked queen attempted to murder the little heroine—and finally, "the sleeping beauty" who is awakened by the kiss of a king's son. The seventh, and last, picture is the vision of the Golden Land, where the Fairy Queen is seen reclining amid flowers, while the attendant fairies dance before her. A rainbow adds to the charm of this delightful picture, and a fairy ballet is introduced, in which the remarkably clever dancing of the little girls, the Misses Florrie Lewis and Dorothy Turner, elicited loud applause.





THE

COMEDY THEATRE.

EVERY EVENING AT 8.30; MATINEE SATURDAY AT 2.30

THE MARIONETTES

By Arrangement with Mr. ARTHUR CHUDLEIGH.

MR. ARTHUR HARDY'S PRODUCTION.

SPECIAL MATINEES:

MONDAY, DECEMBER 18th, 1911 (113th Performance), and Every Monday, Tuesday, Wednesday, Thursday, and Friday at 3.

A Farcical Fantastic Play entitled

VICE VERSÂ

By F. ANSTEY.

Founded by the Author on his own Novel of the same name.

Paul Bultitude ...	Colonial Produce Broker of Mincing Lane and 170 Westbourne Terrace; afterwards, except in appearance, his son Dick	Mr. FREDERICK VOLPE
Dick Bultitude ...	his Son; afterwards, except in appearance, his Father Paul	Mr. SPENCER TREVOR
Barbara Bultitude ...	(his Daughter) ...	Miss CICELY ELDON
Marmaduke Paradine ...	(his Brother-in-Law) ...	Mr. C. M. LOWNE
Dr. Grimstone ...	Principal of Crichton House School, Market Rodwell, Herts.	Mr. ARTHUR PLAYFAIR
Dulcie...	(his Daughter) ...	Miss PHYLLIS EMBURY
Mr. Blinkhorn, M.A., Oxon	Senior Assistant Master at Crichton House School	Mr. C. LEVESON LANE
Mr. Tinkler, B.A., Camb.	(Junior Assistant do.) ...	Mr. BRIAN EGERTON
Tipping	Boys at Crichton House	Mr. ARTHUR PHILIPS
Jolland		Master F. THORNDIKE
Chawner		Master HEREWARD KNIGHT
Biddlecombe		Master JOSEPH VICTOR
Coker		Master RUSSELL WRAY
Coggs		Master H. P. STEWART
Kiffin		Master LEN BETHELL
Boaler	(Butler at 170 Westbourne Terrace	Mr. CLIFFORD BROOKE
Rhoda... ...	(Parlourmaid at 170 Westbourne Terrace)	Miss MAY TAVERNER
Ellen	(Housemaid at 170 Westbourne Terrace)	Miss JEAN BLOOMFIELD
A Nurse	... ...	Miss KATHLEEN GOWER
Cecily... ...	(a small friend of Barbara's)	Miss MARJORIE DANE
Peter	(her younger brother) ...	Master PHILIP N. LLOYD

Scholars at Crichton House School:—Masters LESLIE HOBBS, R. JACKSON, H. V. POTTER, F. REYNDERS, F. E. ROBBINS, C. ST. JOHN.

ACT I. Scene 1 ... ... Mr. Bultitude's Library at 170 Westbourne Terrace
The curtain will remain down 3 minutes between Scenes 1 and 2 of Act I., during which the Audience are requested to remain seated.

Scene 2 ... ... Class Room at Crichton House

ACT II. ... ... Class Room at Crichton House. (Some days later)

ACT III. ... ... Mr. Bultitude's Library. (Three hours later)

The Orchestra under the direction of Mr. HERBERT F. HAINES.

Incidental Music arranged by BIAGIA BUCALOSSI.

Scenery by F. L. SCHMITZ. Wigs by CLARKSON. Dresses designed and executed by Mrs. CALEB PORTER.

Acting Manager	For Mr. Arthur Hardy	Mr. FRED PEMBERTON
Stage Manager		Mr. W. W. KEENE
Assistant Stage Manager		Mr. GEORGE ROBINSON

The Play produced under the direction of Mr. ARTHUR HARDY.

PRICES.—Boxes, £4 4s., £3 3s. and £1 11s. 6d. Stalls, 10s. 6d. Dress Circle, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Amphitheatre, 1s. 6d. Gallery, 1s. Telephone GERRARD 3724.

Business Manager (For Comedy Theatre) - **LEONARD LILLIES**

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His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE,

OFFENBACH'S OPERA

"ORPHÉE AUX ENFERS"

PRESENTED UNDER THE TITLE OF

ORPHEUS

IN THE UNDERGROUND.

ANNUAL CHRISTMAS PRODUCTION

WEDNESDAY, DECEMBER 20th, AT 7,

AND EVERY SUBSEQUENT EVENING AT 8.

(No Performances on SATURDAY, DECEMBER 23rd).

OFFENBACH'S OPERA

"ORPHÉE AUX ENFERS"

Will be Presented under the Title of

ORPHEUS

IN THE UNDERGROUND.

Produced under the direction of Sir Herbert Tree.

Version by Messrs. Alfred Noyes, Frederick Norton and The Producer.

The Prologue will be Spoken by LOTTIE VENNE as MRS. GRUNDY.

Pluto	*(An infernal fellow)*	LIONEL MACKINDER
Jupiter	*(A self-made Monarch)*	FRANK STANMORE
Orpheus	*(A post impressionist Musician)*	COURTICE POUNDS
John Styx	*(Pluto's Valet. Ex-King and Purveyor of Lethe Water)*	WALTER R. CREIGHTON
Mercury	*(Of the Court Circular)*	PETER UPCHER
Morpheus	*(The Hall Porter—a sleepy person)*	KINGSLEY LARK
Bacchus	*(The Spirit of Wine)*	ROSS SHORE
Mars	*(A War God. Lately severely handled by mundane critics)*	PHILIP MERIVALE
Eurydice	*(A very modern Maid of Athens, U.S.A.)*	ELEANOR PERRY
Mrs. Grundy	*(A highly respectable person with a prologue)*	LOTTIE VENNE
Juno	*(Lady Wife to Jupiter)*	GRACE CROFT
Diana	*(A determined Spinster though a mighty Hunter)*	JANE GAIR
Venus	*(A Goddess with a past, a present and a future)*	HILDA ANTONY
Cupid	*(A bright little fellow and a good shot)*	BETTY CALLISH
		By courtesy of Mr. George Edwardes.
Minerva	*(A blue stocking in armour sometimes mistaken for Britannia)*	OLIVE TEMPEST
Cybele	*(A divinity of doubtful antecedents)*	RITA WALLACE
Hebe	*(A heavenly Tweenie)*	ISABEL HATCHARD
Pomona	*(A thoroughly nice Goddess)*	MYFANWY NEWELL

ACT I.

SCENE 1. A Watteau Glade—*Joseph Harker.*

SCENE 2. In the Clouds, Olympia—*Joseph Harker.*

ACT II.

SCENE 1. A Boudoir in Hades—*E. H. Ryan.*

SCENE 2. In the Shades—*Alfred Craven.*

The Costumes have been designed and the Scenery suggested by PERCY ANDERSON.
Costumes carried out by B. J. SIMMONS & Co., 7 & 8, King Street, Covent Garden, W.C. Wigs by W. CLARKSON.

The Dances have been arranged by SIGNOR ROSI.

MATINEES.

[illegible] every following Wednesday Thursday & Saturday.

[illegible] Pantomime [illegible] taking the place of Christmas Eve there will be [illegible] Performances on that day.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread and Butter and Cake, Price 6d. per person inclusive.

The Theatre has now been fitted throughout with the Ozonair System of Ventilation for the constant supply of pure fresh air, by Messrs. OZONAIR, LTD 96, Victoria Street, S.W.

The safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.— The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

STAGE MANAGER—CECIL KING. ASSOCIATE STAGE MANAGER—STANLEY BELL.

MUSICAL DIRECTOR—ADOLF SCHMID. CHORUS MASTER—ALFRED BELLEW.

GENERAL MANAGER - - - - - HENRY DANA.

HIS MAJESTY'S THEATRE



ORPHEUS
IN THE UNDERGROUND

It was in the October of 1858 that "Orphée aux Enfers," the work of a comparatively unknown composer, Jules Offenbach, and of the librettist, Crémieux—working on an idea of Ludovic Halévy's—was produced with success in Paris at the Théâtre Compte, in the passage Choiseul, which Offenbach had taken in 1855, when it was occupied by a conjurer and entertainer. The piece was a characteristic product of the period. The blood of the *coup d'état* and its memories had long been washed away in the splendour of the new streets and the general commercial prosperity. The credit of the Crimea had obscured the fact that France was mastered and muzzled by an adventurer; and the military triumphs of Solferino and Magenta were close at hand to complete the illusion. From society of this sort, the music of Offenbach was certain of a welcome. "Orphée aux Enfers" certainly smells strongly of the Second Empire, and the spirit of sardonic, sceptical irony mingles with that of irresponsible frivolity both in the libretto and the music. What can be quainter than the idea of turning Orpheus—the faithful husband of classic legend—into a husband heartily tired of his wife, and only prevented from parting with her by the fear of the damage which the scandal might do to his Academy of Music? How humorous the notion of his being goaded on to pursue Eurydice, when she leaves him for the seductive Pluto, for the force of Public Opinion—or, as we say over here, Mrs. Grundy! And how droll, and yet how logical, the difficulties of Jupiter, as a leader of society, anxious that appearances shall be kept up and propriety preserved at all costs, and worried extremely by the very natural rebellion of his subjects! The cast which performed the opera in Paris in 1858 was by no means a brilliant one; but the book, and above all the music, carried everything, and made "Orphée aux Enfers" an immediate success.

Though Offenbach's genius was cynical and shallow, he resembled Artemus Ward, who in one of the chapters of his "book" remarked that the "old man" could still "jerk a pome" when necessary. As he showed in his "Contes d'Hoffmann," Offenbach had his wistful and even pathetic side, and could write a sentimental song as easily as a winning waltz or a jigging "can-can" tune. There are several really sweet sentimentalities in the score of "Orphée," notably Eurydice's song in the first act to the verses beginning—

La mort m'apparait souriante
Qui vient me frapper pres de toi;
Elle m'attire, elle me tente;
Mort, je t'appelle, emporte-moi!

As for the minuet, the infernal galop, and the other airs of the opera, they are essentially gay joyous, and popular, and time has, by allowing us to half-forget them, made them seem almost new.

ROYAL COURT THEATRE.

Proprietor - - - - - Mr. J. H. LEIGH
Under the Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

Mr. ARTHUR PHILLIPS' SEASON

General Manager - - - - - - A. S. PIGOTT

THURSDAY. DECEMBER 21st. 1911.

AND EVERY EVENING (except December 23rd) at 8.50

A NEW PLAY, entitled—

The Great Gay Road

(A ROMANTIC COMEDY)

By TOM GALLON.

Characters in the order in which they appear on the Stage.

Hilary Tolfrey Kite	...	Mr. ARTHUR PHILLIPS
"Crook" Perkins	...	Mr. C. B. CLARENCE
A Policeman...	...	Mr. LUMSDEN WARDE
Nancy Sylvain	...	Miss CHRISTIE LAWS
Rodney Foster	...	Mr. OWEN NARES
Miss Azalea Vickery	...	Miss KATHARINE POLI
Backus	...	Mr. FRED LEWIS
Sir Crispin Vickery	...	Mr. G. W. ANSON
Colonel Napoleon Trigg ...	...	Mr. LOUIS GOODRICH

Synopsis of Scenery.

—o—

ACT I. - - The Road outside Vickery's Nest, Hampstead

ACTS II., III. and IV. - - - - Library of Vickery's Nest

TIME - - The Present.

The Song, before the Curtain rises on the 1st Act, by Miss LOUISE LUND.

Dresses by Madame LOUISE, of 221, Oxford Street.
Wigs by CLARKSON. Furniture by SPILLMANS.
Scenery by WALTER JOHNSTONE.

The Play Produced by NORMAN McKINNEL.

Preceded at 8.20 by

HAROLD MONTAGUE in a Humorous Pianologue

(By kind permission of the Palace Theatre and Messrs. Maskelyne & Devant)

CHAPPELL GRAND PIANOFORTE.

MATINEES

Every Wednesday and Saturday at 2.30

Stage Manager -		W. H. QUINTON
Acting Manager -	(for Mr. Arthur Phillips)	- HOWARD LESLIE
Musical Director		- BRIGATA BIG VLOSSI
General Manager	(for J. H. Leigh)	Mr. JAMES ANNING

Readers of Mr. Tom Gallon's humorous and pathetic novel, "The Great Gay Road," had no difficulty in following the plot of the play of that name, which was performed for the first time in London, under the auspices of Mr. Norman McKinnel, at the Court Theatre, on Thursday night, after a preliminary production last March at Torquay.

Hilary Tolfrey Kite, thirty-six years old—"gentleman," deserter, "beloved vagabond"—in whose veins "the song of the road sings always," in company with "Crook" Perkins, a genuine tramp, his humble and admiring companion, attached to him by gratitude for rescue from a bectoring bully in a common lodging-house, finds himself penniless and hungry, in the neighbourhood of Vickery's Nest, a substantial country house on Hampstead Heath. An open window, with a light always left burning at night against the possible return of the son of the house who, as a boy of sixteen, quarrelled with his irascible father and left home by that window twenty years before, attracts the wanderers to seek food and drink within. They are discovered by Sir Crispin Vickery, the master of the house, and, chance favouring the adventurers, they fall in with the assumption that they are the returned prodigal and his faithful bodyservant. The other members of the family, Sir Crispin's sister, Aunt Azalea, and a niece, Nancy Sylvain, adopted since the flight of his son Hildebrand, welcome the new relation as a charming acquisition to the very much martinet-ridden household. "Crook" Perkins is in clover, and though irked somewhat by his unfamiliar environment, he thoroughly enjoys his share of the fatted calf, and his doings supply many amusing incidents; but Hilary Kite, new "Cousin Hildebrand" to the charming and innocent Nancy, by his growing love for his pseudo-cousin, is led to feel his false position more acutely every day. He determines to overcome his love for Nancy, who is secretly engaged to the boy Rodney Foster, but the wheels of fortune bring retribution to him in the person of his former commanding officer, Colonel Napoleon Trigg, who denounces him as a deserter and an impostor.

Here the play departs a little from the story of the novel, in which Hilary Kite, when made to depart by the window through which he first entered, debonair to the last, prepares to take "the great gay road" again, raised and purified by his absorbing love for a good woman, for the author will not cheat his audience of their happy ending, and, ignoring the claims of "the boy," the curtain falls at the end of the fourth act a year later on Nancy in the arms of the reformed "Waster."

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

Editorial communications should be addressed to The Editor, "The Daily Mail," Carmelite House, London, E.C.

Tele.: Holborn 6000.

FRIDAY, DECEMBER 22, 1911.

"THE GREAT GAY ROAD."

MR. TOM GALLON'S PLAY AT THE COURT THEATRE.

Mr. Arthur Phillips, who has already had one season at the Court Theatre, London, began another there last night with a play by Mr. Tom Gallon called "The Great Gay Road," which has a romantic story that may be set out thus:

Once upon a time there was a wicked tramp, and he rested one night on a seat under the garden hedge of a villa at Hampstead, and another tramp sat with him. Then in the moonlight a strange thing happened. A young man wearing a dinner jacket came down the road and whistled three times, and from the house came the girl he loved, and she told him that the light which burned in the ground-floor window of her uncle's house was set up every night as a promise of welcome to her cousin, who had taken it into his head to run away out into the world and get lost twenty years ago.

When the young man in the dinner jacket heard the story he bade his girl good-night, and the bad tramp went into the house, was accepted as the long lost son, and made the other tramp his valet.

Bad luck in sport, however, awakened the valet to the old glories of the Great Gay Road, and the discovery of the other tramp's identity nearly sent the two out together in search of the gaiety that was so sadly missing in Hampstead. But curiously enough the peppery old baronet was so happy with the bogus son that he made up his mind to keep him for himself, and the girl, in spite of the newly made relative's awful tendency to make tiresome speeches, took her heart away from the young man in the dinner jacket and put it by for the regenerated tramp.

The play did not need great acting, but Mr. O. B. Clarence as the faithful follower of the gentleman tramp gave the best performance of a loafer seen on the stage in recent years.

J. W.

SAVOY THEATRE.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

ON THURSDAY EVENING, DECEMBER 21st, AT 8.

Mr. CHARLES HAWTREY'S PRODUCTION.

WHERE THE RAINBOW ENDS

By CLIFFORD MILLS and JOHN RAMSEY.
Music specially composed by Mr. ROGER QUILTER.

Characters

(in the order of their appearance)

Rosamund Carey	Miss ESME WYNNE
Crispian Carey	Master PHILIP TONGE
William	Master NOEL COWARD
Cubs	Master GUIDO CHIARLETTI
Matilda Flint...	Miss JEANNIE THOMAS
Joseph Flint	Mr. C. W. SOMERSET
Schlapps	Mr. HENRY MORRELL
The Genie of the Carpet	Mr. NORMAN MACOWAN
Jim Blunders	Master SIDNEY SHERWOOD
Betty Blunders	Miss DOT TEMPLE
St. George of England	Mr. REGINALD OWEN
The Dragon King	Mr. CLIFTON ALDERSON
Will o' the Wisp	Miss MAVIS YORKE
Dunks	Mr. REGINALD P. LAMB
The Sea Witch	Miss HELEN VICARY
Captain Carey	Mr NORMAN MACOWAN
Mrs. Carey	Miss LYDIA BILBROOKE
The Slacker	Master HARRY DUFF
The Slitherslime	Mr. MAURICE TOSH
The Spirit of The Lake	Miss GRACE SEPPINGS
Dragon Sentry	Mr. J. K. EDRO
Hope	Miss ZOE GORDON
A Mother	Miss IVY WILLIAMS

Dragons, Hyenas, Elves, Flower Fairies, Dragon Flies, Rainbow Children, Spiders, Caterpillars, Toads, a Leopard, etc.

Flower Fairies:—Grace Sepping, Isla Raine, Rosie Block, Ruth Block.

Dragon Flies, Water Lillies, and Rainbow Children:—Ivy Bell, Edna Brown, Celia Block, Ella Jones, Eileen Grist, Rita Vivian, Irene Birch, Esmé Hersee, Ruby and Olga Warneford, Margaret Stuart, Dorothy Moody, Kathleen Jones, Marjorie Withey, etc.

Elves, Toads, Hyenas, etc.:—Leslie Ryecroft, Reginald Grasdorf, Philip Bates, Walter Woodgate, Norman Haddock, Jack Rea, John Renshaw, Robert Chapman, Maurice Hansard, Frank Bates, Jim Taylor, Sidney Spiro, Harry Withey, Ernest Wright, William Wodehouse, John Dixon, Arthur Brocknor, etc.

Dragons:—Norman Wrighton, Arthur Grayson, Charles Gordon, Maurice Tosh, A. Charlwood, Stanley Ramsden, Leslie Rea.

Synopsis of Scenery.

ACT I.	.. Scene 1.	Library at Riversdale, Maidenhead (*Evening*)
	Scene 2.	The Flight of the Carpet
ACT II.	.. Scene 1.	The Outskirts of the Dragon's Wood
ACT III.	.. Scene 1.	The Witch's Cove
	Scene 2.	The Dragon Wood (*Evening*)
	Scene 3.	The Lake at the end of the Wood (*Night*)
ACT IV.	.. Scene 1.	Ramparts of Dragon's Castle on topmost crag of Thundercloud Mountains
	Scene 2.	"Where the Rainbow Ends" (Where All Lost Loved Ones are Found)

Scenery designed by Mr. TOM HESLEWOOD and Painted by ALFRED E. CRAVEN.

Dresses designed by Mr. TOM HESLEWOOD and Executed by L. & H. NATHAN and Miss VIOLET MURRAY.

Animal Costumes by Messrs. ELKAN BROS. and FRED C. LABHART.

Music published by ELKIN & Co. Wigs by CLARKSON.

Dances arranged and children trained by Miss ITALIA CONTI.

Flying Effects by HAROLD ROSS. Electrical Effects by T. J. DIGBY.

Theatre Decorations by A. and L. UHLMANN.

The Play Produced by Mr. CHARLES HAWTREY.

Musical Director	(For Mr. Hawtrey)	Mr. W. JACKSON BYLES
Stage Director	..	Mr. B. CAMPLIN SMITH
Stage Manager	..	Mr. OSWALD STRONG
Business Manager	(For Savoy Theatre)	Mr. HARRY P. TOWERS

ON and AFTER BOXING DAY TWICE DAILY at 2 & 8.

Private Boxes, £5 5s., £3 3s. & £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. First Circle (Reserved), Front Row, 5s.; other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Box Office (Mr. RICHARD WEAVER) open from 10 a.m. till 10 p.m.

Telephone: 2602 GERRARD. Telegrams: "NEWSAVO, LONDON."

General Manager ... (For Mr. Hawtrey) ... **Mr. EDWARD FITZGERALD**

The children this Christmas-tide should feel greatly indebted to Mr. Charles Hawtrey for having provided them with such a very charming entertainment as the fairy play produced at the Savoy on Thursday evening. In "Where the Rainbow Ends" the boy and girl playgoer will find a welcome change, after possibly a surfeit of pantomime, with its blend of old nursery story and the humour of the modern variety stage. Both young and old can follow with an interest that never slackens the strange adventures of the four children and their faithful four-footed companion in their perilous journey to the land "where the rainbow ends."

The story opens in the library at Riversdale, Maidenhead, where we find a little girl, Rosamund Carey, pooring over a book of fairy tales. Owing to the death of their cousin, Matthew, Rosamund and her brother, Crispian (who is being educated to follow the profession of a naval officer), have been left in charge of their uncle and aunt, Joseph and Matilda Flint, whose hard, cruel nature is plainly indicated by their patronymic. The children are informed that they are to be taken away from school at once, and that Crispian, who has come home for the holidays, is to begin life as an office boy. He is already in disgrace for having thrashed the page-boy, William, a malicious youth, caught behaving cruelly to Cubs, a young lion, and the pet of the two children. Their father and mother have, it appears, been shipwrecked, and not heard of for several years. In the library is a magic carpet, which belonged to their cousin, Matthew, and Rosamund, having learnt all about it from the fairy book, proposes that by its aid they shall go in search of their lost parents. Those who place implicit faith in the magic powers of the carpet will be conveyed by it to the "Land Where all Lost Loved Ones are Found." The genii of the Carpet is summoned, and instantly appears. He, however, warns the children that before reaching their destination they will have to travel through a country beset with dangers, its ruler being the Dragon King. Crispian's wish to have with them as fellow-travellers his chum, Jim Blunders, and that youth's little sister, Betty, is gratified. At their desire, too, St. George of England also appears, and promises the travellers his powerful protection. Then the four children and Cubs start on their adventurous journey.

The travellers are pursued not only by Uncle Joseph and Aunt Matilda, but also by the dreaded Dragon King. Curious things happen on the outskirts of the Dragon's Wood, and the straying away of little Betty leads to disastrous results, because her companions go in search of her, and are captured by the myrmidons of the Dragon King. They are confined in his castle on the topmost crag of Thundercloud Mountains; and a terrible death stares them in the face. But the two boys succeed in hauling down their captor's flag and putting in its place the English ensign. Then of course, St. George hastens to their rescue, engages the Dragon in mortal combat, and eventually slays him. Thus the children are able to reach the "land where the rainbow ends," at which delighted spot Rosamund and her brother are welcomed with many expressions of joy by their parents.





Duke of York's Theatre.

Sole Lessee and Manager - - - CHARLES FROHMAN.

On Saturday next, December 23rd, 1911, at 7.30 o'clock prompt.

CHARLES FROHMAN will present

PETER PAN

Or, THE BOY WHO WOULDN'T GROW UP.

By J. M. BARRIE.

The Music Composed and arranged by John Crook.

Peter Pan		PAULINE CHASE
Jas. Hook	(The Pirate Captain)	HOLMAN CLARK
Mr. Darling		DONALD CALTHROP
Mrs. Darling		VIVA BIRKETT
Wendy Moira Angela Darling		HILDA TREVELYAN
John Napoleon		STEPHEN THOMAS
Michael Nicholas Darling		ALFRED WILLMORE
Nana		EDWARD SILLWARD
Tinker Bell		JANE WREN
Tootles	Members of Peter's Band	GERTRUDE LANG
Nibs		STEPHANIE BELL
Slightly		W. WEST
Curly		MARJORIE GRAHAM
1st Twin		DORIS MACINTYRE
2nd Twin		ROSEMARY CRAIG
Smee		GEORGE SHELTON
Gentleman Starkey	Pirates	CHARLES TREVOR
Cookson		CHARLES MEDWIN
Mullins		CHRIS WALKER
Cecco		WILLIAM LUFF
Jukes		JAMES ENGLISH
Noodler		JOHN KELT
Great Big Little Panther	Redskins	Messrs. A. GRAND, D. DARRELL & S. SPENCER
Tiger Lily		HUMPHREY WARDEN
		MARGARET FRASER

Indians, KOLLO DEAS, LILY McINTYRE, DORA SEVENING GLADYS JESSON, and ALMA DUDLEY.

Mermaid		EVANGELINE HILLIARD
Baby Mermaid		MOYA NUGENT
Liza	Author of the Play	MOYA NUGENT
Crocodile		P. S. NAGLE and D. SEARLE
Ostrich		E. MARINI

Pack of Wolves, G. CARR, W. MANNING, W. SCOTT, PETER GRATA, V. PIERPOINT, A. H. KENT.

Act I. OUR EARLY DAYS. Scene, The Nursery.
Act II. THE NEVER, NEVER, NEVER LAND.
Scene. The House we built for Wendy.
Act III. MAROONER'S ROCK, OR THE MERMAID'S LAGOON.
(Showing an average ten minutes in Peter's Life).
Act IV. OUR HOME UNDER THE GROUND.
Act V. HOME, SWEET HOME.
Scene 1. The Pirate Ship.
Scene 2. A last glimpse of the Redskins.
Scene 3. The Nursery.
Scene 4. Outside the House.
Scene 5. The Tree Tops.

The Play produced under the direction of Mr. Dion Boucicault.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, DECEMBER 25, 1911.

CHRISTMAS AT THE THEATRES.

TINKER BELL VISIBLE.

A NEW DELIGHT AT "PETER PAN."

Peter Pan ..... Pauline Chase
James Hook (the Pirate Captain) .... Holman Clark
Mr. Darling ..... Donald Calthrop
Mrs. Darling ..... Viva Birkett
Wendy Moira Angela Darling ..... Hilda Trevelyan
John Napoleon ..... Stephen Thomas
Michael Nicholas Darling ..... Alfred Willmore
Nana ..... Edward Sillward
Tinker Bell ..... Jane Wren
Smee ..... George Shelton
Gentleman Starkey ..... Charles Trevor

"Peter Pan" came back for the Christmas holidays to the Duke of York's Theatre on Saturday evening to begin its eighth annual season in London. Evidently the popularity of Mr. Barrie's play is inexhaustible. There was not an empty seat in the theatre. Every row of chairs was filled with smiling-faced people, and when all the seats were filled Peter Pan's admirers continued to arrive, and they paid to be allowed to stand at the back and watch.

The story of Peter and the Darling family and Tinker Bell is just the same as ever, just as fascinating as ever. And this year there is an innovation that had a reception of a wildly enthusiastic character—wild enough to justify the author's daring attempt to interfere with this piece of public play property. It will be recollected by readers of *The Daily Mail* that Peter Pan is to have a statue erected to him in Kensington Gardens in the New Year, and evidently Mr. Barrie had this in his mind when he determined that this year Tinker Bell should become visible to the human eye.

Hitherto Tinker has been invisible to everyone but Peter Pan himself. To mortals her presence was merely indicated by a ball of light. In one line of the play Peter has every year said that Tinker was "a common sort of girl." It is true he only said so to one who was jealous of her, and the glimpse we got of her on Saturday night proved that Peter could sometimes edge away from the strict truth. She is a really pretty madcap, with masses of lovely golden hair and the most mischievous, heart-breaking smile a man ever encountered.

A LONG WAY OFF.

Fortunately, therefore—for the men—Tinker Bell was a long way off. We saw her, in fact, reflected in miniature in an apparatus that showed her to us as if seen through the wrong end of an opera-glass. And there the miniature reflection of lovely Tinker moving about, laughing, dancing, frowning, stamping her pretty foot—showing in all her moods how much Peter was to her—appeared to all of us for the first, but not the last, time. Tinker in absolute fact took Saturday's audience by storm. She became the heroine, she was called for, sung to, and cheered and had to be made visible again and again before the audience would consent to keep still.

Next year Mr. Barrie might think of changing the title, and marry Peter to Tinker.

The personnel of this year's company is much the same as last. The veteran Mr. George Shelton is still the beloved pirate Smee. Miss Pauline Chase and Miss Hilda Trevelyan are respectively Peter and Wendy. Mr. A. W. Baskcomb is no longer the Slightly, and that is a pity. And it is a pity also that the programme does not let us know who so charmingly acts the wordless part of Tinker Bell.

J. W.

QUEEN'S THEATRE

SHAFTESBURY AVENUE, W.

By arrangement with Mr. ARTHUR HARDY.

TWICE DAILY, at 2 & 7.45, for SIX WEEKS only (commencing Dec. 26th, 1911)

FREDERICK HARRISON

PRESENTS

THE BLUE BIRD

By MAURICE MAETERLINCK (Translated by Alexander Teixeira de Mattos.)

To Music by NORMAN O'NEILL.

NOTE.—The BLUE BIRD, inhabitant of the *pays bleu*, the fabulous blue country of our dreams, is an ancient symbol in the folk-lore of Lorraine, and stands for HAPPINESS.

Mummy Tyl	VIVIENNE WHITAKER
Daddy Tyl	E. A. WARBURTON
Tyltyl	DOROTHY BURGESS
Mytyl	MATTIE BLOCK
The Fairy Bérylune	CARLOTTA ADDISON
Bread	EDWARD RIGBY
Fire	ALLAN GLEN
Tylô, *the Dog*	ERNEST HENDRIE
Tylette, *the Cat*	NORMAN PAGE
Water	GLADYS ELLAM
Milk	GLADYS BURGESS
Sugar	H. R. HIGNETT
Light	MARY BARTON
Gaffer Tyl	ASHETON TONGE
Granny Tyl	DAISY ENGLAND
Night	MADGE MCINTOSH
Time	C. V. FRANCE
The Oak	E. A. WARBURTON
Neighbour Berlingot	CARLOTTA ADDISON
Neighbour Berlingot's Little Daughter ...	GENÉ REWSAND

The Poplar ...	J. DICKSON-KENWIN	*The Wolf*	G. HEWITSON
The Beech	JOSEPH O'BRIEN	*The Pig*	H. KNIGHT
Oak-Sapling ...	ELSIE HAYDEN	*The Cow*	CHARLES BISHOP
The Lime	E. ONSLOW	*The Bull*	A. ONSLOW
The Birch	E. H. LEVERETT	*The Sheep*	H. ELLAM
The Chestnut ...	JOHN ASTLEY	*The Cock*	CUTHBERT HOWARD
The Ivy	K. DENNYS	*The Rabbit*	HARRY SHERWOOD
The Willow ...	STEWART DAWSON	*The Horse*	A. BUCHANAN
The Goat	HATTON SINCLAIR	*The Ass*	LANGLEY SAY
The Blue Child ...	RUBY BLICK	*The Boy Lover* ...	M. BURGESS
Cold-in-the-Head ...	BLANCHE DAVIDSON	*The Girl Lover* ...	MARIE CROWDEN

Hours, Stars, etc.:—Misses CAREW, MORANDI, ETHERIDGE, KREUTZ, DREW, LINDLEY, PAGE, CALDICOTT, WATTS, DENE, HODGSON, BLAKE, AUSTIN, SINCLAIR, ROBINSON, HOPCRAFT, DAWE.

Leaves, Rags, Stuffs, etc.:—Misses HALES, MILNE, POWELL, CROWDEN, HAYDEN, GOODE, BLICK, OSLAND, ESLER, SHIELLS, GILL, HARRINGTON, ROE, ANDREWS, LESTER, SYMES, DAVIDSON, GROVES, S. MENDOZA, HAIGH, O'HANLON, ROGERS, THOMPSON, FOTHERGILL, R. MENDOZA, and Masters H. SHERWOOD, C. HOWARD, JAMES HORNE.

WHITNEY THEATRE,

Sole Proprietor and Manager ... ... F. C. WHITNEY

BOXING DAY and TWICE DAILY at 3 and 8.45.

Mr. F. C. WHITNEY

PRESENTS

MR. BRANDON THOMAS'S COMPANY

in the Famous Comedy

CHARLEY'S AUNT

By BRANDON THOMAS.

Col. Sir Francis Chesney, Bart. Late Indian Service ... **Mr. THEO. McOAUSLAND STEWART**

Stephen Spettigue, Solicitor, Oxford ... ... **Mr. HENRY HARE**

Jack Chesney ... ... } Undergraduates at St. Olde's College ... **Mr. ELYSTAN OWEN**

Charles Wykeham ... ... } ... **Mr. ROBERT BURNETT**

Lord Fancourt Babberley, Brassett, a College Scout ... ... **Mr. CHARLES WINDERMERE**

Donna Lucia D'Alvadorez from Brazil ... ... **Mr. SYDNEY COMPTON**

Kitty Verdun, Spettigue's Ward ... ... **Miss ADA FERRAR** (*by kind permission of Miss Marie Tempest*)

Amy Spettigue, Spettigue's Niece ... ... **Miss AMY BRANDON-THOMAS**

Ela Delahay, an Orphan ... ... **Miss URSULA GRANT**

ACT I. ... ... **Miss EVA ROWLAND**

"When Pions Frauds are dispensations."—*Hudibras.*

ACT II. ... ... **Jack Chesney's Rooms in College**

"While there's Tea there's Hope."—*Piero.* **Garden outside Jack Chesney's Rooms**

ACT III. ... ... **Drawing Room in Spettigue's House**

"Dinner lubricates business."—*Boswell.*

The Management reserves the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress. This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

PRECEDED EACH EVENING AT 8 BY

A HIGHLAND LEGACY

By BRANDON THOMAS.

Tammy Tamson MacDonnel, a Highland Servant ... **Mr. BRANDON THOMAS** (*his original part*)

Gordon MacDonnel, Late Student at Bar ... ... **Mr. CECIL KERR**

Mr. Dobson, a retired Stock Broker ... ... **Mr. EYONEY COMPTON**

Cavendish Howley, an Actor ... ... **Mr. HENRY HARE**

Job Fixem, a Law Clerk ... ... **Mr. MACKENZIE ROGAN**

Mrs. Butler, Gordon's Landlady ... ... **Miss NANCY HARDING**

Clara, Mr. Dobson's Daughter ... ... **Miss URSULA GRANT**

SCENE: An Attic in Mrs. Butler's House. Time: To-day.

PRICES—Reserved Seats: Pit Stalls, 3s. 6d. Upper Circle, 3s. and 4s. Circle, 4s. and 5s. Balcony Stalls, 7s. 6d. Stalls, 6s. Orchestra Stalls, 10s. 6d. Dress Private Boxes, £2 2s. and £3 3s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE open 10 a.m. to 10 p.m. Telephone 3830 Gerrard.

General Manager ... ...

Acting Manager ... ...

Stage Manager ... ... MR. CECIL BARTH

Assistant Stage Manager ... ... MR. G. W. BOTELL

Musical Director ... ... MR. ROBERT BURNETT

Business Manager (for the Whitney Theatre) ... ... MR. MACKENZIE ROGAN

... ... MR. THEO. WARD

Costumes by MAISON COTTIN, 14 New Burlington Street.

Hats by Madame KOSKY, 4a Sloane Street, S.W.

Cigarettes by Messrs. ABDULLA, Ltd. Pianoforte supplied by Messrs. BRINSMEAD.

During the evening the Orchestra, under the direction of Mr. THEO. WARD, will perform the following selection of music:—

REMINISCENCES OF SCOTLAND ... ... Arr. by *Godfrey*

SELECTION ... ... Arr. by *J. W. Jamey*

Introducing: 1. "College Song" ... ...

NEW PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Under the Direction of ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

EVERY EVENING at 7-45 p.m.

MATINEES WEDNESDAYS & SATURDAYS at 2-30.

A NEW PRODUCTION OF THE GREAT ROMANTIC PLAY FROM THE FAMOUS WORK OF ALEXANDRE DUMAS.

THE THREE MUSKETEERS

By ARTHUR SHIRLEY and BEN. LANDECK.
Play Produced by WALTER and FREDK. MELVILLE.
Music arranged by H. SULLIVAN-BROOKE.

Characters:

D'Artagnan, A Young Gascon	... ...	Mr. AUSTEN MILROY
Athos	The Three Musketeers	Mr. LAUDERDALE MAITLAND
Porthos	The Three Musketeers	Mr. TOM MOWBRAY
Aramis	The Three Musketeers	Mr. H. WILMOT JACKSON
De Treville, Captain of the Guard	...	Mr. BELLENDEN CLARKE
Louis XIII., King of France	... ...	Mr. FRED MORGAN
Cardinal Richelieu, the King's Favourite		Mr. BASSETT ROE
George Villiers, Duke of Buckingham, the Queen's Lover	... .	Mr. GERALD AMES
Fenton, a Fanatic	... ...	Mr. CLIVE CURRIE
Planchet, Servant to D'Artagnan	...	Mr. HERBERT WILLIAMS
Grimaud	The Musketeers' Servants	Mr. DOUGLAS VINE
Bazin	The Musketeers' Servants	Mr. CHARLES HENRY
Landlord of the Post House	... ...	Mr. HARRY G. WRIGHT
Count de Rochefort, the Cardinal's Emissary	... ...	Mr. LEYTON CANCELLOR
Malines	Of the Guards	Mr. FRANK TENNANT
Jussac	Of the Guards	Mr. HENRY WINSTON
Bonacieux, Landlord	... ...	Mr. PERCY BAVERSTOCK
Captain of the Port	... ...	Mr. RAYMOND WOOD
Anne of Austria, Queen of France	...	Miss MARY DIBLEY
Constance, Attendant on the Queen	...	Miss GILLIAN SCAIFE
Kitty, a Servant	... ...	Miss NANNIE MEADE
AND		
Milady, the Cardinal's Spy	... ...	Miss ETHEL WARWICK

Musketeers, Cardinals, Guards, Royal Attendants, Courtiers, etc.

ACT I. Scene 1—THE QUEEN'S BOUDOIR.
Scene 2—GRAND HALL AT DE TREVILLES.
Scene 3—A STREET IN PARIS.
Scene 4—THE DUELLING GROUND, NEAR CARMES-DESCHAUX.

ACT II. Scene 1—AT THE PALACE OF THE LOUVRE.
Scene 2—A STREET IN PARIS.
Scene 3—THE DOVECOT INN AT CALAIS.

ACT III. Scene 1—ROOM IN THE HOUSE OF THE DUKE OF BUCKINGHAM, IN LONDON.
Scene 2—FORT ST. NICHOLAS, DEAL.
Scene 3—CALAIS HARBOUR.
Scene 4—MILADY'S BEDCHAMBER.

ACT IV. Scene 1—THE POST HOUSE ON THE AMIENS ROAD.
Scene 2—THE KING'S PALACE.

Sword Fights arranged by PROFESSOR FÉLIX GRAVÉ.

Costumes, Wigs, Uniforms, etc., by CLARKSON.

The Scenery painted by the Lyceum Studio.

The Orchestra under the Direction of ALEXANDER HUMPHREYS will play the following selections:—

OVERTURE	... ...	"Marianella"	*Julius Fûcik*
SELECTION	... ...	"Cavalleria Rusticana"	*Mascagni*
SELECTION	... ...	"The Mousmé" ...	*Monckton & Talbot*
ENTR'ACTES	...	(*a*) "The Summer Coquette"	*Lewis*
		(*b*) "At the Post"	*Hawley*

Box Office (H. Kavsnagh) open Daily 10 to 10. Telephone 5983 (Gerrard).

Private Boxes, £3 3s., £2 2s., £1 11s. 6d., £1 1s.
Stalls, 5s. & 3s.; Grand Circle, 4s. & 2s. 6d. (Reserved); Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

Acting Manager and Treasurer ... ... GORDON JEFFERSON
Stage Manager.... ... ... HARRY G. WRIGHT

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.



LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**

Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

BOXING DAY and TWICE DAILY at 2 and 7-30 p.m.

THE LYCEUM CHILDREN'S FAIRY PANTOMIME.

DICK WHITTINGTON AND HIS CAT

WRITTEN BY NEWMAN MAURICE. PRODUCED BY W. & F. MELVILLE.
MUSIC SPECIALLY COMPOSED AND ARRANGED BY H. SULL VAN BROOKE, who will direct the Orchestra at each performance.

Scenery by N. HINCHEY, WILLIAM HOBBS, J. SOAMES, & LYCEUM STUDIO.
Steel Construction of Ship by SMITH, WALKER & CO. Costumes expressly designed and executed by WILLIE CLARKSON, Wardour Street, W.
Mechanical Effects by TOM REES. Properties by H. GREEN and Assistants.
Electrical Effects by FRANK B. FIDGE.

Characters:

Dick Whittington	Miss CLAIRE ROMAINE
Thomas (his Cat)	Mr. STANLEY LUPINO
Alderman Fitzwarren	Mr. J. T. MACMILLAN
Sarah (his Cook)	Mr. JIMMY DANVERS
Adolphus, George, Johnny, Willie (Apprentices)	Mr. GEORGE FELLOWS
	Mr. FRED DE VERE
	Mr. HARRY GARDNER
	Mr. F. G. DUNN
Captain Swanker	Miss MARION MARLER
Lieutenant Piper	Miss DOROTHY HARRINGTON
Dick Mainmast, Bob Bowsprit, Will Starn (Sailors)	Miss ELSIE RADCLIFFE
	Miss OLIVE MARRIOTT
	Miss VIOLET BARRY
Bill, Walter (in the Dust and Sailor Business)	EGBERT BROTHERS
Alice (the Alderman's Daughter)... ...	Miss NAN STUART
Topsyka	Miss MAY HENDERSON
Fairy Bowbell	Miss EDRIS COOMBS
Snowdrop	Miss BLANCHE CLIFFORD
Pedro, a Bow-wow	Mr. GEORGE FLETCHER
Tiny Tim (Jack's Accomplice)	Mr. WILL HALLETT
Bluebell	Miss EVELYN SWINTON
The Spider	Mr. FRED DE VERE
The Fly	BABY GASKIN
Emperor of Morocco	Mr. ERNEST REES
Prince Rataplan	Miss LILIAN CONSTANCE
Princess Zuleika	Miss MARJORIE GLENN
Sula, Zada, Zobedia (Emperor's Attendants) ...	Miss HILDA HINTON
	Miss NITA NEALE
	Miss ROSE SEYMOUR
King Rat	Mr. CECIL TRESILLIAN
AND	
Idle Jack	Mr. JACK WILLIAMS

and numerous Auxiliaries, Ballets, etc.

SYNOPSIS OF SCENERY.

PART 1.

Scene 1. Ye old Belfrey of Bow.
Scene 2. EXTERIOR OF FITZ-WARREN'S SHOP IN CHEAPSIDE.
Scene 3. Fitzwarren's Kitchen and Stores.
Scene 4. Ye Road to Highgate.
Scene 5. HIGHGATE HILL. The Fairy Call of Bow Bells: "Turn again, Whittington, Lord Mayor of London."

THE BOWER OF BLUEBELLS.

PART 2.

Scene 6. Old London Bridge.
Scene 7. THE ROLEY-POLEY GOOD SHIP ALICE.
Scene 8. The Good Ship Alice and Tableau.
Scene 9. Coast of Morocco.
Scene 10. EMPEROR'S PALACE.
Scene 11. Guildhall.
Scene 12. CHEAPSIDE.

DICK WHITTINGTON, LORD MAYOR OF LONDON.

THE LOTTIE STONE TROUPE OF LADY DANCERS.
The Ballets invented and arranged by MDLLE. ROSA.
MADAME VICTOR'S BABY BRIGADE, headed by ALEXANDER THE GREAT.
Juvenile Dancer ... ... BABY GASKIN.
CHILDREN'S COMIC HARLEQUINADE.
Clown, Mr. HARRY GARDNER. Pantaloon, Mr. WILL H. FARLEY.

Special Songs introduced by permission of the following Publishers—Francis Day & Hunter, Star Music Publishing Co., B. Feldman & Co., H. Witmark & Sons, National Publishing Co., Charles Sheard & Co., Ascherberg & Co.

Hire of Opera Glasses 6d. obtained from Automatic Machines attached to Seats.

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SPECIAL PRICES FOR CHILDREN AT MATINEES: Stalls, 4s. & 2s.; Grand Circle, 3s. & 2s. *(All Numbered and Reserved).* Pit Stalls, 1s. 6d. *(Unreserved).*

Box Office (Edward Hackett) open Daily 10 to 10. Tels. 7617-8-9 Gerrard (3 Lines).

Acting Manager and Treasurer ... ... **LESLIE HUGHES**
Stage Manager ... ... **S. MAJOR JONES**

Extract from the Rules made by the Lord Chamberlain.

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OPENING OF THE NEW PRINCE'S.

Messrs. Walter and Frederick Melville's handsome and perfectly-appointed playhouse in Shaftesbury-avenue, which was fully described in our columns last week, was opened on Boxing night, when there was a packed and most enthusiastic audience. The opening ceremony was performed by Sir Herbert Tree, who, shortly before eight o'clock, accompanied Mr. Walter Melville on to the stage, his appearance being the signal for a loud outburst of cheering. After inquiring if the audience could hear him—a most important thing in a new theatre—Sir Herbert congratulated the brothers Melville on their beautiful playhouse, and wished it and them every prosperity. Referring to their enterprise at the Lyceum, Sir Herbert said he had always predicted that there was a fortune awaiting the first manager who supplied really good drama at popular prices. Here Mr. Melville turned an empty pocket inside out, evidently intending to signify that he was not yet a multi-millionaire. Continuing, Sir Herbert said: "Mr. Melville has had a most strenuous time; in fact, the act drop has, I understand, only just been hung. However, all's well that ends well. In this case, they have indeed begun well. God bless the theatre—and the manager." After Sir Herbert had declared the theatre open and retired, Mr. Melville remarked: "Before all and above all, 'God Save the King,'" the huge audience, upstanding, singing with heartiness the National Anthem. The overture over, the house then settled down to enjoy Arthur Shirley and Ben Landeck's version of Dumas's novel,

"THE THREE MUSKETEERS."



Theatre Royal Drury Lane

LIMITED

Managing Director - - ARTHUR COLLINS

HOP O' MY THUMB

A FAIRY TALE

Produced by ARTHUR COLLINS.

CAST OF CHARACTERS:

Mr. GEORGE GRAVES	as	King of Mnemonica
Mr. WILL EVANS	,,	Potterini
Mr. FREDERICK ROSS	,,	The Ogre
Mr. BARRY LUPINO	,,	Smilo
Mr. AUSTIN MELFORD	,,	John, the Woodcutter
Mr. FRANK ELLIOTT	,,	Chevalier St. Marceaux
Mr. ERNEST LANGFORD	,,	Datas

Miss VIOLET LORAINE	as	Hilario
Miss DAISY DORMER	,,	Zaza
Miss MAUDIE THORNTON	,,	Mirabelle
Miss ALICE ESDEN	,,	Jenny, Woodcutter's Wife
Miss JESSIE WINTER	,,	Ogre's Housekeeper
Miss JIMMIE JAMES	,,	First Courtier
Miss FANNY BROUGH	AND as	Baroness Chicot

RENÉE MAYER as Hop o' my Thumb

Hop's Brothers:

VIOLET RANGDALE	as John Henry	GERTIE BRITTON	as Joseph James
MABEL HARLEY	,, Richard Arthur	JANE AYR	,, George Frederick
RITA LEGGIERO	,, Arthur Herbert	CONSTANCE ST. JOHN	,, Walter William

THE TILLERS	as	The Six Princesses
THE DE SERRIS	,,	Living Statues

Immortals:

Miss WINIFRED HARRIS	as	Amber Witch
Miss MARGARET STONOR	,,	Fairy Forget-me-Not
Mr. ARTHUR CONQUEST	,,	Amber Witch's Familiar

MAY SUMMER	as Nursery Rhyme	MARJORIE DIXON	as Voice of the Night
GWEN FOTHERGILL	,, Fairy Lore	MAY CORLISS	,, Peace
MARIE NORTH	,, Spirit of the Forest	WINNIE BROWN	,, Goodwill

SYNOPSIS OF SCENERY

PART I.

Scene 1.	WOODCUTTER'S HUT, SUMMER	[Henry Emden
Scene 2.	THE FOREST	[Henry Emden
Scene 3.	ENTRANCE TO CASTLE GRIM	[C. Formilli
Scene 4.	HALL OF CASTLE GRIM	[C. Formilli
Scene 5.	THE SECRET PASSAGE	[R. McCleery
Scene 6.	THE GARDEN OF STATUES	[R. McCleery

PART II.

Tableau.	THE HOLE IN THE ROCK	[Joseph Harker
Scene 1.	THE KING'S PALACE	[Joseph Harker
Scene 2.	FORGET-ME-NOT'S BOWER	[Joseph Harker
Scene 3.	LAND OF LOST MEMORIES	[C. Formilli
Scene 4.	TERRACE OF THE PALACE	[Bruce Smith
Scene 5.	WOODCUTTER'S HUT, WINTER	[Henry Emden
Scene 6.	"GOODWILL TO MEN"	[Henry Emden

HARLEQUINADE:

Scene 1. A STREET
Scene 2. THE STORES } Bruce Smith

Clown - - - BOB PENDER

Pantaloon, WILL PENDER — Columbine, MAGGIE PENDER
Harlequin, JOE PENDER — Sergeant, WILL COMPO
Policemen. T. & G. PENDER

All the Costumes Specially Designed and supervised by COMELLI.

Stage Manager - - ERNEST D'AUBAN
Secretary - R. H. LINDO — Treasurer - C. H. THOMAS
Acting Manager - - C. F. TAYLOR
Business Manager - - - SIDNEY SMITH

BY
GEORGE R. SIMS, FRANK DIX and ARTHUR COLLINS
Music Composed, Selected and Arranged by J. M. GLOVER.



"SWEET NELL OF OLD DRURY."

Romantic Play, in Four Acts, by Paul Kester, Revived at the New Theatre, on Thursday, Dec. 28.

On Thursday, December 28th, 1911, and Every Evening at 8 o'clock,

Will be reproduced the Romantic Play in Four Acts, entitled

SWEET NELL OF OLD DRURY

By PAUL KESTER.

Charles II.	Mr. MALCOLM CHERRY
Lord Jeffreys	Mr. JAMES BERRY
Lord Rochester	Mr. HENRY HEWITT
Lord Lovelace	Mr. FREDERICK GROVES
Sir Roger Fairfax	Mr. ALFRED KENDRICK
Percival	Mr. ARTHUR WILLIAMS
Rollins	Mr. ARTHUR APPLIN
Lacey	Mr. MAURICE ELVEY
Captain Graham Clavering	Mr. JAMES CARTER-EDWARDS
Lord-in-Waiting	Mr. GEORGE DUDLEY
First Alderman	Mr. HORACE HODGES
Second Alderman	Mr. LESLIE GORDON
Mercer	Mr. H. HUMBERSTON WRIGHT
William	Mr. JOHN BEAMISH
Nebuchadnezzar	Master EDWARD DENNIE
Lady Castlemaine	Miss MIRIAM LEWES
The Duchess of Portsmouth	Miss MURIEL DOLE
Lady Olivia Vernon	Miss MOLLY TERRAINE
Tiffin	Miss WINIFRED RAE
Nell Gwyn	Miss JULIA NEILSON

Synopsis of Scenery.

ACT I.	Before the King's Theatre, Drury Lane (Joseph Harker)
ACT II.	Drawing Room at Nell Gwyn's House, Pall Mall (Joseph Harker)
ACT III.	A Room in Lord Jeffrey's House (Joseph Harker)
ACT IV.	Ante-Room in the Palace, Whitehall (Walter Johnstone)

The Dance between Nell Gwyn and the two Actors in the Second Act arranged by Mr. John D'Auban.
The Old Flemish Harpsichord provided by Mr. Arnold Dolmetsch. The Costumes by Miss Edith Craig.
The Wigs, Armour, &c., by Mr. William Clarkson
The entire Music for the Play, including Nell Gwyn's Song as sung by Miss JULIA NEILSON in the Second Act, specially written for this production by Mr. RAYMOND ROZE.

The Play produced under the direction of Mr. LOUIS CALVERT.

Programme of Music.

(Musical Director—Mr. SYDNEY FROULKES.)

Overture .. .. "Sweet Nell of Old Drury"

After Act I.

Entr'acte .. .. (*a*) Romance sans Paroles (*b*) Patrouille (*c*) Gavotte

After Act II.

Entr'acte .. .. (*a*) Minuet (*b*) Nell Gwyn's Song

After Act III.

Polonaise

MATINEE EVERY WEDNESDAY AND SATURDAY at 2.30.

PRICES OF ADMISSION—Private Boxes, £1 11s. 6d. and £3 3s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 6s. Upper Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Box Office open Daily from 10 to 10. Telephone No. 2473 Gerrard.

Stage Manager .. .. Mr. J. R. TURNBULL
Assistant Stage Manager .. Mr. GOODWIN NOCK
General Manager .. .. Mr. ARTHUR GARRETT

Advertisement Manager .. .. Mr. A. W. POPE
Assistant Manager .. Mr. ERNEST WRIGHT

LYRIC THEATRE

EVERY EVENING AT 8.

NIGHTBIRDS.

(Founded on "DIE FLEDERMAUS")

Music by JOHANN STRAUSS.

Book by GLADYS UNGER. Lyrics by ARTHUR ANDERSON.

Characters in the order in which they appear:—

Ilka (*A Parlourmaid*)	Miss MURIEL GEORGE
Gabor Szabo (*A Hungarian*)	Mr. MAURICE FARKOA
Leopold (*Tiger to Prince Orloffsky*)	Mr. WILLIE ATOM
Countess Rosalinda Cliquot	Miss CONSTANCE DREVER
Dr. Berncastler	Mr. CLAUDE FLEMMING
Count Max Cliquot	Mr. C. H. WORKMAN
Blind (*A Lawyer*)	Mr. STANLEY BRETT
Hochheimer (*Governor of the New Age Prison*)	Mr. TOM A. SHALE
Minna (*of Prince Orloffsky's Private Ballet, Ilka's Sister*)	Miss MABEL BURNEGE
Prince Orloffsky	Mr. JOHN DEVERELL
Inspector of Police	Mr. J. EVELYN THORNHILL
A Warder	Mr. WILLIAM ABINGDON
Mattoni (*a New Warder*)	Mr. A. W. BASKCOMB

The Ballet in the Second Act danced by Miss PHYLLIS BEDELLS and Corps de Ballet from the Empire Theatre and arranged by Mr. FRED FARREN, by kind permission of the Empire Theatre, Ltd., Leicester Square.

Sidi ...	The Front Row of Prince Orloffsky's Ballet	Miss HILDA VINING
Irma ...		Miss VASHTI EARLE
Faustine		Miss ETHEL MORRISON
Natalie ...		Miss EILEEN NORTH
Sabine ...		Miss DOROTHY MOULTON
Hermine		Miss PHYLLIS ALLEN
Melanie...		Miss WINNIE MURRAY
Felicita...		Miss DANIE RAYNE
Fritzi ...		Miss GOGO MURRAY
Doreen ...		Miss VIOLET VERNON
Adele ...		Miss FERNE ROGERS
Silvia ...		Miss CYLLENE MOXON

Alfred ...	Guests of the Prince	Mr. OTTO ALEXANDER
Franz ...		Mr. MURRI MONCRIEFF
Ernest ...		Mr. EDMUND DIGUES
Joseph ...		Mr. FRANK MELVILLE
Wilhelm		Mr. ARTHUR BALLANCE
Oscar ...		Mr. CHARLES CHAMIER
1st Footman ...		Mr. ALEC JOHNSTONE
2nd Footman ...		Mr. EDWARD JAMES
3rd Footman ...		Mr. G. JONES
4th Footman ...		Mr. RITTE

Act I.—At Count Cliquot's Villa. Rosalinda's Boudoir. Time, 6 p.m. (*McCleery*)

Act II.—At the Arum Lily Club. Prince Orloffsky's Ball. Time, 6 a.m. (*Terraine*)

Act III.—The Governor's House in the New Age Prison. Time, 10 a.m. (*McCleery*)

THE PLAY PRODUCED BY MR. P. MICHAEL FARADAY.

Musical Director ... ... Mr. JACQUES HEUVAL

Dresses and head-dress worn by Miss Constance Drever designed and executed exclusively by Revill & Rossiter, 15 & 16 Hanover Square.
Miss Drever's hats by Dusset, 149 New Bond Street.

Ladies' modern dresses by Madame Beatrice Raymond, 76 Regent Street, W.

All Furniture and Decorations by Fryer, Ltd., 8 Henrietta Street, Cavendish Square, W.
Uniforms, &c., by Messrs. L. & H. Nathan. Gentlemen's modern dress by Messrs. Walker & Co.
Wigs by Clarkson. Lighting by Digby. Floral decorations in Foyer by Russell, Haverstock Hill.

In the adaptation of the piece the original score has been used with the exception of the omission of one number and the introduction of another the music of which is by Johann Strauss.

Stage Manager ... ... Mr. C. A. MAYNARD
Assistant Stage Manager ... ... Mr. E. F. SAXON

MATINEE EVERY SATURDAY AT 2.30.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

PRICES OF ADMISSION: Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 7.45 (wet nights 15 minutes earlier); Matinees at 2; Commence at 8; Matinees at 2.30.

Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

Acting Manager ... ... Mr. TOM PITT

The Re-decoration of the Theatre has been carried out under the superintendence of the Architect of the Theatre, Mr. A. Blomfield Jackson, F.R.I.B.A.
The new Act Drop painted by Walter Hann.

LYRIC
THEATRE
—
30/12/11
—
Orchestra Stall

E20

"Die Fledermaus," or "Nightbirds," as it is called in the new English version produced at the Lyric Theatre on Saturday night, found fame on the Continent nearly forty years ago, and, to the majority of English music-lovers, its haunting airs and delicious melodies are quite familiar, for in July, 1910, it was given by the Beecham Opera Co. at His Majesty's Theatre. The music by the "King of Waltzes," Johann Strauss, retains all the sparkling freshness which made it the rage of Vienna when it was first produced in that town in 1874—a striking proof of the genius of the composer. The version of the libretto, which was used by the Beecham Opera Co. was the work of Mr. Alfred Kalisch, and the present version, for which Miss Gladys Unger is responsible, differs in some respects from its predecessors.

In the present libretto, the locale is changed to a smart watering place, and the volatile husband, Eisenstein, is transformed into Count Cliquot, an Austrian, the period being the present day, and the place Austria. Cliquot's wife, the fair Rosalinda, is devoted to her husband, and is so convinced of his love for herself that she willingly agrees to a wager with his friend and her would-be lover, Dr. Bernesstler, that she can keep her husband at home to spend his last evening with her before he is imprisoned for contempt of court. As in the original play, the doctor succeeds in luring Max away from home by the promise of the company of some beautiful sirens at the Prince Orloffsky's ball. It takes place at the Arum Lily Club, which, later in the evening, is raided by the police at the instigation of the jealous Countess. This brings all the characters in the last act to the New Age prison, which is represented as an abode of bliss, "replete with every modern convenience and luxury," where the feelings of the prisoners are considered to the extent of marking their cells by flowers instead of numbers. The story ends, as in the original, with the reconciliation of the erring husband to his forgiving spouse.



NIGHTBIRDS

Official Programme

of

The Miracle

A Wordless . . .

Mystery Spectacle

By Dr. Karl Vollmoeller.

Music by Professor Engelbert Humperdinck.

Produced under the personal direction of

Professor Max Reinhardt.

Managing Director—
F. H. PAYNE.

General Manager
C. B. COCHRAN.

The Drawings on pages 5, 6, 7, 10, 11 and 12 are by Ernst Stern.
The Photographs on pages 3, 5, 7, 11, 12 and 14 are by Hoppe.

Complete Descriptive Programme, 6d.

The Synopsis of "The Miracle" will be found in the coloured leaflet.

The Miracle.

Acts I. & II. **DRAMATIS PERSONÆ.**

The Nun (A New Sacristan)	NATACHA TROUHANOWA
The Abbess	FRANCISCA DÜHNE
The Old Sacristan	NELLIE DADE
The First Novice	IRENE STRAUSS
The Second Novice	MAÑIA LE FRE
The First Nun	LEONORA CALDWELL
The Second Nun	ELAINE GOODE
The Third Nun	FLORENCE CHURCHILL
The Fourth Nun	IRENE CHURCHILL
Other Nuns.	
The Bishop	R. O. RICHE
The Priest	HUBERT G. GORDON
The Blind Man	MARCEL BROHM
The Spielmann	MAX PALLENBERG
The Knight	DOUGLAS PAYNE
The Madonna	MARIA CARMI

CHARACTERS OF INTERMEZZO.

First Episode.

The Robber Count	ERNST BENZINGER
The First Huntsman	H. K. LUDWIG PEPPLER
The Second Huntsman	A. E. DUFF
The Nun	NATACHA TROUHANOWA
The Knight	DOUGLAS PAYNE
The Spielmann	MAX PALLENBERG

Other Huntsmen and Followers.

Second Episode.

The King's Son	ROCHELL DE RAADT
First Companion	FRITZ H. KIRCHOFF
Second Companion	PAUL KÖNIGSBERG
Third Companion	MARCEL BROHM

Courtesans: Gladys Anderson, Claire St. Claire, Amy Elstob, Asta Fleming, M. Hillier, Violet E. Lewis, Mollie McKenzie, Nellie Morris, Y. Orchardson, Beatrice Parke, Diana Watson, Edith Williams, R. Mayne Young, and other Companions.

Third Episode.

The King's Son	ROCHELL DE RAADT
The Old King	J. H. IRVINE
The Spielmann	MAX PALLENBERG
The Nun	NATACHA TROUHANOWA

The King's Son's Pages.
The Old King's Pages.

Fourth Episode.

The Old King	J. H. IRVINE
The Nun	NATACHA TROUHANOWA
The Spielmann	MAX PALLENBERG

Ladies and Gentlemen of the Court and Dancers.

Fifth Episode.

The Nun	NATACHA TROUHANOWA
The Spielmann	MAX PALLENBERG
(as Grand Inquisitor.)	
The Old King	J. H. IRVINE
The Executioner	C. MARSHALL

The Twelve Inquisitors.

Sixth Episode.

The Nun	NATACHA TROUHANOWA
The Spielmann (as Hag)	MAX PALLENBERG
The Young Girl	MISS LEONORA CALDWELL

Men, Women and Soldiers.

Seventh Episode.

The Nun	NATACHA TROUHANOWA
The Spielmann (as Death)	MAX PALLENBERG

Ghosts of the Dead Lovers.

Episode IV.: The masquerade. The NUN dances with torches. The flames catch the dancers' dresses. A terrible conflagration; the NUN and the KING alone escaping. The mob accuse her of witchcraft.

Episode V.: The Inquisition; the rack is fetched. The headsman raises his axe above her head.

The crowd, hypnotised by her beauty, rescue her. They mount her on a white charger. The horse is led away by a soldier.

Episode VI.: The unhappy NUN as a Camp-follower.

Episode VII.: Winter by the Mount. Soldiers on the march. Camp-followers including the NUN with a babe at her breast. She stumbles in the snow.

The Convent bells, and children's voices, singing. The piercing cry of the SPIELMANN'S pipe. He comes wearing a Death mask leading the ghostly forms of the NUN'S dead lovers. The light from the Cathedral streams forth; she crawls within.

Act the Second.

¶ INSIDE THE CATHEDRAL. Children come for Christmas gifts.

The Divine Sister tolls the Matins.

¶ The MADONNA resumes her position as the Miraculous Image. In a driving gust of wind and snow the NUN enters. Before the MADONNA she prostrates herself. The MADONNA takes the dead child to her arms. A joyous peal of bells.

¶ The Sisters rush to the Cathedral in alarm, finding the fugitive at the feet of the restored MADONNA. ¶ The NUN raises herself. The mocking laugh of the SPIELMANN rings through the air. The NUN tries to escape. ¶ The mocking laughter is met at every point. The NUN falls before the image. As she prays a mighty song of salvation is heard. It overpowers the laughter. In the swelling song of redemption myriad full, red roses descend upon the awed sisters.

¶ All is dark within the Cathedral. Dawn Breaks. The NUN is awakening as though from a deep sleep. She rises to perform her duties. She opens the great door, greeting the sun in its morning glory. Then she passes out to toll the Matins.

Scenery, Properties, and General Decoration after the designs of ERNST STERN, Art Director of the Deutsches Theater, Berlin.
Ecclesiastical Architecture supervised by HERMANN DERNBURG.
The General Engineering work carried out by Messrs. JOHN MOWLEM & CO., LTD.
Steel work by Messrs. MATTHEW T. SHAW & CO., LTD., under the supervision of MR. CECIL BROWN, M.I.C.E.
The Electrical work carried out under the supervision of MR. ALBION T. SNELL, M.I.C.E.
Movable Mountain by RUDOLPH DWORSKY. Technical Chief of the Deutsches Theater, Berlin.
Flame effect in Intermezzo by Messrs. SCHWABE & Co., Berlin.
Costumes, Properties, and General Decorations, by Messrs. HUGO BARUCH & CIE, 52 Shaftesbury Avenue, W.
Costumes for Elfin Ballet by Messrs. J. A. HARRISON & CO., LTD., 29 Leicester Square, W.C.
Wigs by W. CLARKSON, 41-43 Wardour Street, W.
The Organ has been specially constructed by BRINDLEY & FOSTER, of London, Sheffield and Glasgow.
Electric Motor for Organ, governed by Marples Patent Regulator, supplied by the ADNIL ELECTRIC CO. of Artillery Lane, E.C.
Pianos by Bechstein.
Peal of Bells supplied by JOHN WARNER & SONS, LTD., Crescent Foundry, Spelman Street, N.E. Bell Founders to His Majesty the King; Grand Prix, Pageant of Empire, Crystal Palace, 1911 (Est. 1763).
Chief Stage Manager (for Professor Max Reinhardt) BARON VON GERSDORFF.
Superintendent of Works (for the New Olympia Co., Ltd.,) MR. GEORGE TAYLOR.
Chief Electrician (for the New Olympia Co., Ltd.) MR. W. JONES.
Horses fed on MOLASSINE MEAL, Dogs on MOLASSINE HOUND FOOD.

Managing Director, MR. F. H. PAYNE.

General Manager, MR. C. B. COCHRAN.

Synopsis of the Wordless Play

The Miracle.

This Synopsis is supplied as a guide to the main incidents in the action of The Miracle.

Act the First.

¶ THE CATHEDRAL. The aged ABBESS hands over the keys of the Church to the young and beautiful NUN.

The Pilgrims' procession before the Miraculous Image of the MADONNA.

A lame man is cured; the cripples rejoice. The NUN is left alone.

¶ The piping of the SPIELMANN is heard, mingling with children's voices.

The NUN feels the influence and joins in the merry-making.

¶ The KNIGHT appears at the Portal. The NUN sees him and would shun him.

¶ The ABBESS approaches and the NUN summons strength to close the door.

For neglect of duty the NUN is condemned to stay kneeling before the MADONNA through the night.

¶ Night falls. Vespers are sung, the nightingale's song comes with the moonlight. The NUN is motionless before the Image. . . . . Is she dreaming?

¶ A knocking on the great door startles her. She tries in vain to open it. In desperation she calls upon the MADONNA to aid her. There is no response. Half savagely she snatches the Infant Saviour from the MADONNA'S arms, only to see the Child borne above on a shaft of light.

¶ The big door opens and on the threshold stands the KNIGHT. He advances, they kneel together before the MADONNA.

¶ They go forth to the world, the SPIELMANN piping his passionate lay.

¶ The MADONNA comes to life and takes the place of the fugitive NUN.

¶ The ABBESS and other Nuns, alarmed at the disappearance of the Miraculous Image, would scourge the supposed wrong-doer.

Her divine nature is recognised, and falling at her feet they chant in exaltation.

The Intermezzo.

Episode I.: Dancing by the Mount. The NUN and the KNIGHT are caught and bound by robbers. The KNIGHT is killed. The NUN is taken by the ROBBER COUNT.

Episode II.: In the COUNT'S Castle the KING'S SON desires the NUN. They gamble for her. The KING'S SON wins.

The COUNT kills himself in anguish, the SPIELMANN supplying the dagger.

Episode III.: The bed-chamber for the KING'S SON and the NUN is mockingly prepared. Distraught, the NUN nears the great indignity when the OLD KING rescues her, banishing his Son. Assassins enter and the KING unwittingly slays his Son.



Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, AUGUST 8, 1912.

AN UNLUCKY YEAR FOR PLAYS.

THE SEASON'S FIGURES.

The theatrical season of 1911-12 is now over, and with the first production of a new play in August the theatrical season of 1912-13 will begin. It is a convention of the theatres to regard July as the end of the season, but that convention never affects the run of any play popular enough to resist the exhausting effects of the holiday season.

The season just ended has been an unfortunate one, for within its eleven months there have been more failures than in any corresponding period for a generation—this, too, in spite of the willingness of hundreds of people to give advice to the managers and the Lord Chamberlain. There have been seasons when individual managements have lost sums of twenty and even thirty thousand pounds in a year, but 1911-12 has no such single loss to show.

BATTALIONS OF FAILURES.

Last year's losers came in battalions, scores of plays losing from one to ten thousand pounds apiece. I dare say we will be given explanations for these failures, but popularity is an elusive quality and it is just as likely to be found in a worthy piece of work as in a poor one. The author who can guarantee the popularity of his plays has a great future before him and the certainty of a congested bank account. In the meantime it is important to note that ninety-eight plays were produced or revived in the London theatres last year and that it is estimated that not more than twenty-five of those showed any profit. Fortunately, let it be said, very few of the permanent London managements suffered because of the lack of good plays, the losses generally falling on the shoulders of "amateur" managers with syndicates behind them.

The productions and revivals, including those of the Shakespeare Festival, for 1911-12 were as follows:—

Plays of two or more acts	58
Musical plays	11
One-act plays	13
Pantomimes and children's plays	4
Revivals of plays of two or more acts	21
Shakespeare's plays	8

The list given below includes all the plays of the theatrical year since the season began on August 28, 1911, given in the order in which they were produced. From it are excluded all one-act pieces and all plays produced by stage societies or for special performances only:

	Performances.	
The Concert, Duke of York's	61	
The Great Name, Prince of Wales	50	
The Mousme, Shaftesbury	209	
The Ogre, St. James's	97	
The Perplexed Husband, Wyndham's	154	
The Hope, Drury Lane	102	
Married by Degrees, Court	36	
Rip Van Winkle, Playhouse	45	
The Marionettes, Comedy	131	
Bonita, Queen's	42	
The Spring Maid, Strand	63	
The Love Mills, Globe	24	
The Honeymoon, Royalty	126	
The Uninvited Guest, Prince of Wales	43	
The Great Young Man, Kingsway	24	
*The Glad Eye, Globe	310	— 492
Dad, Playhouse	109	
The War God, His Majesty's	3	
The Lower Depths, Kingsway	15	
Bella Donna, St. James's	283	
The Golden Land of Fairy Tales, Aldwych	92	
Orpheus in the Underground, His Majesty's	71	
The Great Gay Road, Court	36	
Where the Rainbow Ends, Savoy	68	
Dick Whittington, Lyceum	106	
Hop o' My Thumb, Drury Lane	111	
Nightbirds, Lyric	133	
The Miracle, Olympia	143	
Œdipus Rex, Covent Garden	26	
The Blindness of Virtue, Little	70	
The Pigeon, Royalty	37	
The Bear-Leaders, Comedy	200	
The Dust of Egypt, Wyndham's	66	
The Fire Screen, Garrick	60	
The Easiest Way, Globe	115	
The "Mind-the-Paint" Girl, Duke of York's	126	
*The Sunshine Girl, Gaiety	160	— 343
The New Sin, Royalty	52	
98.9, Criterion	43	
A Member of Tattersall's, Strand	49	
The Monk and the Woman, Lyceum	150	
The Chalk Line, Queen's	30	
*Milestones, Royalty	179	
Kipps, Vaudeville	52	
Proud Maisie, Aldwych	78	
Rutherford and Son, Little	136	
Iphigenia in Tauris, Kingsway	9	
Billy, Playhouse	15	
Jelf's, Wyndham's	129	
At the Barn, Prince of Wales	131	
The Pink Lady, Globe	124	
The Odd Man Out, Royalty	6	
The Apple of Eden, New Prince's	62	
Improper Peter, Garrick	60	
Love—and What Then? Playhouse	79	
The Double Game, Kingsway	6	
The Five Frankforters, Lyric	56	
The Jew of Prague, Strand	24	
*Princess Caprice, Shaftesbury	90	— 265
Looking for Trouble, Aldwych	40	
Peter's Chance, Royalty	6	
The Spanish Lovers, Little	5	
*Autumn Manœuvres, Adelphi	72	— 74
*Ginsy Love, Daly's	68	— 125 — 299
*The Women of France, Lyceum	68	— 189
*Find the Women, Garrick	54	— 115
*Ann, Criterion	53	— 21
The Ideal Wife, Vaudeville	21	— 109
*Hindle Wakes, Playhouse	27	

* Plays marked thus are still running, and the number of performances given are calculated up to and including to-night.

"Fanny's First Play" and "Bunty Pulls the Strings," which are still running, the former with 547 performances to its credit, the latter with 489, are productions of the end of 1910-11.

The following were the season's revivals, with number of performances:—

Man and Superman, Criterion	191	
Lady Windermere's Fan, St. James's	54	
What Every Woman Knows, Duke of York's	63	
A Butterfly on the Wheel, Queen's	33	
A Doll's House, Kingsway	8	
A Message from Mars, Prince of Wales	85	
Vice Versa, Comedy	39	
Peter Pan, Duke of York's	78	
The Blue Bird, Queen's	70	
Charley's Aunt, Strand	58	
Sweet Nell of Old Drury, New	141	
Woman and Wine, New Prince's	87	
The Second in Command, Playhouse	53	
The House, Savoy	21	
Trilby, His Majesty's	48	
Dear Old Charlie, Prince of Wales	34	
Ben Hur, Drury Lane	83	
Mrs Dane's Defence, New	59	
Oliver Twist, His Majesty's	30	
The Amazons, Duke of York's (still running)	63	— 120
Ben-My-Chree, New Prince's (still running)	43	— 109

Of the year's total of fifty-four plays five were American—namely, "Rip Van Winkle," "The Easiest Way," "98.9," "Billy," and "Find the Woman." The first four came off without enriching their producers. Four of the season's plays were brought from France—"The Marionettes," "The Uninvited Guest," "Dad," and "The Glad Eye." Four were German made—"The Concert," "The Great Name," "The Miracle," "The Five Frankforters." We got two from the Greek; two from the Russian; one from an Italian author, one from a Spanish; and one of the few great successes of the season, "Milestones," was the result of a collaboration between an English author and an American one.

ADAPTATIONS FROM NOVELS.

Four plays by British authors were adapted from novels—namely, "The Three Musketeers," "Bella Donna," "The Great Gay Road," and "Kipps." If we deduct the importations and the book plays from the total of fifty-four new pieces produced, we have thirty-one as the native output for the year. Of these not more than ten helped to swell the managerial bank account. Of the eleven musical plays produced only three were English—"The Mousme," "Bonita," and "The Sunshine Girl." Of the four pantomimes and children's plays the only foreigner was "The Golden Land of Fairy Tales."

The number of one-act plays produced last season was thirteen, a heavy falling off as compared with twenty-eight, twenty-six, twenty-three, and thirty-five for the previous four years. However, it may be that the music-hall audiences will for a time at least give them a warmer welcome than they got from those in the theatres. One day, when they have served their end there, they may get to the picture palaces on Sunday evenings.

JAMES WATERS.

Last Year's Shakespeare Revivals.

Ten days ago *The Daily Mail* published some statistics and other facts concerning the theatrical year of 1911-12 that had just ended. There are many people to whom such things are interesting, and a few supplementary facts might, I think, be given here. To begin with, there were revivals during the year of eight Shakespearean plays, namely:

Romeo and Juliet	New		91
Macbeth	His Majesty's		100
Othello	"	"	43
The Merchant of Venice	"	"	4
Twelfth Night	"	"	5
Henry VIII.	"	"	5
Julius Cæsar	"	"	4
The Merry Wives of Windsor	"	"	4

Women Playwrights.

Further, in 1911-12, two theatres—the Kingsway Theatre and the Princes Theatre—were built and opened. Two plays were produced during that season in theatres charging ordinary West End prices, and after a short interval they were advertised at much lower prices, yet did not get an appreciable new lease of life. To some extent this is evidence that prices do not often affect the success of theatres. The plays referred to in this connection were "The Jew of Prague," at the Strand Theatre, and "Looking for Trouble," at the Aldwych Theatre. Superstitious people may be interested, too, in being reminded that "Improper Peter" was produced on a Friday, that "The Amazons" was revived on Friday, and that "Looking for Trouble" was produced on the thirteenth day of a month. Women did not take a large part in the making of last year's plays, the following being a list of those in which they had a hand as authors:—

Where the Rainbow Ends.
Nightbirds.....Written by a man and a woman.
Rutherford and Son.....Adapted by an American woman.
Billy.....Written by a women.
Looking for Trouble..Written by an American woman.
Peter's Chance.....Written by a man and a woman.
.....Written by a woman.

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THEATRE PROFITS.

FACTS AND FIGURES.

By JAMES WATERS.

If the rewards of the theatre during the season which has just come to an end could be set out in detail, the list would make interesting stage history. The most important person concerned in the making o. the theatre is the dramatist. There are valuable rewards for the dramatist. There are rewards for the managers who have the ability to find plays that the public want. There are rewards for the actors and actresses that the public take to, make famous, and, as a consequence, rich.

It is a curious fact that, although the author is the most important person concerned in the making of the theatre, he is the last person considered by the public. If a dozen people were asked to give the names of the authors of the six most successful plays now running in London, it would probably be found that not one of the dozen could give the author of any one play. It discounts sadly the oft-repeated announcement to the effect that "everyone will be delighted to hear that we may soon expect a new play by Mr. Plaything." As a matter of fact, the public does not care a row of pins who writes its plays, and probably knows the names of few outside a group consisting of, say, Mr. Arthur Pinero, Mr. J. M. Barrie, Mr. John Galsworthy, Mr. Granville Barker, Mr. Maugham and Mr. Bernard Shaw.

THE RISE OF SALARIES.

The Paris theatres last year played to receipts in excess of two million pounds sterling. There is no Society of Authors in London corresponding with the French authority to get our figures, but if the takings of our theatres were equal to our neighbour's, and they probably are, it can be seen that some few people have had substantial rewards. Some very satisfactory authors' fees were paid, some big salaries to popular actors—£60 to £80 a week has in the past two or three years become quite an ordinary weekly salary for an actor or actress with a name—and after these rewards were distributed to dramatists and players there was in some cases sufficient balance to reward the managers. There was a fat reward also for the man who lets his theatre at £200 to £250 a week to the speculative manager, and a very soothing dividend for the shareholders in the Gaiety, Adelphi, and Drury Lane. The "angels," as the speculators from the City who come in occasionally to finance a play are called, may not have had any big winners last year, but they certainly have had a good reward this season out of the two or three profit-earning plays in which they have been concerned.

The last census has not disclosed the number of actors and actresses in the United Kingdom, but ten years ago the figures were 6,044 and 6,443 respectively. Very, very few of these 12,500 people can have been getting much comfort or reward out of the theatre. Very likely, however, a few thousand of them would have done no better at any other job, and they just took to the theatre because it seemed an easy, lazy way of getting rich and famous. The successful actor has never taken things easy, and he would not have been successful if he had not worked hard for his position. The actor who lives in London and is known to the public to-day is a very different man from the actor of a few years ago. He is thrifty. He has to be, for he knows that the conditions of the stage do not provide certain employment every year. Experience has given the actor a hint that business methods pay. The actors who have had prizes have all possessed the commercial faculty.

Rich actors like Sir Squire Bancroft, Mr. Kendal, Sir Charles Wyndham, Sir John Hare, conserved the rewards of the theatre and can look on quite unconcernedly now when they choose. They understood what the public wanted in plays and gave it to them. The play is the thing. They knew it. It does not matter whether the play is good or bad, if the public likes it it will make money, and these actor-managers had an intuitive faculty for discovering prize-winners. The actor is usually well rewarded for interpretating the author, but yet I have known a play run a year with a weekly salary list for the whole company less than one comedian can get in musical comedy.

IN THE MUSIC-HALLS.

Then as to the music-halls. Musical-comedy artistes can do better there than the legitimate actors. In fact, the latter have not distinguished themselves there very often. A dancer or a comedian will draw the capacity at a variety theatre for months; the instance of an actor from a London theatre having done this has yet to happen. He shares the bill with other attractions, but he is no great draw. I do not think for one moment that this lessens the value or merit of an actor. I think it merely means that the music-hall does not offer fair scope for his art, and that the sketch will—unless under very rare circumstances—never be the main attraction at a music-hall. The rewards for dramatists must be looked for in a theatre; the music-halls cannot compete with the theatres for good plays. Ten shillings to two pounds a performance is not an author's fee to tempt a good dramatist, and music-halls in London do not want to pay more. In the country they would regard the higher fee as excessive.

AUTHORS' FEES.

In the theatres an author with a reputation can get very remunerative fees for his plays, sometimes as much as 10 per cent. of the gross takings. The author of a successful play that caught on in London and the provinces and America might amass many thousands of pounds before the popularity of his play waned. Mr. David Belasco, author of "The Girl of the Golden West," took more than twenty thousand pounds in author's fees out of each of three plays in America. Mr. William Gillette was at one time said to be drawing £1,000 a week in author's fees—from all parts of the world—out of "Sherlock Holmes." Those figures are given by American chroniclers; there is no income-tax in America.

There is no doubt, however, that playwriting exercises an extraordinary fascination over people not one per cent. of whom has any qualification for the work. The fees talked about fascinate their imagination. They look on those pecuniary rewards as "easy money." The author of "Kismet" said some time ago that when Miss Ashwell was in management at the Kingsway Theatre he read 2,500 plays for her in the course of two years. One per cent. he found suitable, but only half those fit to be passed were fit to be produced without rewriting. As a matter of fact, only those plays accepted by managers from experienced and tried authors are fit to be produced without being rewritten. The average number of new plays produced in London in a year is about seventy; a large proportion of those are failures, and yet in spite of the few prizes the curious thing is that thousands of people in England are writing plays. In fact, it is estimated that the average number of plays sent in to be read in London each year is between six and seven thousand. Not one per cent. of the authors of these plays have much knowledge of stagecraft, nor do they possess much stage instinct. Many of them hardly know how many words should go to a play of three hours; how long a type-written scene will play. They simply sit down and write what they think is dialogue, and then—well! The manager can say the rest. That is his "reward."

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THE TRAGEDY IN BRIEF

BY WAY OF PROLOGUE

Under the rule of Laïus and Jocasta his queen, Thebes was ravaged by "the She-Wolf of the Woven Song," a strange and fearsome Sphinx with mysterious riddles and death-dealing powers. None could stay its murderous work or answer "the Sphinx's song, the tribute of dismay." In despair at the slaying of his people Laïus set out to find guidance from the Oracle at Delphi, but was mysteriously slain on his journey.

To Thebes soon after there came from Corinth a young Prince, Œdipus, who believed himself to be the son of Polybus and Merope, and had left his home to escape an awful decree of the Oracle. He read the meaning of the riddling Sphinx, who forthwith destroyed itself. In their joy the Thebans offered Œdipus the throne of Laïus, and Jocasta their Queen as Consort. The new King proved himself wise and powerful, and for ten years there was contentment in the land. Then a sudden pestilence arose, and the air of Thebes was "Heavy with dim prayer And shrieks to affright the slayer." At this point

THE PLAY BEGINS

To the clamouring multitude Œdipus appears before his Palace. He tells the people that he has sent Creon, his own wife's brother, to learn of the Delphic Oracle what may be done to save the city. Creon returns with the message from Phœbus to banish from the city the murderer of King Laïus, who is to be found there. Œdipus, all anxiety to do the Oracle's bidding, summons the blind seer Tiresias, and in a scene of fine dramatic irony the Prophet is forced by the King to speak what he knows. Slowly the truth is goaded from him: unable longer to bear the taunts of Œdipus he delares "Thou art the man!"

All ignorant of his meaning, the King suspects Tiresias to be conspiring with Creon to dethrone him. The Leader (of the Chorus) seeks to reason with Œdipus, but his wrath is great, and the appearance of Creon, whom he questions and accuses, only adds to an anger which threatens to end in conflict as the Queen appears on the Palace steps.

Jocasta's advent marks the beginning of the tragedy's end. With the story of how her own babe was cast out to defeat the decree of the Oracle that Laïus should be slain by his son, and that the murderer should marry his own mother, Jocasta pours scorn on the prophets of the gods. Œdipus's half-awakening fears are allayed, and he tells his wife that he, the son of Polybus and Merope, fled from Corinth to avert a like fate.

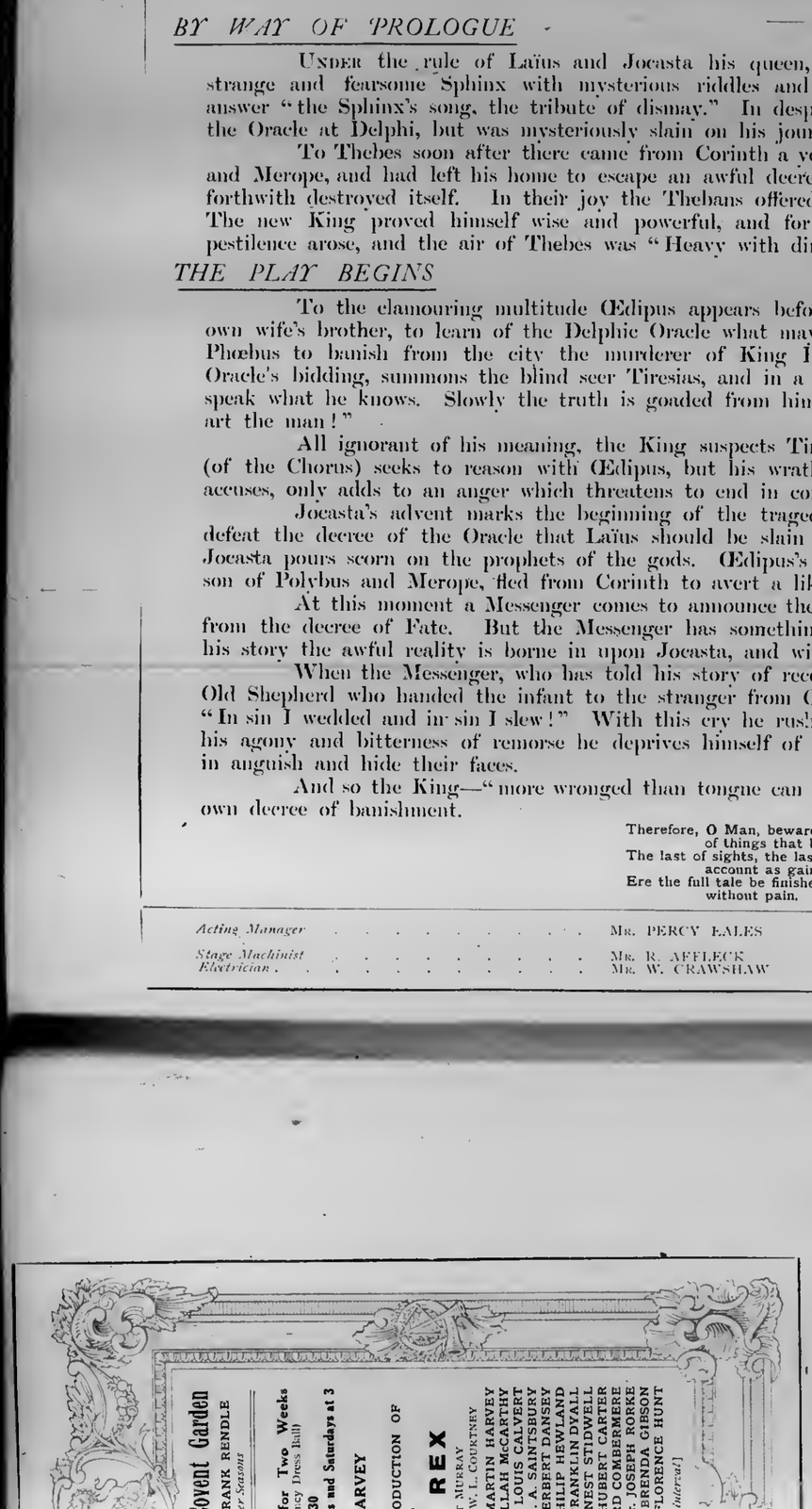
At this moment a Messenger comes to announce the death of Polybus, and in his end Œdipus thinks he sees freedom from the decree of Fate. But the Messenger has something more to tell—Œdipus was not Polybus's son; and as he unfolds his story the awful reality is borne in upon Jocasta, and with words of ominous meaning she goes into the Palace.

When the Messenger, who has told his story of receiving the discarded son of Laïus and Jocasta, is confirmed by the Old Shepherd who handed the infant to the stranger from Corinth, Œdipus is stunned. He sees the terrible workings of Fate. "In sin I wedded and in sin I slew!" With this cry he rushes into the Palace to find Jocasta has died by her own hand. In his agony and bitterness of remorse he deprives himself of sight, and, blinded and bleeding, appears again. The people bow in anguish and hide their faces.

And so the King—"more wronged than tongue can tell"—sightless and alone, passes out into the darkness to fulfil his own decree of banishment.

Therefore, O Man, beware, and look towards the end
of things that be
The last of sights, the last of days; and no man's life
account as gain
Ere the full tale be finished and the darkness find him
without pain.

Acting Manager	Mr. PERCY EALES	*Business Manager*	for Mr. Martin Harvey: Mr. FRANK B. O'NEILL
Stage Machinist	Mr. R. AFFLECK	*Stage Director*	for Mr. Martin Harvey: Mr. JOHN KURKAMP
Electrician	Mr. W. CRAWSHAW	*Assistant Stage Manager*	for Mr. Martin Harvey: Mr. DAVID BAIN
		Stage Manager	for Professor Max Reinhardt: Herr WILLI PRAGER
		Representative	for Professor Max Reinhardt: COUNT VON SCHWERIN



Royal Opera House, Covent Garden

Lessee and Manager . Mr. FRANK RENDLE

For Autumn and Winter Seasons

[1912]

Monday, January 15th, for Two Weeks
(Except Friday, Jan. 26—Fancy Dress Ball)
Evenings at 8.30

Matinees: Wednesdays, Thursdays and Saturdays at 3

Mr. MARTIN HARVEY

presents

MAX REINHARDT'S PRODUCTION OF SOPHOCLES'

ŒDIPUS REX

Translated by GILBERT MURRAY

Adapted for this Production by W. L. COURTNEY

Œdipus Rex	Mr. MARTIN HARVEY
Jocasta	Miss LILLAH McCARTHY
Creon	Mr. LOUIS CALVERT
Tiresias	Mr. H. A. SAINTSBURY
Messenger from Corinth	Mr. HERBERT DANSEY
An old Servant of Laïus	Mr. PHILIP HEWLAND
Messenger from the Palace	Mr. FRANKLIN DYALL
A Priest	Mr. ERNEST STIDWELL
Leader of the Chorus	Mr. HUBERT CARTER
1st Elder	Mr. EDWARD COMBERMERE
2nd Elder	Mr. JOSEPH RORKE
1st Attendant on Jocasta	Miss BRENDA GIBSON
2nd Attendant on Jocasta	Miss FLORENCE HUNT

[In One Act, with no interval]

Royal Opera House, Covent Garden

(COUNTERFOIL)

ORCHESTRA STALL ROW M NO. 25

Monday Evening, Jan. 15, 1912

This Ticket is sold subject to the right of the Management to make any alteration in the Performance which may be rendered necessary by illness or other unavoidable causes, and is sold only subject to this condition.

Retain this Portion which is the **Voucher for Seat Only** and does not admit to the Theatre.

Such was the tragedy which Mr. Martin Harvey and Professor Max Reinhardt presented to an awed and attentive audience at Covent Garden Theatre last Monday. The orchestra had disappeared, and most of the action of the play took place on the black marble steps leading up to the Palace of Œdipos at Thebes. About the middle of the Covent Garden stage rose the blue, buttressed walls of the Palace, in which were folding doors of iridescent copper. Steps led from this to the level of the platform trodden by the principal characters. Where the orchestra was were other steps leading down to curtained entrances on each side, made by removing the stage boxes. The stalls had been raised to the level of the stage, and much of the space usually allotted to the stalls were left for the use of the Chorus, who came to it in large crowds by the side entrances and by the centre gangway of the stalls.

The opening was impressive. The house was placed in darkness, and there were sounds of weird, melancholy music. Then, in the corridors outside, increasing murmurs were heard, and finally the Theban people in their hundreds rushed down the central gangway waving their arms and uttering impassioned cries. In answer to their wailing entreaties for assistance, the doors opened and Œdipus appeared—royal, stately, and sympathetic.

THE LITTLE THEATRE.

Proprietress ... ... GERTRUDE KINGSTON.

Charles Kenyon's Season.

Monday, January 29th, and Every Evening at 8.30 punctually.

Doors Open 8.15.

THE BLINDNESS OF VIRTUE.

A NEW AND ORIGINAL PLAY IN FOUR ACTS
By COSMO HAMILTON.

The Rev. Harry Pemberton...	... MR. CHARLES KENYON
The Hon. Archibald Graham	... MR. OWEN NARES
Collins	MR. LEONARD CALVERT
Mrs. Pemberton	...MISS BERYL FABER
Mrs. Lemmins	... MISS DORA HARKER
Mary Ann Lemmins	... MISS LEICESTER
Cookie	... MISS POLLIE EMERY
Effie Pemberton	MISS MARGERY MAUDE
Act I.	*The Vicarage Garden, late afternoon in July.*
Act II. ...	*Harry Pemberton's Den, six weeks later.*
Act III.	*Archibald Graham's Bedroom, two mornings later.*
Act IV.	*Harry Pemberton's Den, the same morning.*

Scenery, Act I. by *W. T. Hemsley.* Acts II. and III. by *Walter Johnstone.*

Furniture by DRUCE. Piano by BRINSMEAD Wigs by GUSTAVE. Flowers by "The Cripplegate." Seckford Street, Clerkenwell. Properties in Act II.—Hosiery by TURNBULL & CO.; Boots by F. G. BUHL.
The "DEA" Piano which plays between the Acts, supplied by Messrs. KEITH PROWSE & CO., Ltd., 162, New Bond Street.

Matinees: Wednesdays and Saturdays at 3. Doors Open 2.45.

Representative	... MR. RALPH KIMPTON.
Assistant Stage Manager	Mr. L. G. CARROLL.
Business Manager	Mr. H. JALLAND.

"There is nothing degrading about the truth. What is degrading and wicked is the way we all have of never telling the truth to children about the primary necessities of human beings, of hiding behind a false Puritanism, of ignoring all questions of sex and of quibbling them away from the utterly mistaken standpoint of clean-mindedness. We turn sniggering or shamefaced from youthful questions that are prompted by an unconscious awakening of the maternal instinct."

So thought the Rev. Harry Pemberton, Vicar of East Brenton, when his eyes were opened to the dangers of ignorance by the wrecked life of his model Sunday-school girl, dear little Mary Anne, with the face of a "picture book angel." Mary Anne's shame is brought about through ignorance, which, as she explains to the parson, is the justification of the man who is responsible. "Me knowin' nothin', 'e sez, and what it all meant, brought it abart. If I'd a-bin told when I was old enuf to understand, I should 'a sent 'im awiy, he sez, double quick, and saved 'im and me and the little 'un from this 'ere. The man ain't built for thinkin', 'e sez. 'E knows, but 'e ain't perfect, and won't let 'isself think. 'E sez as 'ow if we was tanght ter think, and knew as much as the man, there'd be very little of this trouble for us." Harry, the "splendid" parson, almost too splendid a creature for "human nature's daily food," has his eyes suddenly opened by the sad fate of Mary Anne to the danger which his own little daughter Effie may encounter in this wicked world, if she be left any longer unaware of "the great, big, essential things of life." Harry goes hotfoot to his wife Helen, and gives to her the task of dispelling Effie's ignorance. Helen gives her promise reluctantly, for she is a woman with a mind refined even to Puritanism, and her conventional prejudices cause her to delay the promised conversation until poor, ignorant Effie has compromised herself severely. The "splendid parson" has taken into his household, ostensibly to coach, in reality to influence, Archibald Graham, a young man of "many excellent parts," but "uncontrollable in a bearing rein, headstrong, self-indulgent, generous, and very lovable." The two young things are thrown much together, until the craving for Archie's society becomes so great that Effie, "thinking no evil," goes to his room to wait for him on his return from a jaunt to town. Archie returns in the small hours of the morning to find Effie, scantily attired in a dressing-gown, in possession of his bedroom. His attempts to dislodge her are ineffectual. Effie insists that before she retires he shall give her an account of his day's doings, and it is while Archie is in the middle of this recital that they are discovered by the vicar. Unaware of his wife's procrastination, Pemberton jumps to the worst conclusions, and, after sternly ordering his daughter from the room, he allows his rage and indignation to master him, until the boy, who is genuinely in love with Effie, rushes from the room, mad with anger and despair. Off marches the vicar to his wife, only to find that Archie had spoken the truth, and that Effie, though nineteen, is as ignorant as a child of nine. Bitterly does the vicar upbraid his wife. "You are one of those women who is not fit to be the mother of a girl," he says. But reflection, the knowledge that his unjustified suspicions have driven Archie to the verge of suicide, Effie's bewilderment at her mother's anger, and her mother's tears, combine to bring the truth home to the Rev. Harry. Archie is recalled, and has a "heart-to-heart" talk with the vicar; Helen sees that Effie's ignorance is dispelled, and the "splendid parson" regains his breezy optimism and his healthy appetite. "God's in His Heaven," he says to his wife, "and I wonder what's for breakfast."

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY EVENING, JANUARY 30th, 1912, at 8 o'clock,

MESSRS.

VEDRENNE AND EADIE

PRESENT

THE PIGEON

A Fantasy in Three Acts by

JOHN GALSWORTHY.

Christopher Wellwyn ..	(*an Artist*) ..	Mr. WHITFORD KANE
Ann	(*his Daughter*) ..	Miss GLADYS COOPER (By arrangement with Mr. SEYMOUR HICKS)
Guinevere Megan ..	(*a Flower Seller*) ..	Miss MARGARET MORRIS
Rory Megan	(*her Husband*) ..	Mr. STANLEY LOGAN
Ferrand	(*an Alien*) ..	Mr. DENNIS EADIE
Timson	(*once a Cabman*) ..	Mr. WILFRED SHINE
Edward Bertley	(*a Canon*) ..	Mr. HUBERT HARBEN
Alfred Calway	(*a Professor*) ..	Mr. FRANK VERNON
Sir Thomas Hoxton	(*a J.P.*) ..	Mr. FREDERICK LLOYD
A Police Constable	.. ..	Mr. ARTHUR B. MURRAY
Three Humble-men	.. ..	Mr. W. LEMMON WARDE
		Mr. F. B. J. SHARP
		Mr. A. BOWYER

Some Curious Persons.

The Scene is Wellwyn's Studio, and the Street outside.

Act I., Christmas Day; Act II., New Year's Day; Act III., The First of April.

PRECEDED BY

THE CONSTANT LOVER

A Comedy of Youth, in One Act, by

ST. JOHN HANKIN.

Evelyn Rivers	Miss GLADYS COOPER
Cecil Harburton	Mr. DENNIS EADIE

Scene—A Glade in a Wood.

The Plays produced under the direction of FRANK VERNON.

The Scenery painted by G. SACKMANN.
The Antique Furniture by Messrs. THORNTON-SMITH, Soho Square, W.
The Pictures and Ornaments by the BAILLIE GALLERY, Bruton Street, W.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress.

This rule is framed for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Bronzes supplied by ELKINGTON & Co., Ltd., 22 Regent Street, Goldsmiths, Silversmiths and Bronzists to H.M. King George V.
The Pianofortes used at this Theatre supplied by ROGERS & SON.

The Music under the direction of BENNO SCHEREK.

FIRST MATINEE SATURDAY, 3rd FEB., AT 2.30.

MATINEE EVERY THURSDAY & SATURDAY at 2.30

Doors open half-an-hour before time of Performance.
The Box Office (J. W. Sheppard) is open from 10 to 10 daily. Tel. 3855 Gerrard.
PRICES OF ADMISSION:—Private Boxes, £3 3s. & £2 2s. Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. & 5s. Upper Circle, 4s. & 2s. 6d. Pit, 2s. 6d.

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every Performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Stage Manager	Mr. HERBERT CHOWN.
Business Manager	Mr. STANLEY LE SAGE

The "Pigeon" is a certain Christopher Wellwyn, an artist, living, apparently, in Chelsea. Wellwyn has a habit of making casual acquaintances amongst the lower orders, and giving them his card, in spite of the remonstrances of his daughter Ann. So, on Christmas Day, after Ann has retired to rest, there "drop in" on Wellwyn, in succession, Guinevere Megan, a flower-seller, who has an idle husband, and is "helped" by gentlemen; Ferrand, a Frenchman, half-starved and very much out-at-elbows, but with an unfailing flow of intellectual observations; and Timson, a cabman who has been thrown out of work by the introduction of "taxis." To each of these Wellwyn offers shelter, food, and clothing. He engages Mrs. Megan to sit, or rather stand, for a picture; and he makes Timson his brush-washer. The result of the establishment of this moral menagerie is amusing. Ferrand makes love to Mrs. Megan, who responds, and Timson steals Wellwyn's rum and abuses his fellow-parasites. Edward Bertley, a well-meaning canon, tries to bring about a reconciliation between the flower-seller and her spouse, who is willing to rejoin her if she will "maintain" him. But Megan's jealousy is excited by his wife's flirtation with Ferrand, and he threatens to revenge himself. On the first of April, when the third act begins, the trio of unfortunates reappear. Ferrand, having nearly perished of fever, and having been in three institutions, is still philosophic; Mrs. Megan, who has been put into "service" by the canon, and has preferred prostitution, has tried to drown herself, and is brought in senseless but alive, and the ex-cabby has got drunk and been "run in" and sentenced. Wellwyn, however, is not converted by his experiences; he remains, and will ever remain, inveterately and hopelessly charitable.

"The Pigeon" was preceded by a most amusing "comedy of youth" in one act by St. John Hankin, played for the first time, and entitled

"THE CONSTANT LOVER."

Evelyn Rivers .....Miss Gladys Cooper
Cecil Harburton .....Mr. Dennis Eadie

This was simply a chat in a wood between a lazy, cynical, witty young man and a pretty, ingenuous girl. They have met by accident and have fallen in love. The cuckoo's note is heard, and the young man proclaims his admiration of the cuckoo's commonsense. He also admires the duck, who, by threatening to smash her eggs, gets them hatched out for her by a hen. The girl's instinct revolts against such cold-blooded sentiments, and she suggests that he shall speak to her mother. He says he knows what the result will be; the prohibition of any engagement between them on the ground of his impecuniosity. He suggests, however, that they shall simply go on being in love. This proposal the girl rejects with scorn. So she goes off, and the prematurely philosophic youth returns to his book.

TO-NIGHT AT 8,

THE BEAR-LEADERS

An Original Farcical Comedy in Four Acts by
R. C. CARTON.

Duke of Gallminster ... ... MR. SPENCER TREVOR
Sir Kennedy Loomes ... ... MR. ASHTON PEARSE
Horace Beckton ... ... MR. ROBERT HORTON
Edward Petworth ... ... MR. DONALD CALTHROP
Mr. Felgate (*of the firm of Felgate & Murchison, Solicitors*) MR. FRED LEWIS
Anotole Durocq (*Waiter from Pastarelle's*) MR. MICHAEL SHERBROOKE
Byles (*Butler*) ... ... MR. E. F. MAYEUR
Rawdon (*Valet*) ... ... MR. C. LASCELLES

AND

Stanhope Molyneux ... ... MR. EDMUND GWENN
Dowager Countess of Grimsdal ... ... MISS MAY WHITTY
Lady Marjorie Hillborn {*her Grand-daughter*} MISS MURIEL MARTIN HARVEY
Lady Tuddenham ... ... MISS MARY BROUGH
Evadne Tuddenham (*her Daughter*) ...
Madame Mescale (*of Mescale et Cie.—Florist*) ... MISS ADA WEBSTER
Lloyd (*Lady's maid*) ... ... MISS MARGARET CHUTE

AND

Mrs. Stanhope Molyneux ... ... MISS COMPTON

Act I. .. Drawing Room in the London House of the Stanhope Molyneux's.
Time—Mid-day
Act II. .. .. The same—Six weeks later. Afternoon.
Act III. .. .. Corridor in the Molyneux's House—Three days later.
Time—Late evening. A Ball is in progress
Act IV. .. .. Same as Acts I. and II.—Next morning.

Scenery is painted by G. SACKMANN.

The Play Produced under the Personal Direction of the Author.

The Dresses are by Madame BAROLET, Knightsbridge; and MARTIAL ARMAND ET CIE. 125 New Bond Street.
The Furniture by OETZMANN & Co. Wigs by CLARKSON.

The Orchestra under the Direction of Mr. HERBERT E. HAINES

PROGRAMME OF MUSIC.

OVERTURE, "Le Caïd" ... ... *Thomas*
Before Act II.—ITALIAN DIVERTISSEMENT, "A Day in Naples" ... ... *Byng*
Before Act III.—SELECTION, "The Mousmé" ... ... *Monckton-Talbot*
Before Act IV. { 1. DANCE, "On the Road to Zag-a-Zig" ... ... } *Finck*
{ 2. INTERMEZZO "Pirouette" ... ... }
{ 3. ENTR'ACTE, "May ... ... *Haines*

MATINEE EVERY WEDN **SATURDAY AT 2.30.**

Stage Manager - - Mr. CLIFFORD BROOKE

The structural alterations and decor[ations] of this house have been designed by Messrs. WHITING & PETO, and ca[rried out] by BATTLEY, SONS & HOLNESS.

Business Manager - - Mr. LEONARD LILLIES

COMEDY THEATRE
Sole Lessee, Mr. Arthur Chudleigh
1/2/1912

STALL
H19
To be retained

DAVID ALLEN & SONS, LTD., Printers, HARROW, BELFAST, &c.

The "bear-leaders" are Mr. and Mrs. Stanhope Molyneux. There are many ways of making a livelihood. The Molyneux have hit upon the remunerative scheme of taking as inmates of their comfortable home young people of both sexes, who require polishing up to fit them for the society in which they are destined by birth and position to mix. They undertake the education of the cub who has not been licked into shape at one of the Universities, and of the girl whose "finishing school" has not, in an educational sense, finished her. At the beginning of the story the Molyneux are rejoicing that they will be able to give up the "arduous profession" of bear-leading, as the lady has been left a fortune by a relative, but the family solicitor informs them that the will cannot be found, and that if further search proves unsuccessful, the money will go to the deceased's brother. Under these circumstances the Molyneux come to the conclusion that it is advisable to continue to carry on business as bear-leaders, and they agree to give the benefit of their tuition to a young man of twenty-two, Edward Petworth, heir to the Duke of Gallminster, and to Lady Marjorie Hillborn, a young girl, grand-daughter of the Dowager Countess of Grimsdal. As there is an ancient feud between the two families, it is the object of the Molyneux to conceal from his lordship and the dowager the fact that the young people are under the same roof, and it is, of course, equally important that they should not fall in love with each other. But that is just what happens, though not at first sight; when they first meet they quarrel desperately. It is the wish of the Duke that his heir shall marry the daughter of Lady Tuddenham, while the Countess intends that her grand-daughter shall become the wife of Sir Kennedy Loomes. The young people, who have come under the tuition of Mr. and Mrs. Molyneux, upset this arrangement by bolting in a motor-car, belonging to the Duke, with the object of compromising themselves; and in the end they get their own way. But this does not happen until Edward Petworth has got clear of an entanglement with a Madame Mescale, a florist, who threatens him with an action for breach of promise of marriage, but is eventually proved to be a married woman. Molyneux has also philandered with the scheming florist, and with considerable difficulty manages to divert the suspicions of his wife. The Molyneux give a ball, whereat many amusing things happen; but before the end is reached the missing will is discovered in the office of the testator's solicitor, and the Molyneux are thus enabled to give up the calling of bear-leaders.

COMEDY *Theatre*



THE BEAR-LEADERS

WYNDHAM'S THEATRE,

CHARING CROSS ROAD

Proprietors
Sole Lessee ... ... Sir Charles Wyndham and Miss Mary Moore
FRANK CURZON.

On SATURDAY EVENING, February 3rd, 1912, at 8 o'clock, and EVERY EVENING AT 8.30,

THE DUST OF EGYPT

A Farcical Fantasy, in Four Acts.

By ALAN CAMPBELL.

Geoffrey Lascelles	Mr. GERALD DU MAURIER
General Sir John Manning (his Uncle)	Mr. LYSTON LYLE
Dan Smith	Mr. ERNEST MAINWARING
Michael Simpson	Mr. CHARLES CRAWFORD
Ani (a Wise Man)	Mr. JULES SHAW
Pinetem (a Priest)	Mr. HOWARD STURGE
Billings (Butler at Broadlands)	Mr. HUBERT DRUCE
Benson (Geoffrey's Valet)	Mr. A. E. BENEDICT
Wiggins (Village Constable)	Mr. HARRY CANE
Cabman	Mr. RICHARD CARFAX
Footman	Mr. F. J. RORKE
Princess Amenset	Miss ENID BELL
Lady Lillian Manning	Miss LENA HALLIDAY
Miss Phœbe Manning	Miss ALICE CHAPIN
Violet Bradley (Geoffrey's Fiancée)	Miss GLADYS HARVEY
Annie (Maid at Broadlands)	Miss FLORENCE HARWOOD

ACT I.	.. Geoffrey Lascelles' Rooms in Jermyn Street
ACT II.	.. .. The Hall at Broadlands, Surrey
ACT III.	.. .. The Same
ACT IV.	.. .. .. Geoffrey Lascelles' Rooms

THE PLAY PRODUCED BY GERALD DU MAURIER.

Scenery by J. A. FRASER and W. H. DAVIES.
Costumes and Hats by JAY'S, Regent Street; Madame ALEXANDRA, Baker Street; BUSVINES, Brook Street; B. J. SIMMONS & Co., King Street; Miss STONE, Utrecht Mansions; ZYROT ET CIE., Hanover Square.
Furniture by D. L. ISAACS, New Oxford Street.
Curtains, Carpets, &c., by STAGG & MANTLE, Leicester Square.
Stage Flowers by the CRIPPLEAGE FLOWER GIRLS' MISSION.
Wigs by CLARKSON.
Floral Decorations throughout the Theatre by the CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., Haymarket.

FIRST MATINEE WEDNESDAY NEXT, FEBRUARY 7th, AT 2.30, AND EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1.	BALLET	"Egyptienne" ... ... *Luigini*
2.	*a.* SELECTION	"La Bohême" ... ... *Puccini*
	b. TWO DANCES	1. "Shepherds" 2. "Gipsy" ... ... *Corelli Windeatt*
3.	*a.* INDIAN LOVE LYRICS ...	... ... *Finden*
	b. DANCE OF THE HOURS...	... ... *Ponchielli*
4.	*a.* TWO-STEP	"The Glad Eye" ... ...
	b. VALSE	"The Dust of Egypt" ... ... *Ernest Bucalossi*

(The Song in Act IV. composed by ERNEST BUCALOSSI.)

Musical Director ... ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD.
Doors open at 8. Matinees at 2. Commence at 8.30. Matinees at 2.30.

Business Manager ... ... HERBERT JAY

The action opens at the house in Jermyn-street of Geoffrey Lascelles, a bachelor barrister. A friend of his, Dan Smith, knocks him up in the middle of the night, and leaves with him an Egyptian mummy which Smith proposes to present to the British Museum. He goes off, and, while Lascelles is out of the room, darkness and thunder supervene, and, in an explanatory tableau of the nature of a "dream," we are taken back a few thousand years into old Egypt, where we see the Princess Amenset on her throne. A soothsayer gives her a magic love potion, and another, the effect of which is to project her into future ages. She goes to sleep; and the wise man, being condemned to death for her supposed poisoning, lays on her a curse to the effect that the first kiss of passion she receives in her new life shall turn her into a mummy—(here we have a suggestion from "She").

We are now fairly started on the wild career of comicality; and those who are familiar with plays on the same lines can imagine how it is "urged on." The mummy comes to life in Lascelles' room, and henceforward his life is one of difficulty and embarrassment. The Princess is astonished by the electric light and the telephone, and imperiously chooses Lascelles as her husband, although he already is engaged to a young lady, named Violet Bradley.

In the second act, at a country house, she is introduced to Geoffrey's aunt and uncle, and to his fiancée. She shocks the second, charms the first, and is offended by the last. But her especial detestation is a foolish young man, named Michael Simpson, and, in the despotic fashion of her race, she decides to rid herself of him by poison, the attempt being frustrated by the butler bringing her common salt instead of a more deadly mineral. When the village policeman is called in, she tries to kill him with a dagger; and, as there is talk of putting the Princess in an asylum, Lascelles, who, in spite of all temptations, has been true to Violet, takes Amenset back to town, where she gives him the love-potion, obtains from him a passionate kiss, and immediately becomes a mummy. There is a vast amount of subsidiary fun, all created by the contrasts between the "high-falutin'" spirit of Amenset and the Anglo-Saxon stolidity of those surrounding.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

WEDNESDAY, FEBRUARY 7, 1912.

WHAT IS A CRITIC?

To the Editor of *The Daily Mail.*

Sir,—Will you extend the hospitality of your columns to me and allow me to ask a difficult question and beg for a sensible answer?

What qualifications must a man possess to entitle him to become a paid critic of art, literature, music, or the drama? If Mr. A., the popular artist, paints a picture, what special knowledge has Mr. B. of the *Daily* —— when he states that the picture was a jumble with no beauty of tone or ability in its conception? Again, when Mr. A., the well-known author, writes a novel for which a publisher gives him £1,000, knowing that the public will buy it, what superior gifts does Mr. B. of the *Daily* —— possess to enable him to label it unadulterated rubbish? And so with music and the drama. A play is produced by a manager, who has the confidence of the public, with actors of tried ability; it has a fine reception by the public—and yet Mr. D. of the *Daily* —— states definitely that it is poor stuff, feebly constructed, and that Mr. A., the actor, failed to suggest the dual manner necessary for the leading part, and that Miss C. showed a lamentable lack of technique.

I have no knowledge of the gentlemen who are the paid critics on the London papers at the present day, and no quarrel with them, nor is this letter meant to be provocative, but I honestly desire to be informed what special qualifications they possess that give them the right to earn their living by criticising the work of others.

GERALD DU MAURIER.

WHAT IS A CRITIC?

To the Editor of *The Daily Mail.*

Sir,—Though it may be difficult to answer the question directly, there can surely be no doubt that a critic *should* be one who has an intimate knowledge of the art or craft, which he or she is to criticise. In the days when I had the honour to belong to the Fourth Estate I made two stipulations. The first was that I should be allowed to sign my name, and the second that I should neither be edited nor influenced. It seems to me that a critic should attack the difficult task in an optimistic spirit. An example of the critical spirit of the age may be found in the following true story:—Scene: The supper-room of a well-known literary and artistic club on the occasion of the first night of a new play—Loud merriment at a crowded table—Enter a well-known dramatist. "Ah," said he 'I feel sure from the hilarity of the present company that you have all been assisting at a lamentable failure"!

Garrick Theatre. ARTHUR BOURCHIER.

To the Editor of *The Daily Mail.*

Sir,—Mr. du Maurier is anxious to be enlightened as to the qualifications of the paid critic. I suggest to him that they are the same as the qualifications of the paid actor—namely, an employer to give him employment and a public to accept his work. CICELY HAMILTON.

28, Glebe-place, Chelsea.

To the Editor of *The Daily Mail.*

Sir,—Noticing Mr. Laurence Irving's defence of harsh critics in *The Daily Mail*, I wonder if he has forgotten how, in his New York theatre, he came out before the curtain and offered to fight Alan Dale, dramatic critic of the *New York American*? ESTELLE KLAUBER.

Trevarrick, Combe Martin, N. Devon.

WHAT IS A CRITIC?

To the Editor of *The Daily Mail.*

Sir,—Why this bleat from the blue from Mr. Gerald du Maurier—revealing a point of view at once queasy and genteel, inimical, I believe, to the best interests of the theatre, which, I think, are best served when the dead cats and rotten eggs of critical controversy are hurtling through the air? But since the tremendous onslaughts of the early 'seventies upon Sir Henry Irving English dramatic criticism seems to me to a great extent to have lost its virility. Consider how Irving throve on these assaults! And what became of his assailants? Nearly all of them, before they departed this world in peace, have sat at his hospitable board and chatted with him over a prime cigar. Does this suggest that dramatic critics are venal? To some extent venality enters into all human affairs, so can one expect it to be excluded from dramatic criticism? Why should one ask that a Solon should sit in every editorial chair and an Aristides in every first-night Press seat?

Fudge to talk about "qualifications" for dramatic criticism! What are the "qualifications" that gain for an actor what Mr. du Maurier terms "the public confidence"? It would be easy and quite futile to draw up a list of "qualifications"—a handsome face, a Greek nose, a flashing eye, a sonorous voice, a supple figure, a noble torso—and then to show that no actor possessed these "qualifications." One could just as easily show that George Bernard Shaw possessed no "qualifications" for writing the most brilliant volumes of dramatic criticism of our time; and one could do the same as regards Hazlitt, Leigh Hunt, Sainte-Beuve, William Winter, Alan Dale, etc. But apart from its current topical interest we have to thank the custom of dramatic criticism for what memorable record we possess of memorable performances.

When a critic writes of one with corrosive acid, one should be a man and, in quite a friendly way, aim some vitriol at his face—all which adds zest and stimulus to the pleasures of acting and the public concern about it. Or another method of receiving criticism is to follow the advice given by a pugilist to Bishop Wilberforce, who, on receiving a severe punch from his boxing instructor, the said pugilist, would lose his temper and hit out wildly, till one day the instructor spoke to him: "Mr. Wilberforce, when you get a blow, don't hit out wildly, but take a step back and just keep your hands up and ask, 'What was I doing wrong, and how did I get that blow?'"

LAURENCE IRVING.

10, Gilston-road, South Kensington.

NEW PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Under the Direction of ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, FEBRUARY 7th at 7-45

— AND —

EVERY EVENING at 7-45 p.m.

MATINEES:

Wednesdays, Thursdays and Saturdays at 2-30

THE GREAT MORAL DRAMA:

WOMAN AND WINE

By BEN. LANDECK and ARTHUR SHIRLEY.

Play Produced by WALTER and FREDK. MELVILLE.

Characters:

Dick Seymour, a Prodigal Son	Mr. HENRY LONSDALE
Hugh Seymour, an Artist, his father ...	Mr. C. F. COLLINGS
Alphonse Beaudet, a Bully...	Mr. MAYOR COOKE
Carlo, a Neapolitan Singer...	Mr. FERRY
Professor Sawter, F.R.G.S., a Geologist	Mr. HERBERT WILLIAMS
Charles Sawter, his Son	Mr. FRED INGRAM
Phineas Collins, an Attorney	Mr. BELLENDEN CLARKE
Mark Parkins, a Money Lender	Mr. PERCY BAVERSTOCK
Duc Arnac, a Man about Town	Mr. FRED ELSWORTHY
Bob Tipton, a Jockey	Mr. PAGE LAWRENCE
President of the Court	Mr. CHARLES WINGATE
Pierre Crucru, known as "Caliban," Custodian of the Flower Market ...	Mr. FRED MORGAN
A Waiter	Mr. A. BACHNER
Joseph, a Gendarme	Mr. ADAMS
Foreman of the Jury	Mr. THOMAS
An Advocate	Mr. ERIC LUGG
Janet Marlow, a Young Widow	Miss EVA DARE
Madame Perinet, a Market Woman ...	Miss BLANCHE STANLEY
Susanne, a Lady's Maid	Miss EDITH MARCHANT
Mary Andrews, Hugh Seymour's Ward ...	Miss JANET ALEXANDER
AND	
"La Colombe," a Demimondaine... ...	Miss EAST ROBERTSON
Marcel Rigadout, The Woman who didn't Care	Miss ETHEL WARWICK

Market Women. Porters, Guests, Dancers, Gendarmes.

ACT I. ENGLAND.
Scene 1—TERRACE OF THE VILLA HOTEL, MALVERN.
Scene 2—THE HOTEL GROUNDS.
Scene 3—MARK PARKIN'S OFFICE, LONDON.
Two years elapse.

ACT II. PARIS.
Scene 1—ENCLOSURE AT LONGCHAMPS RACE COURSE.
Scene 2—A STREET.
Scene 3—MARCEL'S BOUDOIR.
Scene 4—CAFE D'AFRIQUE.
One day elapses.

ACT III. PARIS.
Scene 1—CORRIDOR IN THE HOTEL MIRANDA.
Scene 2—"LE BAL JAPONAIS."
Scene 3 THE FLOWER MARKET.
Six weeks elapse.

ACT IV. PARIS.
Scene 1 AT MADAME PERINET'S.
Scene 2 CORRIDOR.
Scene 3—LE PALAIS DE JUSTICE.

The Scenery painted by N. Hinchley, W. D. Hobbs, and The Lyceum Studio.
Uniforms and Costumes in the Bal Masque Scene by John Hyman, 19 Leicester Square, W.
Ladies' Hats in Longchamps Scene by Madame Kosky, Sloane St. (Phone 3539 Vic.)
Floral Stage Effects by T. A. Dickson & Co., The Nurseries, Upper Tulse Hill, S.W.

The Orchestra under the Direction of ALEXANDER HUMPHREYS will play the following selections:—

OVERTURE	"Les Masques"...	*Pedrotti*
FANTASIA	"Tannhauser"	*Wagner*
SELECTION	"Count of Luxembourg" ...	*Franz Lehar*
ENTR'ACTES ...	"Three Hungarian Dances" ...	*Brahms*

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POPULAR PRICES—	**5/- to 6d**	5/-	4/-				£1 1 0 to £2 2 0
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Box Office open Daily 10 to 10. Seats Reserved by Letter, Telegram or Telephone.
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Stage Manager ... . HARRY G. WRIGHT

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, FEBRUARY 8, 1912.

"WOMAN AND WINE."

REVIVAL OF "THE GREAT MORAL DRAMA."

Fifteen years ago, when "Woman and Wine", first appeared at the Pavilion Theatre, in the East End, Messrs. Ben Landeck and Arthur Shirley, the authors, described their exciting output as "the great moral drama." As there is nothing in it to lead the innocent astray—nothing more than a hero in love with two women and a glass of champagne—tens of thousands of young and old up and down the country have since flocked to see it and been none the worse.

For a new generation Messrs. W. and G. Melville put on this seasoned melodrama at the New Princes Theatre, Shaftesbury-avenue, last night. They were rewarded by seeing over 2,000 people excited to the highest pitch by the sequence of unhappy trials that dogged the footsteps of the hero.

The authors of "Woman and Wine" have a ready way of dealing with events that would have taken Ibsen off his mental feet. When, for instance, they think a man has been sufficiently long in love with one woman, they bring on another, open a bottle of champagne, and love springs for an act—if not for eternity—in his human breast. So it was with Dick Seymour. He first loved Mary. Then he went to Paris and fell in love with Marcelle. Mary, too, went to Paris and sold button-holes, and nursed Dick's father, and refused to sell flowers in a café to Marcelle. Mary had none to love her but Dick, but all the men fell in love with Marcelle because she had lovely clothes and was extravagant.

Then a jealous woman compelled Marcelle to fight a duel. They took off their ball dresses to do it comfortably, and Marcelle put herself in the way of an uppercut that finished her. Of course Dick happened to be in the neighbourhood and was arrested, and as he was an honest fellow and once said he would kill the villainess he was found guilty. But the real culprit came into court, after the verdict, and upset the French judge and jury by confessing, earning for herself and the drama a tremendous outburst of cheering that even the orchestra could not smother.

Mr. Harry Lonsdale and Miss Janet Alexander were splendid as hero and heroine, but first honours fell to Miss Ethel Warwick—Marcelle, "the woman who didn't care."

J. W.

GARRICK THEATRE

Lessees - - ARTHUR BOURCHIER and HERBERT SLEATH
Managing Director for Garrick Renters, Ltd. - - LOUIS MEYER

Under the Management of ARTHUR BOURCHIER

EVERY EVENING AT 8.30.

THE FIRE SCREEN

A COMEDY IN FOUR ACTS, BY

ALFRED SUTRO.

Horace Travers - - - - -	ARTHUR BOURCHIER
Oliver Hadden - - - - -	J. FISHER WHITE
Sir William Murdoch, F.R.S., Etc., Etc.	HERBERT BUNSTON
Captain Hough - - - - -	KENYON MUSGRAVE
Mr. Ridges - - - - - -	ARTHUR ELDRED
Joshua - - - - - -	GILBERT CLARK
Parker - - - - - -	THOMAS WEGUELIN
Angela Verrinder - - - -	KATE CUTLER
AND	
Martha Hadden - -	VIOLET VANBRUGH

THE
GARRICK
THEATRE

7/2/12

Orch. Stall

K

Act I.	-	Oliver Hadden's Study at Finchley.
Act II.	-	Martha's Drawing Room at Finchley.
Act III.	-	The Garden Room at Bartons, Martha's Cottage in the Country.
Act IV.	-	Horace Travers' Rooms in Mount Street.

TIME: The Present.

Dresses for Miss VIOLET VANBRUGH and Miss KATE CUTLER designed and made by LUCILE, LTD., 23, Hanover Square, W.
Scenery by LEOLYN HART, Ltd. and ARTHUR PULLINGER.
The design and colour scheme for Act II. have been supplied by Messrs. GREEN & ABBOTT, 473, Oxford Street, S.W.
The New Act Drop painted by R. C. MCCLEERY.
The pictures in Act IV. kindly lent by Mr. GRAHAM ROBERTSON.
Wigs by Fox.

General Manager	For ARTHUR BOURCHIER	WILLIAM BURCHILL
Assistant Stage Manager		CLAUDE EDMONDS
Musical Director		ALBERT FOX
Business Manager		THOMAS STEVENS
Acting Manager	For GARRICK RENTERS, Ltd.	JOSÉ G. LEVY

FIRST MATINÉE, SATURDAY, FEBRUARY 10th, at 2.30

The Box Office (C. R. STUBBS) open daily from 10 to 10.
Telephone 9513 Gerrard.
Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

At this Theatre Visitors to the Pit and Gallery are under Shelter while waiting for the Doors to open.

THE MANAGEMENT reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exits and entrance doors, which must open outwards. 3.—Where there is a fire-proof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

This Theatre is Licensed by the Lord Chamberlain to ARTHUR BOURCHIER and HERBERT SLEATH.

"What do you do when you are sitting with your back to the fire and it gets too hot?" "Why you get a fire-screen, of course." Dear, simple Oliver Hadden, famous bacteriologist, inventor of a serum that will put an end to meningitis, has need, though he knows it not, of a reliable "fire-screen" to protect him from the all-devouring flame of his wife's cousin, fascinating Angela Verrinder. Angela is a female Don Juan, living apart from her husband; a creature without a heart, who is jealous of her cousin Martha Hadden because she—good, conscientious, timid soul—has all that Angela has missed—a happy married life, a devoted husband, and faithful friends. Angela longs to pull Martha from her pedestal; and while the wife is away in the country Angela employs all her seductive feminine wiles to draw Oliver in to her net. Oliver, who "understands about every animal in the world except women," is an easy prey. He believes every pretty lie Angela tells him, is softened by her crocodile tears, and deeply touched by her sisterly (?) affection. Martha, returning unexpectedly, sees, but without much trepidation, that her husband is in danger of getting singed just because he is unaware of the nearness of the flame. Among Martha's acquaintances she numbers a certain Horace Travers, an attractive libertine, who reverences her as the one really good woman he has ever known, and to whom she has once done a great service, which amounted to the saving of his not particularly valuable life. Martha sends for Travers and lays her case before him, winding up with the request that he shall act as "fire-screen" between Angela and Oliver.

Horace, amused and interested, agrees; and for a time Martha's plan works so well that she suffers twinges of conscience, and implores Travers not to harm Angela. Horace's amusement grows; he knows his Angela through and through. "It's like recommending a small boy to be kind to a policeman," he scoffs. But the fascinating grass-widow is a greedy little person. True, she has, so she thinks, wrested the scalp of Travers from "dear Saint Martha," but she has determined that Oliver's shall also hang at her belt. Martha pleads, implores, defies. Angela mocks at her prayers, but the defiance rouses her. Bristling with fury, she spits venum like the "common household cat" that she is. Martha has dared to challenge her. Then let Martha beware. Angela will annex Oliver body and soul; she will ruin him; he shall become "her man." Off she flies to Oliver, all pretty, pathetic helplessness and tears. She is misunderstood. Martha is very unkind to her, she is a much-wronged woman, and all alone in the world with no friend but Oliver. He, poor fool, believes all this. But Martha has pitted herself against Angela, and means to win at any cost. She knows intuitively that mere friendship between a man such as Travers and a woman of Angela's temperament is impossible. She appeals to Travers, who has sworn to repay her, whenever he shall get the chance, for the service she once did him. Here is his chance, she says. She is convinced that Angela will be visiting him at his rooms; he is to tell her (Martha) when to bring Oliver there so that his eyes may be opened. Travers objects, denies the truth, says it is a question of honour. "The woman who goes to his rooms," he says, "is sacred." "No," says Martha, "it is the woman who doesn't go who is sacred. Is the 'honest woman' never to have a chance?" "She does, don't you think, in the end?" says Travers. And so it turns out. Martha breaks down his denials, his flippancy, his defence of "honour." She is relentless; he owes her a debt, and the day of reckoning has come. Finally, full of self-loathing, he blurts out the truth—"Tomorrow at four"—and rushes from the room.

The exposure is effected as arranged. Angela, caught in a trap, bites and snaps all round—at wounded Oliver, who has found her out; at Martha, on whose halo she has threatened to dance; and at Travers, the man who has betrayed her. Left alone with her, he begs for a continuance of their friendship. "No," says Angela with disdain, "you are a back number." "But back numbers are useful for reference; one looks them up sometimes," replies Horace. Angela tells him he is getting old. "I'm not old at 45," protests the man. "Then," says cruel Angela, "consider me your first white hair," and daintily, scornfully, she turns her back on him.



THE GLOBE THEATRE

Shaftesbury Avenue, W.

Miss SARAH BROOKE'S SEASON.

TO-NIGHT (Saturday), February 10th, 1912, at 8 o'clock,
and every following Evening at 8.20.

THE EASIEST WAY

A Play in Four Acts

By EUGENE WALTER.

CAST.

Laura Murdock	SARAH BROOKE
Elfie St. Clair	LAURA NELSON HALL
Annie	VIOLET RAND
Willard Brockton	GUY STANDING
John Madison	GODFREY TEARLE
Jim Weston	O. B. CLARENCE

Act I.	Mrs. Williams' Country House in the Mountains near Denver
Act II.	Laura Murdock's Lodgings in New York
Act III.	Laura Murdock's Apartments in a New York Hotel
Act IV.	The Same

Produced by the AUTHOR and Mr. GUY STANDING.

A selection from the following

Programme of Music

will be played by the Orchestra under the direction of Mr. LOUIS HILLIER.

"Pomp and Circumstance"	*Elgar*
Norwegian Dances (Nos. 2 and 3)	*Grieg*
(*a*) Rêverie Interrompue (*b*) Danse Russe	*Tchaikowski*
SELECTION "Mignon"	*A. Thomas*
Dreams	*...Wagner*
Czardas No. 1	*G. Michiels*
Prelude	*Rachmaninoff*
(*a*) Narcissus	*E. Nevin*
(*b*) Flirtation	*A. P. Steck*
(*c*) Marcia Turca	*... Mozart*
(*a*) Serenata	*Moszkowski*
(*b*) Songe d'Automne	*... A. Joyce*
(*c*) Fairy Tiptoe	*J. Fredericks*

Piano by KRAMER.

Scenery by Mr. F. L. SCHMITZ.

Dresses by Mdme. HANDLEY SEYMOUR, 47 New Bond Street.

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Manager ... ... (for Miss Brooke) ... W. T. CUNNINGHAM

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Telephone: 8727 GERRARD.

Charles Frohman's General Manager ... ... W. LESTOCQ

Business Manager ... ... OSCAR BARRETT, Junr.

rab your happiness, no matter where you get
how it comes," says Elfie St. Clair to her
l Laura Murdock, an actress "of sorts,"
g, pretty, and with a strong liking for "the
ots of Egypt." Laura wants happiness badly,
he goes the wrong way to get it, staking her
on the unstable foundation of lies. She is
k woman who, finding life too hard for her,
s herself to be taken "under the protection"
r. Willard Brockton. But Laura finds that
red-dollar hats and the other attributes of
rious living do not constitute happiness, and
rmines to try love and the simple life in the
ny of John Madison, a handsome young re-
r, who, knowing that Laura's past is as
hed as his own, yet loves her and trusts her
gh to believe that for his sake she will keep
the square" while he is finding the fortune
is necessary to their marriage in the goldfields
olorado. Brockton is agreeable, but cynical—
habit of life is a hard thing to get away
" he tells Madison—but John and Laura are
dent, over confident, for while John is seeking
root of all evil" in the goldfields, Laura, left
o through the mill alone, finds that her re-
nce is ground to powder by the millstones of
rty and failure. Without someone else's money
ck her, she cannot keep her foothold on the
e. She "puts up" a good fight; but when
is reduced to her last dollar, her rent three
s in arrears, and her landlady clamouring
threatening, then comes temptation.

e St. Clair, a demi-mondaine, beautiful, large-
ed, resourceful, visits Laura at her poor
ng. "I kept on the straight for a man once for
years," she tells Laura, "and then he threw
ut—cold flat." "They say self-preservation is
rst law of nature." "When I first met Jerry
s a 'has-been,' and I was on the way to be."
asn't my fault that time made me older and
k on a lot of flesh." Laura listens to the
of "the world, the flesh, and the devil," and
ton reappears at the psychological moment,
Laura a substantial sum of money, and
ges that they shall take up their life together
the same evening. A stronger and more re-
ful woman would have paid her debts with
oney and purchased a ticket for the after-
train to Colorado; but not so Laura. She
s to her old life of pleasure, but has not the
ge to inform John of her infidelity as Brock-
ad stipulated, and she had promised to do.
John, four months later, comes to New York
a fortune, and invites her to enter "for the
atrimonial" with him, she swears, to allay
spicions, that she has been "on the level"
they parted. Brockton, discovering the
announces his intention of enlightening
on, but yields to Laura's pleadings that at
she shall be allowed to disillusion John her-
Again she fails in her purpose. Practical,
ended Elfie counsels deceit: "Lie to all men,
ll lie to you," says the courtesan. Let Laura
arry John, and then she can snap her fingers
ckton. "A man will believe anything about
irl but nothing about his wife." Laura
es at her elusive happiness. "I will be
I will, I will," she sobs, and is on the point
ng to the registrar's with John, when Brock-
tervenes and John learns the truth.

Laura's castle in Spain crumbles about her
John's scorn of her and of her lies is un-
le. As he turns to leave her, she picks up a
er and threatens to kill herself. "Go on,"
ohn, "do it." But brought face to face
eath Laura shirks it as she had shirked the
realities of life. "I can't, I can't," she
, and the weapon drops from her nerveless
. "No," says John, "you thought it was
ly decent thing to do to kill yourself; but
aven't the nerve. You'll get over it; you'll
own and down. There'll be days when you'll
of me, and then it will be over; for you it is
asiest way.'" And Laura, deserted by "pro-
" and by lover, takes, as the weak take
, the line of least resistance; paints her face
cks her body, and with an hysterical laugh
heart-broken moan goes off to sell herself to
ghest bidder.

February 8

Every Evening at 8.30 o'clock

Mr. CYRIL MAUDE will present the famous Military Comedy, entitled

THE SECOND IN COMMAND

By ROBERT MARSHALL.

LIEUT.-COL. MILES ANSTRUTHER, D.S.O.	Of the 10th Dragoon Guards	Mr. CYRIL KEIGHTLEY
MAJOR CHRISTOPHER BINGHAM		Mr. CYRIL MAUDE
LIEUT. WALTER MANNERING		Mr. ROBERT AVERELL
LIEUT. PETER BARKER		Mr. EVAN THOMAS
MEDENHAM		Mr. JOHN HARWOOD
HARTOPP		Mr. FRANK BRADLEY
SERGEANT		Mr. ERNEST GRAHAM
CORPORAL		Mr. PETER BLUNT
ORDERLY		Mr. LEONARD BATCHELOR
MR. FENWICK		Mr. DANIEL McCARTHY
THE HON. HILDEBRAND CARSTAIRS		Mr. A. E. MATTHEWS
THE DUKE OF HULL		Mr. LAWRENCE LEYTON
MURIEL MANNERING		Miss DORIS LYTTON
LADY HARBURGH		Miss HELEN FERRERS
NORAH VINING		Miss MARIE HEMINGWAY

Officers—Messrs. ROLAND MITFORD, HAROLD ANSTRUTHER, WILFRED WYE, ARTHUR CONNOR.

ACT I.	...	**The Ante-Room of the Officers' Mess, Lowchester** (ONE WEEK ELAPSES)	... BRUCE SMITH
ACT II.	...	**Lieut.-Colonel Anstruther's Quarters in Barracks** (TWO DAYS ELAPSE)	... ,, ,,
ACT III.	...	**Same as Act I.** (ONE YEAR ELAPSES)	... ... ,, ,,
ACT IV.	..	**Trafalgar Cottage, Portsmouth**	... ... ,, ,,

Uniforms by L. & H. NATHAN.

Costumes in Acts I., II. and III. by REDFERNS, Limited. Costumes in the last Act by MAUDE TAYLOR.
Hats by MAISON LEWIS. Wigs by CLARKSON.

CRAMER GRAND PIANOFORTE used, supplied from New Premises, 139, New Bond Street.



THE SECOND IN COMMAND



THE SECOND IN COMMAND

The Playhouse

Telephone:
Nos. 14042 and 14043 Central

On Saturday, February 17th, 1912, at 7.45, and on subsequent Evenings at 8.30,

MR. CHARLES FROHMAN

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THE "MIND THE PAINT" GIRL.

A Comedy, in Four Acts, by

ARTHUR PINERO.

THE PERSONS OF THE PLAY.

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Colonel the Hon. Arthur Stidulph ...	Mr. CHARLES DORAN
Baron Von Rettenmayer	Mr. LOUIS GOODRICH
Captain Nicholas Jeyes...	Mr. ALLAN AYNESWORTH
Lionel Roper	Mr. DION BOUCICAULT
Sam de Castro	Mr. NIGEL PLAYFAIR
Herbert Fulkerson	Mr. FRANK DENTON
Stewart Heneage	Mr. W. CADOGAN
Gerald Grimwood	Mr. E. DOUGLAS
Carlton Smythe. *(Manager of the Pandora Theatre)*	Mr. CHARLES E. VERNON
Douglas Glynn, Albert Palk, Wilfrid Tavish, and Sigismund Shirley *(Actors at the Pandora)*	Messrs. A. FITZGERALD, WENLOCK BROWN, CECIL NEWTON & NORMAN YATES
Vincent Bland. *(A Musical Composer, attached to the Pandora)*	Mr. BERNARD MEREFIELD
Morris Cooling. *(Business Manager at the Pandora)* ...	Mr. JOHN TRESAHAR
Luigi. *(Maître d'hôtel at Catani's Restaurant)* ...	Mr. J. WOODALL-BIRDE
Waiters	Messrs. A. THORN, E. THIRLBY and J. MEGUS
The Hon. Mrs. Arthur Stidulph. *(Formerly, as Dolly Ensor, of the Pandora Theatre)*	Miss RUTH MACKAY
Lily Parradell	Miss MARIE LÖHR
Jimmie Birch	Miss GWENDOLINE BROGDEN
Gabrielle Kato	Miss NINA SEVENING
Enid Moncrieff	Miss HILDA MOORE
Daphne Dure	Miss DORIS MACINTYRE
Nita Trevenna *(Of the Pandora)*	Miss MARJORIE DORÉ
Flo Connify	Miss GEORGINA MILNE
Sybil Dermott	Miss ALMA DUDLEY
Olga Cook	Miss GWENDOLINE JESSON
Evangeline Ventris	Miss MARGARET KING
Mrs. Upjohn. (Lily Parradell's *mother*) ...	Miss CLARE GREET
Gladys. (Lily's *parlourmaid*)	Miss ZOE GORDON
Maud. (Lily's *maid*)	Miss GLADYS BRENDA

The action of the piece takes place in London—at LILY PARRADELL'S house in Bloomsbury, in the foyer of the Pandora Theatre, and again at LILY'S house. The curtain will be lowered for a few moments in the course of the Second Act.

A Gong will be sounded upon the stage one minute before the rising of the curtain upon each Act.

The Costumes worn by Miss Löhr, Miss Moore, Miss Mackay and Miss Sevening, designed and executed by Lucile, Lto., 23, Hanover Square. The remainder of the Costumes by Madame Handley-Seymour, 47-48, New Bond Street.

The Scenery painted by Messrs. W. Hann & Son.

Furniture by Messrs. Oetzmann.

General Manager - - - - Mr. W. Lestocq.

Matinees Every Thursday and Saturday at 2.30.

Business Manager - - - - Mr. James W. Mathews.

Stage Manager - - - - Mr. Duncan McRae.

Musical Director - - - - Mr. John Crook.

Prices of Admission—Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Dress Circle, 6s.; Upper Circle, 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office 10 to 10. Telephones, Gerrard, 312, 313, 314.

MIND THE PAINT (the complete song), words by D'Arcy Wingate, music by Vincent Bland, as originally sung by Miss Lily Parradell at the Pandora Theatre in the Musical Play of "The Duchess of Brixton," may be obtained from Messrs. Church and Co. (Ltd.), Music Publishers, 181, New Bond Street.

After the Theatre. Catani's Restaurant, 459, Strand. Best *cuisine* in London. Milanese band. Private rooms. Urbano Catani, Sole Proprietor. Tel: 10,337, Gerrard.

D. Y. T.

17/2/1912

Orch. Stall

F18

No.

SIR A. PINERO'S NEW PLAY.

DISTURBANCE AT THE FIRST PERFORMANCE.

Sir Arthur Pinero's new four-act comedy, "The 'Mind the Paint' Girl," produced by Mr. Charles Frohman at the Duke of York's Theatre on Saturday evening, met with a somewhat hostile reception from a section of the audience in the pit and gallery.

The play is intended to present a phase of musical-comedy life, and centres round a young actress who had—four years before the story opened—risen to fame by her singing of a song called 'Mind the Paint.' Nothing happened during the first act to indicate any disapproval, but from about half-way through the second act the actors and actresses did their work under difficulties. For some reason or other a section of the pit and gallery began to boo, and during the last moments of the second act the noise was considerable. Early in the third act the noise recommenced, and a couple of women, one in the gallery, the other in the pit, and a man also repeatedly called on the players to "speak up."

Towards the end of Act II. someone called out from the gallery to "give the play a fair hearing," but there were those present who evidently saw no reason why they should do so, and amid some noise and jeering from the gallery the performance was carried up to the strong scene between the woman and the two men in love with her. That scene received fair consideration. There was a little booing at the end of the act, but the noise was not renewed until the play was over, and then from pit and gallery there was a demonstration of disapproval, which was, however, by no means unanimous. The stalls, circles, and boxes applauded the players when they took their calls, so also did the great majority of the audience in the pit and gallery.

Sir Arthur Pinero did not appear on the stage, and within a few minutes of the fall of the curtain the theatre had emptied.

Of late the practice of booing a play in London has almost fallen into disuse, and "The 'Mind the Paint' Girl" is the first production during the present season that has had the misfortune to be interrupted.

"The 'Mind the Paint' Girl" will be welcome to actors and actresses, for it simply teems with small parts, and all of them good ones. The leading character is a frank, bold, warm-hearted, musical-play idol called Lily Parradell. Lily has been patiently courted by a lazy "waster," Captain Nicholas Jeyes, to whom she promised to become engaged if he would find work. Jeyes, however, is "work-shy," and at the time the play begins a benevolent male friend is trying to make a match between Lily and the shy and well-bred young Viscount Farncombe. Jeyes becomes jealous, and disguises himself as a waiter in a chin-beard to spy on Lily and Farncombe at a supper party given by the manager of the Pandora Theatre in the *foyer* of that house. Farncombe is fascinated, and there is a violent row between Jeyes and Lily, who is proposed to by Farncombe, but refuses him from unselfish motives, not considering herself worthy of him. However, in the end, her love for him overpowers this diffidence. Jeyes emigrates, and Lily agrees to marry the Viscount, and leave the stage for ever.



RUDE PLAYGOERS.

SIR ARTHUR PINERO AND BOOING.

Sir Arthur Pinero, speaking last evening to a representative of *The Daily Mail* of the booing that accompanied some portion of his play "The 'Mind the Paint' Girl" at the Duke of York's Theatre on Saturday evening, said: "I only know that the ladies and gentlemen engaged in the performance of my play felt that there was a hostile element in the pit and gallery from the very beginning. The result was that as artists—highly strung as they were—they gave instead of a good performance one that was faulty in many respects, and it was upon an inadequate performance that the gentlemen of the Press have written their criticisms. I hope these gentlemen will do the ladies and gentlemen of the company, and me, the honour to witness a performance of the play on another occasion.

"The players really performed for the first time on the occasion of the second representation, when the audience was sympathetic throughout. I have no personal grievance because of the booing, recognising as I do the right of an audience, or any part of it, to approve or disapprove according to their tastes. But I do seriously deplore the pain wilfully inflicted on Miss Marie Lohr.

"The hostile gentlemen in pit and gallery not only made her suffer, but they also deprived themselves and others of the pleasure of witnessing in its perfection one of the most charming examples of acting it has ever been my lot to see.

"With regard to the indulgence in personalities which I understand has been ascribed to me, I can only say that those personalities have not been intended by me, but have been fastened on me by others. As to attributing to me the desire to attack the musical comedy world wholesale, I would remind my assailants that in the character of Lily Parradell, the heroine of my play, I have attempted to paint the picture of a girl full of honest and generous impulses and of great nobility of character."



SAVOY THEATRE.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

Miss ELLEN TERRY
AND
Mr. ALBERT CHEVALIER
SEASON.

MONDAY, FEBRUARY 19th, 1912,
AND EVERY FOLLOWING EVENING AT 8.0,

THE HOUSE

A Play in Two Acts by GEORGE GLORIEL.
(By arrangement with Otho Stuart, Esq.)

Jack Mudsey	Mr. ALBERT CHEVALIER
Joe Creek	Mr. JULIAN CROSS
Eliza Creek	Miss ALICE BEET
Mildred Creek	Miss MABEL GARDEN

Scene The Creek's Room Time—If not to day—to-morrow.

FOLLOWED BY

MISS

ELLEN TERRY

ON

SOME OF THE HEROINES FROM SHAKESPEARE'S PLAYS.

THE PATHETIC WOMEN.

Amongst others Miss Terry will comment on and illustrate by acting the following characters :—

VIOLA, with extract from "Twelfth Night"
DESDEMONA, with scene from "Othello"
EMILIA, with scene from "Othello"
JULIET, with scenes from "Romeo and Juliet" (including the Potion Scene)
CORDELIA, with scene from "King Lear"
CLEOPATRA, with scene from "Antony and Cleopatra"
CRESSIDA, "Troilus and Cressida"
LADY MACBETH, with extract from "Macbeth"
OPHELIA, with scene from "Hamlet" (including the Mad Scene)

CONCLUDING WITH

PANTALOON

A plea for an ancient family—in One Act.

By J. M. BARRIE.

Music by JOHN CROOK.

Pantaloon	Mr. ALBERT CHEVALIER
Clown	Mr. HARRY BRETT
Harlequin	Mr. JULIAN CROSS
Columbine	Miss MABEL GARDEN
Baby Clown	LITTLE DORRIT
Policeman	Mr. ARTHUR STUART

The Curtain will fall during the progress of the Play to denote the passing of years.

MATINEE EVERY SATURDAY AT 2.15
"THE HOUSE" AND "PANTALOON" (only).

There will be an interval of 10 minutes after "The House," and 10 minutes after Miss Ellen Terry's recital.

The Orchestra, under the direction of Mr. J. C. Holliday, will play the following Selection of Music:—

(*a*)	Day in Naples	*Byng*
(*b*)	Three Irish Dances	*John C. Holliday*
(*c*)	"Nell Gwyn" Dances	*Edward German*
(*d*)	Valse, "Bruderlein Fein"	*Leo Fall*

Musical Director ...	For Mr. Albert Chevalier	... Mr. J. C. Holliday
Stage Manager ...		Mr. George Leybourne

Private Boxes, £5 5s., £3 3s. & £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
First Circle (Reserved), Front Row, 5s.; other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Box Office (Mr. Richard Weaver) open from 10 a.m. till 10 p.m.
Telephone: 2602 Gerrard. Telegrams: "Newsavo, London."

Business Manager ... ... Mr. HARRY P. TOWERS

His Majesty's Theatre

Proprietor and Manager - SIR HERBERT BEERBOHM TREE,

TRILBY

A PLAY IN FOUR ACTS BY PAUL M. POTTER.

Dramatised (by permission) from the late GEORGE DU MAURIER'S Novel.

STAGE MANAGER—CECIL KING.
MUSICAL DIRECTOR—ADOLF SCHMID.
ASSOCIATE STAGE MANAGER—STANLEY BELL.
CHORUS MASTER—ALFRED BELLEW.
GENERAL MANAGER - - - - - HENRY DANA.

MONDAY, FEBRUARY 19th, AND EVERY EVENING AT 8.15.

(FOR THREE WEEKS' ONLY).

TRILBY

Svengali		HERBERT TREE
Talbot Wynne	(*known as 'Taffy'*)	EDMUND MAURICE
Alexander McAlister	(*known as 'The Laird'*)	A. E. GEORGE
William Bagot	(*known as 'Little Billee'*)	E. ION SWINLEY
Gecko		HENRY MORRELL
Zouzou	(*afterwards Duc de la Rochemartel*)	ROSS SHORE
Dodor		PHILIP MERIVALE
Oliver		FRANK CONROY
Lorimer		PETER UPCHER
Reverend Thomas Bagot		WALTER R. CREIGHTON
Manager Kaw		FRANCIS CHAMIER
Trilby O'Ferrall		PHYLLIS NEILSON-TERRY
Mrs. Bagot		DORA DIEHL
Madame Vinard		ROSINA FILIPPI
Angele Honorine	(*Grisettes*)	LAURA COWIE JOAN CHALONER

THE SCENE OF THE PLAY IS LAID IN PARIS.

PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE.

Lessee ... ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON.

To-Night, Tuesday, February 20th, 1912, at 8.30,

MR. CHARLES HAWTREY'S Revival of

"Dear Old Charlie,"

A Farce in Three Acts,

Adapted from MM. LABICHE and DELACOUR'S Play, "Celimare le Bien Aime,"

By CHARLES BROOKFIELD.

...	Mr. CHARLES HAWTREY
...	Mr. ERIC LEWIS
...	Mr. E. HOLMAN CLARK
...	Mr. CHAS. P. VAUGHAN
...	Mr. ARTHUR GRENVILLE
...	Master SYDNEY DUNSTONE
...	Miss MABEL YOUNGE
...	Miss MONA HARRISON
...	Miss ENID LYELL

Act I ... Charlie Ingleton's Flat in "De Grey Mansions"

Act II. ... ... The Same.

Act III The Sitting Room of a Cottage at Pangley-on-Thames

Time ... Present Day.

The Play Produced by Mr. CHARLES HAWTREY.

Preceded at 8 by

Mr. ARCHIE NAISH

At the Piano.

Matinee Every Saturday at 2.30

The Orchestra under the direction of HAROLD ROBERTSON GRIMSTON will play the following Music:—

The Celesta & Mustel Organ by MUSTEL & Co., 80, Wigmore Street, W.
Grand Pianoforte by BECHSTEIN & Co., 130, Wigmore Street, W.

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... ... E. W. TARVEN

Orchestra Stalls, 7s. 6d. to 4s. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s., Other Rows, 3s.
Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 7553

General Manager ... ... J. B. VAUGHAN

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, FEBRUARY 19, 1912.

"DEAR OLD CHARLIE."

WHY MR. BERNARD SHAW AVOIDED THE FIRST NIGHT.

Mr. Charles Hawtrey was very anxious that Mr. Bernard Shaw should witness Tuesday night's performance of "Dear Old Charlie," because he has from time to time written a great deal about it. And he invited him to accept a private box and be his guest at the Prince of Wales Theatre. However, to his great regret Mr. Shaw would not go to the first night, his reason for declining the invitation being contained in the following letter:—

My dear Hawtrey,—I positively refuse to be present on the first night of "Dear Old Charlie" as a protest against your extremely unfair treatment of me personally in the matter. Your clear duty is to give an invitation performance of "Mrs. Warren's Profession" every second night and play Frank yourself. Then the public will be able to judge fairly between the plays the censorship writes and the plays which it suppresses. Of course, if you play "Dear Old Charlie" everybody will say it is the most delightful play in all the world; and they will be right—on that condition. But then they would say the same thing of any other play you appeared in. Consequently I say that your production will prove nothing but what everybody knows already: that people will stand anything for the sake of seeing you act.

All the same, I shall pay a furtive visit to the theatre later on, because it is nothing short of a scandal that I should write about "Dear Old Charlie" the way I do without ever having seen it.

Yours ever,
(Signed) G. BERNARD SHAW.
10, Adelphi-terrace, London.



GAIETY THEATRE.

MANAGER ... ... MR. GEORGE EDWARDES.

To-night, Saturday, February 24th, 1912, at 8,

For the First time

Mr. GEORGE EDWARDES'

PRODUCTION,

"THE SUNSHINE GIRL,"

A New Musical Play in Two Acts,
By PAUL A. RUBENS and CECIL RALEIGH.
Lyrics by PAUL A. RUBENS and ARTHUR WIMPERIS.
Music by PAUL A. RUBENS

Lord Bicester (Known as "Bingo," a young Stockbroker) Mr. GEO. GROSSMITH, Junr.
Vernon Blundell ... ... Mr. BASIL S. FOSTER
Commodore Parker ... (of the Blundell Line of Boats) ... Mr. GEORGE BARRETT
Hodson... ... ... (Chief Manager of the Works) Mr. TOM WALLS
Stepneyak ... (Manager of the Foreign Department) Mr. ROBERT NAINBY

Managers of various Departments:
Whitley — Mr. G. GRUNDY
Dever — Mr. W. STEPHENS
Garing — Mr. S. LLOYD
Nelgrove — Mr. G. LYNCH
Telfridge — Mr. J. GRANDE
Mr. Williams (Solicitor) Mr. O. COLLINS

Major Lascelles ... Mr. A. WELLESLEY
Bobbie McLeod ... Mr. G. COMYN
Policeman... ... Mr. CHARLES RUSS
Policeman ... Mr. JAMES REDMOND
Sailor ... ... Mr. AUSTIN CAMP
Footman ... ... Mr. RAYNHAM

AND

Floot ... ... (An ex-Four-wheeler driver) ... Mr. EDMUND PAYNE

Lady Rosabelle Merrydew ... (Lord Bicester's Fiancée) ... Miss OLIVE MAY
Marie Silvaine (Head of the Packing Department at the Works) Miss MABEL SEALBY
Emmeline ... ... (A Workgirl) ... Miss VIOLET ESSEX

Heads of various Departments:
Sybil — Miss AVICE KELHAM
May — Miss BLANCHE STOCKER
Lucy — Miss ELSIE COLLIER
Violet — Miss FLORENCE READE
Lily — Miss OLIVE WADE
Kit — Miss MARIE MITCHELL

Lady Mary ... Miss IRENE WARREN
Miss Molyneux Miss GLADYS WRAY
Hon. Miss Grey Miss PATTIE WELLS
Lady Clara ... Miss DOROTHY FANE
Miss Rivers ... Miss ETHEL LAWSON
Miss Pontifex Miss KITTY LINDLEY

AND

Brenda Blacker ... Miss CONNIE EDISS (Floot's Wife, calling herself by her maiden name)
Delia Dale ... Miss PHYLLIS DARE (Of the Perfume Department at the Works)

Chorus of WORK-GIRLS and WORKMEN, GUESTS, etc., etc., etc

ACT I. ... ... **Port Sunshine** (*Alfred Terraine*)

ACT II. ... **Mr. Blundell's Private House at Port Sunshine** (*Joseph Harker*)

The Play produced by
Mr. GEORGE EDWARDES and Mr. J. A. E. MALONE.

Dances and Chorus Business arranged by Mr. WILLIE WARDE.

Costumes designed by COMELLI
and executed by MISS FISHER; MICHARD SŒURS; ALEXANDRA; B. J. SIMMONS & Co.; MORRIS ANGEL & SONS.

Modern Dresses in Act II. designed and made by LUCILE, Ltd., Paris and London

Wigs by CLARKSON. Properties by H. W. ELLIOT.
Electrical Effects by G. APPLEBEE. Machinist, J. SHELDON.

Stage Manager ... ... Mr. HARRY B. BURCHER.

Musical Director ... ... Mr. LÉOPOLD WENZEL.

BOX OFFICE (J. H. JUBB) *OPEN DAILY from 10 till 10*

Extracts from the Rules made by the Lord Chamberlain

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.

(2) The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

(3) Where there is a Fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order.

(4) Smoking is not permitted in the Auditorium.

(5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Yet another "Gaiety Girl" has made her début, and we seek for new superlatives with which to describe her. Soap and sunshine both seem to have contributed to the bright charm and fresh daintiness of her appearance. The plot of the piece is of the slightest, and is often lost sight of in the pleasure created by tuneful songs and dainty dances, which are linked together with a slight thread of sometimes inconsequent, but always humorous, dialogue. The "story" is easily told: Vernon Blundell will inherit his late uncle's soap business if he remains unmarried and unbetrothed for five years. Though the time has come for him to take up his inheritance, he still wishes to continue working incognito at Port Sunshine in order to ascertain the real feelings of one of the work-girls, Delia Dale, and to this end he summons his friend "Bingo," Lord Bicester, who has "thrown up his commission in the Guards for 'half-commission' on the Stock Exchange," to take his place. To Port Sunshine comes an ex-four-wheeler driver, Floot, walking from Land's End to John o' Groats for a wager, who has driven Lord Bicester in earlier days from a Covent Garden ball, and recognises him in his assumed character. Here also come Lady Rosabello Merrydew (Lord Bingo's fiancée), accompanied—of course, quite naturally—by her "confidential" cook, who, besides being the wife of Floot, is carrying on a flirtation with Commodore Parker, of the Blundell Boats, and—here the plot is a little puzzling—is induced by Lady Rosabelle to take her place with Lord Bicester as his betrothed. However, we need not ask the why or wherefore of an incident in a musical play. Vernon Blundell, having proved the disinterestedness of Delia, who is willing to wed him in spite of his humble position, the arrival of the family solicitor to announce that he is free to marry whom he pleases seems almost a superfluity.

In the House of Commons on Thursday Sir John Jardine asked the Home Secretary whether by executive order or intervention he had any power to check the use in plays or songs at theatres and music halls of language of insult to princes and chiefs in India in alliance with the British Government. Mr. McKenna replied that the Lord Chamberlain had ample powers of checking the use of insulting language in stage plays in the theatres and music halls, and that the County Council could intervene in the case of songs at music halls.

Mr. A. Ward: Is the right hon. gentleman aware that the language complained of occurred in the play called "The Sunshine Girl," and referred to the Gaekwar of Baroda, and that since objection was taken the passage complained of has been altered and is now sung in the altered form? Mr. McKenna: No, sir; I am not aware of the facts.

Sir J. Jardine: Why did not the Censor take notice of it before this question was put? Mr. McKenna: I have no responsibility for the Censor, and I have not been informed about the matter.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

MONDAY, FEBRUARY 17, 1913.

MR. PAYNE AND THE GAIETY.

Mr. Edmund Payne had to make a speech at the Gaiety Theatre on Saturday night after the last performance of "The Sunshine Girl."

"I am leaving here, as you know," he said, "after twenty-one years, during which I only missed one piece. But I am not going for good. I am going to take a holiday. I may go to the music-halls. I may go into management. If you will support me it will be very satisfactory to myself and my creditors. I am sorry I am leaving here, but I shall probably come back again, for I am remaining on with Mr. Edwardes and will reappear with him in the autumn."

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY and FRIDAY AFTERNOONS,
February 20th, 23rd, 27th, March 1st, 5th, and 8th, 1912, at 3,

MESSRS.

VEDRENNE AND EADIE

PRESENT

THE DOVE UNCAGED

A Fantasy in One Act by

E. HAMILTON MOORE.

Sister Monica	Miss MARION TERRY
Sister Lucia	Miss MARY RELPH
Sister Clara	Miss ROSE YULE
Sister Serena	Miss ROSE DUPRÉ
The Novice Colombina	Miss GLADYS COOPER

(By arrangement with SEYMOUR HICKS)

Scene—A Convent in the South.

Produced under the Direction of FRANK VERNON.

AND

THE NEW SIN

A Play in Three Acts by

B. MACDONALD HASTINGS.

Hilary Cutts	Mr. ARTHUR WONTNER
Maximilian Cutts	Mr. O. P. HEGGIE
Jim Benziger	Mr. MALCOLM CHERRY

(By arrangement with JULIA NEILSON and FRED TERRY)

Will Grain, M.P.	Mr. GUY RATHBONE
David Llewellyn Davids, J.P., L.C.C., M.A.B.	Mr. A. G. POULTON
Stuart Campbell	Mr. H. LANE BAYLIFF
Peel	Mr. ARTHUR BOWYER

Scene—Hilary Cutts' and Jim Benziger's Flat in London.

Six Months elapse between Acts II. and III.

Produced uuder the Direction of J. CLIFFORD BROOKE.

CRITERION
THEATRE

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Feb. 27

Orchestra Stall

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TUESDAY, FEBRUARY 27th, 1912, and Every Evening at 8.30 o'clock sharp.

Mr. ROBERT LORAINE produces

"98.9"

A NEW THREE ACT COMEDY, by C. B. Fernald.

The characters in the order in which they make their first appearance.

Mrs. Anne Delphy	Miss MARIE ILLINGTON
Mr. Napoleon Delphy	Mr. A. VANE-TEMPEST
Spink	Miss ELIZABETH ROSSLYN
Miss Grace Challismore	Miss MABEL LOVE
Mr. Stanley Miles	Mr. ROBERT LORAINE
Sir James Cavanagh	Mr. CHARLES CARTWRIGHT
Noccioli	Signor A. CUCCHIARA

ACT I.	Tuesday, March Twenty-sixth ..	At Mrs. Delphy's House in London
ACT II.	Tuesday, April Twenty-third	At Mrs. Delphy's Villa near Bordighera
ACT III.	Tuesday, May Seventh	The Studio at Chiddingfold

The Songs in Act 2 and Act 3 are sung by Mr. IAN MACROBERT.

The Play produced by Mr. ROBERT LORAINE.

MATINEE, EVERY WEDNESDAY AND SATURDAY, at 2.30.

The Piano in the Second Act by PLEYEL.

THE FILMS USED IN ACT 3 ARE NON-INFLAMMABLE.

Programme of Music.

Overture	"Gasparone"	*Millöcher*
Entr'act I.	Eva Valse (from the new Operetta)	*Lehár*
	(*a*) Selection, "Mlle. Modiste"	*Victor Herbert*
Entract II.	(*b*) Waltz from "The Girl of the Golden West"	*Puccini*
	(*a*) "Lolita"	*Buzzi Peccia*
	(*b*) "The three Twins"	*Karl Hoschna*

PRICES OF ADMISSION—Private Boxes, £1 11s. 6d. to £6 6s. Stalls, 10s. 6d. Balcony, 7s. 6d.
Upper Circle, First Row, 5s.; Other Rows, 4s. Pit, 2s. 6d.

Telephone 3844 Gerrard. Box Office open from 10 till 10.

Business Manager .. .. *Mr. J. W. LETHBRIDGE.*
Musical Director .. *Mr. Alick Maclean.* *Stage Manager* .. *Mr. Alfred Drayton.*

"The first piece of furniture in any woman's house is a man," is the dictum of Mrs. Anne Delphy, widow, collector of rare china and aunt to a fascinating but cryptic young lady, Miss Grace Challismore. Grace is an artist who "wants to live alone and paint pictures," and, with this edifying purpose in view, she negotiates for the purchase of a charming little house at Chiddingford, whose nursery she intends to convert into a studio. Travelling alone on the Continent, Grace has met and subjugated—by her beauty alone, for she has never exchanged a word with him—a young man named Stanley Miles, remarkable for his enormous self-esteem and unflagging pertinacity. He follows Grace to England, and effects an introduction in the most unconventional fashion by forcing his acquaintance on Mrs. Anne Delphy. The aunt and the niece refuse to know Mr. Miles until it comes to light that he is the much-favoured protégé of an old and never-forgotten love of Aunt Anne's, Sir James Cavanagh, who had been soured in early life by her refusal to marry him. This is sufficient to gain Stanley an invitation to dinner a month hence at Mrs. Delphy's villa near Bordighera. From the start he does not make the slightest attempt to hide his infatuation for Grace, who treats him at first with frigidity, then with open dislike and contempt. The only clue we get to the real state of her feelings is the utterance of a half-imbecile cousin of hers, who remarks that she has "a passion for throwing dust into everybody's eyes." Stanley, who arrives at Bordighera in a flying machine very late for dinner, makes no headway when there with Grace, who is furious when she discovers that the enviable little house at Chiddingford has been snatched from her at the eleventh hour by Stanley himself. She scorns his love, becomes impatient at his importunity, and finally informs him that the only service he can do her is to go to some far off spot and stop there. Stanley, unabashed, ascribes her contempt to high spirits and an abnormal temperature, and, telling her that "the temperature of an artist who is an artist, is always 3 degrees below the normal," decides that hers is 5 degrees above normal, or "98.9." Before obeying her command to leave Europe for ever, Stanley invites Grace, with the rest of the company, to tea in the studio of his newly-purchased house at Chiddingford, an appointment which, after many agonising doubts and fears on Stanley's part, she keeps, to find that the studio in question is a nursery, and a very modern, up-to-date nursery indeed, with texts round the walls such as "Multiply and replenish the earth," "The more the merrier," and on the floor a rocking-horse, animals with moving heads, and a cinematograph. Aunt Anne is terribly shocked at this fresh proof of the young man's "confounded effrontery." Not so Grace, who frankly owns that she "sees no reason why a properly-educated young woman should be shocked by the multiplication table." Stanley explains that the reason she exhibits no surprise is that she has already secretly visited the room, to do which she has had to take the key from an envelope bearing the inscription that it was to be opened only by the woman willing to marry him. Grace meets his statement with a frank denial; but Stanley successfully "counters her bluff" by turning on the cinematograph, which gives a record of her first visit. Grace acknowledges the truth, but persists that he has mistaken her motive, and she heaps scorn and ridicule upon him until, somewhat to the relief of the spectators, the "ferociously enterprising" Stanley is left with all his effrontery crushed and "limp and silent as a rag." Then only does Grace relent. She admits that her one desire has been to test the strength of his love, and the conventional ending—the lovers clasped in one another's arms—is reached.

WHITNEY THEATRE,

Sole Proprietor and Manager ... ... F. C. WHITNEY

WEDNESDAY, FEBRUARY 28th, 1912, and every Evening, at 8.40.

MATINEE EVERY WEDNESDAY at 2.30.

Mr. F. C. WHITNEY
PRESENTS
(Under the Direction of Mr. EUSTACE BURNABY)

A Member of Tattersall's

A Sporting Comedy in Four Acts, by CAPTAIN H. S. BROWNING.

Carl Sampson		Mr. PHILIP GUNINGHAM
Capt. Lord Winthrop, Capt. Brookes-Greville	30th Lancers	Mr EUSTACE BURNABY; Mr. C. W. BLACKALL
Bertie Monkton		Mr. MAX LEEDS
Foxey	A Tout	Mr. FREDERIC MONTI
Clerk of Scales		Mr. ERIC BRIDGEMAN
Assistant Clerk		Mr. STANLEY KILLBY
Footman		Mr. FRED W. RING
Weighing Room Attendant		Mr. E. HILL
Barton, Williams, Harris	Jockeys	Mr. ARCHIE ARBUTHNOT; Mr. F. HOLGATE; Mr. J. CHERRIE
Page		Master REGINALD GRASDORFF
AND		
Peter Perks ...	A Bookmaker	Mr. RUTLAND BARRINGTON
Mrs. Craven		Miss MARGUERITE LESLIE
Lady Flashington		Miss GLADYS MASON
Nancy Playfair		Miss MARY O'FARRELL
Mrs. Devereux		Miss FLORENCE STEVENTON
Edith Playfair		Miss FLORENCE PIGOTT
Olive Monkton		Miss ANNE MATSON
Maid at Ladies' Club		Miss JOAN DAWSON
AND		
Mary Wilmot		Miss IRIS HOEY

ACT I. ... ... The Hall of Mrs. Craven's House, near Goodwood
ACT II. ... ... The same, during a Ball
ACT III. ... ... The Weighing Room at Kempwick Racecouse
ACT IV. ... ... Morning Room of the Alpha Ladies' Club

The Play produced by Mr. HUBERT DRUCE.

PRECEDED AT 8.15 BY

Mr. CYRIL CLENSY.

Musical Director		Mr. THEO. WARD
Acting Manager, Stage Manager, Assistant Stage Manager	For Mr. EUSTACE BURNABY	Mr. WILFRED H. SIMPSON; Mr. A. GORDON BEGG; Mr. ERIC BRIDGEMAN
Acting Manager (for the Whitney Theatre)		Mr. J. D. McLAREN
Treasurer and Secretary		Mr. LACEY DOWNES

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, FEBRUARY 29, 1912.

NEW SPORTING COMEDY.

MR. RUTLAND BARRINGTON IN "A MEMBER OF TATTERSALL'S."

Described on the programme as a sporting comedy in four acts, by Captain H. S. Browning, "A Member of Tattersall's," which was produced at the Whitney Theatre, London, last evening almost convinced the audience that they were witnessing melodrama.

There was no fault to find with the play either. There was plenty of everything—sport, love-making, villainous plots, a lovely heroine in love with a gallant captain, and a captain as poor as a church mouse. Just for a moment or two in the second act it appeared as if the melodrama might turn to musical comedy, for the scene was a ball in a country house in Goodwood Week, and Mr. Rutland Barrington, the archangel of the plot, strolled in wearing a white top-hat. But Mr. Barrington was only playing the name-part in the sporting comedy. He was a sporting bookmaker worth tens of thousands, and he came to get a glimpse of his daughter, who was being brought up as a society lady, and he wanted to enrich the poor captain in love with her and become his father-in-law.

He was a rare character this sporting bookmaker; Sherlock Holmes and Lord George Bentinck rolled into one. He knew everything—knew everyone. Villains went down before him like skittles. He saved the captain in spite of himself. He won the great race of the season, he won a lady's heart, and he smoked more cigars in four acts than any leading actor has ever before done in one play. He had an unending supply of good humour. So well he might, too, for the audience was laughing with him all the time.

"A Member of Tattersall's" is an entertainment rather than a comedy. It is like the Irish stew that saved one the trouble of going through the menu: it has a little of everything. A play like this has to be kept going quickly, and that was how it was acted last night.

J. W.

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LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**

Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, February 28, and Nightly at 7-45

THE ENTIRELY NEW ROMANTIC PLAY,

THE MONK & THE WOMAN

By FREDK. MELVILLE.

Music specially composed by H. SULLIVAN-BROOKE.

Produced by WALTER and FREDK. MELVILLE.

Characters:

Paul (a Novice)	Monks	Mr. BASIL GILL
Peter		Mr. J. T. MACMILLAN
Jabez ...		Mr. LEYTON CANCELLOR
John (a Novice)		Mr. LAUDERDALE MAITLAND
Father Ignatius		Mr. WILLIAM LUGG
Henri De Montrale		Mr. AUSTEN MILROY
Captain La Tour		... Mr. EDWIN GRIFFEN
Barriere	Followers of De Montrale	Mr. FRED ELSWORTHY
La Touche ...		Mr. VICTOR EDWARDS
Greville		Mr. HENRY T. ROSE
Manton		Mr. CHARLES WALTERS
Captain Armande		Mr. WILMOT JACKSON
The King		... Mr. BASSET ROE
Wiseman		... Mr. EDMUND WALLER
Marshall		Mr. RAYMOND WOOD
Captain of the Guard ...		... Mr. H. FIELD
Chamberlin		... Mr. RICHARD SCOTT
Madame De Vigne, Mistress of the King		... Miss FRANCES DILLON
Comtesse De Salle		... Miss VIOLET FAREBROTHER
Unknown Girl		... Miss ALICE BELMORE
Vernet		... Miss GILLIAN SCAIFE
Liane, the Pearl of the Court ...		... Miss MARIE POLINI

Mr. Fred Melville in his latest drama written for the masses has left the path of so-called modern realism and harked back to the sixteenth century, choosing apparently the period of the massacre of St. Bartholomew, though the name of the French monarch introduced as a principal character is carefully omitted. "The Monk and the Woman," indeed, is after—a very long way after—Dumas the Elder, and possesses just a flavour of "The Three Musketeers." In the new piece, too, there is a noticeable attempt at poetic writing—not always successful, but, still, a great advance on the flamboyant commonplaces that did duty in "The Bad Girl of the Family" and other plays of the same brand. In the successful modern piece mentioned, it will be remembered, the "bad girl" takes the place of the heroine at the altar and is married to the villain of the piece. In the Lyceum play, which was produced before a packed house on Wednesday, there is a situation on similar lines, the "woman" being saved from a marriage with a treacherous courtier by the monk taking his place at the last moment.

The first act, which dragged very much on the opening night, opens in a monastery. The monks are at prayer, Father Ignatius officiating at the altar. All is not well with the cowled brothers. John, a novice, has committed a grievous sin—according to the dramatist. He has held converse with a woman. True it is that she was in great distress through the cruelty of her employer, who had beaten her. Nevertheless, John is enjoined by the Father to do severe penance—six days' solitary confinement on bread and water. It is no wonder that John rebels, and exclaims that "God never intended that man should be shut up to wither and die." The peaceful monks are much disturbed by the entrance of two women fugitives—one of them Liane, the "pearl of the Court"—who are followed by men-at-arms under the command of Henri de Montrale, who is commissioned by his King to capture Liane, who has inflamed the monarch's passion. Montrale decides to leave Liane at the monastery, notwithstanding the protest of the Father Superior that women are not allowed, and she is put under the care of Paul, a young novice, whose heart goes out to her.

The rest of the story is soon told. Paul, who is brought to the Court, denounces the dissolute King and the "wantons" by whom he is surrounded, and by a miraculously quick change of dress manages to save Liane from an odious union with the villain, Montrale. The monks are proscribed. The King is the victim of a plot, which is revealed to the young monk by the mistress of his Majesty, he being lured to a lonely castle where Liane has been immured. Here the conspirators denounce the libertine monarch, and De Montrale lunges his sword into his heart. The assassin in a moment of bravado defies the forces of heaven and hell, and the boastful words have scarcely been uttered when the castle is struck by lightning. The walls totter, and the traitors and Montrale meet with their doom. The light has come at last for "the monk and the woman." There are situations in plenty, one of the most effective from the popular point of view being at the end of the second act, where the men-at-arms, disguised as monks, suddenly "unfrock" and level their arquebuses at the forces of villainy. The situation is not led up to, but is a complete surprise, and brings down the curtain bravely, though nothing comes of it.

ACT 1.	... ...	Within the Monastery.
	The Monk meets the Woman.	
ACT 2, Scene 1	... ...	The King's Palace.
	The King sends for the Woman.	
Scene 2	... ...	Garden of the Monastery.
	The Staff against the Sword.	
ACT 3, Scene 1	... ...	The Court of the Reprobate.
	The Monk before the King.	
Scene 2	... ...	The Woodman's Hut.
	The Unknown One	
Scene 3	... ...	The Chapel Royal.
	The Wedding of the Monk.	
ACT 4, Scene 1	... ...	The Guard House.
	I go to save the King.	
Scene 2	... ...	Meeting House of Conspirators.
	Death to the Libertine King.	
Scene 3	... ...	The Chateau of St. Claire.
	The Coming of the Light.	

Costumes executed by J. & H. NATHAN.

Scenery by N. HINCHEY, W. D. HOBBS and LYCEUM STUDIO.

The Orchestra under the Direction of H. SULLIVAN-BROOKE will play the following selections:—

(1) PRELUDE to "The Monk and the Woman" - *H. Sullivan-Brooke*
(2) BALLET MUSIC—"Egyptian" - - - - - - *Luigini*
(3) SELECTION—"Carmen" - - - - - - - *Bizet*
(4) (*a*) "Finlandia" - - - - - - - - - *Sibelius*
(*b*) "Prelude" - - - - - - - - - *Rachmaninoff*
(*c*) Intermezzo "The Monk and the Woman" *H. Sullivan-Brooke*

Hire of Opera Glasses 6d. obtained from Automatic Machines attached to Seats.

Popular Prices: Private Boxes, £3 3s., £2 2s., £1 11s. 6d., and £1 1s. Stalls, 5s. & 3s.; Grand Circle, 4s. and 2s. 6d. (All Numbered and Reserved.) Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

Box Office (Edward Hackett) open Daily 10 to 10. Tels. 7617-8 Gerrard (2 Lines)

Acting Manager and Treasurer ... ... LESLIE HUGHES
Stage Manager ... ... S. MAJOR JONES

Extract from the Rules made by the Lord Chamberlain.

(1). The name of the actual and responsible Manager of the Theatre must be printed on every play bill (2). The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3). Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4). Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

QUEEN'S THEATRE,

SHAFTESBURY AVENUE, W,

Under the Management of ... ... Mr. ARTHUR HARDY.

SATURDAY, MARCH 2nd, at 8.30 p.m.,

Mr. ARTHUR HARDY

produces

THE CHALK LINE

A New Play in Four Acts,

By FABIAN WARE and NORMAN MacOWAN.

CAST.

Lord Strachan	Mr. CHARLES V. FRANCE
Captain Peter Greig	Mr. KENNETH DOUGLAS
John Summers	Mr. FREDERICK LLOYD
Mary Summers, his wife	Miss HELEN BROWN
Peggy Summers ... } their children	Miss MARJORIE DANE
Jess Summers ... }	Miss EILEEN ESLER
Andy Roddick	Mr. ALFRED BRYDONE
Leonard Stiles	Mr. W. CRONIN WILSON
Lord Tempest	Mr. STRATTON RODNEY
William Baines	Mr. A. S. HOMEWOOD
Veerland	Mr. LEON M. LION
Countess Derada	Lady TREE
Kathleen Stuart	Miss LYDIA BILBROOKE
Alice	Miss MARY MACKENZIE
Mason	Miss LUCIE VERRIER

The Play Produced by Mr. HERBERT JARMAN.

SYNOPSIS OF SCENERY.

Act I.	.. .. Entrance Hall, Summers's Cottage. Evening (*F. L. Schmitz*)
Act II.	.. .. Andy Roddick's Workshop. Next Morning (*W. T. Hemsley*)
Act III.	The Study, Strachan Castle. 10.45 following Morning (*F. L. Schmitz*)
Act IV.	.. .. Scene same as Act I. The same Evening

FIRST MATINEE WEDNESDAY NEXT, MARCH 6th.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Manager	Mr. FRED PEMBERTON
Stage Manager	Mr. W. W. KEENE
Assistant Stage Manager	Mr. GEORGE ROBINSON

"What's the game, Peter?" asks John Summers of his friend, Captain Peter Greig; and the British officer answers, "The oldest game there is—Hide and seek." As played by the Countess Derada at the head of one side and Captain Peter as her opponent, it is a very exciting game indeed; and the interest of the onlookers is never allowed to flag, for it is not until the end of the fourth act that we know which is the winning side. Countess Derada is a beautiful spy, who, in order to serve her country—we are not told which country it is—has come to England to organise a general strike of miners, railwaymen, &c., so that the island shall be unprepared for invasion; and also to wrest from Lord Strachan, by fair means or by foul—the lady has no scruples—the secret of a wonderful invention of his by means of which all life within a certain area can be exterminated. The method will cause "the destruction of a fleet or the annihilation of an army." Lord Strachan is a peace maniac, a man who would want "a boxing match settled by arbitration"; and it is his intention to devote his discovery to the promotion of universal peace. The Countess gains his complete confidence, and he announces his intention of placing in her keeping, at an early date, the wonderfut secret, which he has reduced to "just words and figures on paper." But war is imminent, and the Countess cannot wait, so she instructs her tool, "little Veerland," to enter Strachan Castle at dead of night, steal the casket containing the papers, "grab the damn thing, and run." Her plans work, so she thinks, to perfection; and when, the next day, the misguided old gentleman prepares to make her a present in public of the wonderful secret, he finds that his safe has been rifled of its precious contents. Neither the Countess, Captain Peter, nor his lovely ally, the Laird's granddaughter, Kathleen Stuart, exhibit much surprise. The Countess professes sympathy with her host, and suggests very pleasantly that the gallant Captain is the thief. Peter, the inscrutable, endures her taunts and jibes with equanimity; but, on the Conotess expressing her desire to leave Scotland for London at once, he frustrates her intention. She is annoyed, but too jubilant for recrimtnation. Awaiting the repair of the smashed motor-car that has prevented her departnre, tbe Conntess paya a visit to John Sommers's cottage, where she finds Peter. Being a woman, she cannot resist ehowing a little elation at the success of her side in their game. Peter preserves his enigmatic calm until the arrival of Lord Strachan, to whom the Countess makes confession, very prettily, of her treachery. Then Peter shows his trump hand. Veerland stole the casket, but Peter has stolen Veerland. The poor little spy is brought in bound and helpless, the casket is produced from its hiding-place, the stricken old man hands the papers to the safe custody of Captain Peter Greig, the Countess faces her defeat with gay insonciance, and remains fascinatingly débonnaire, even when confronted with the indignant strikers, and Peter, before going "where doty calls," hints at the suggestion of a future love-story in his good-bye to his pretty ally. "And when there's peace—when it is all over?" asks Kathleen; and Peter answers her, with meaning, "I shall come back."

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY EVENING, MARCH 5th, 1912, AT 8 O'CLOCK,

MESSRS.

VEDRENNE AND EADIE

PRESENT

MILESTONES

By ARNOLD BENNETT and EDWARD KNOBLAUCH.

ACT I.	John Rhead	.. Mr. DENNIS EADIE
	Gertrude Rhead ..	.. Miss HAIDEE WRIGHT
1860	Mrs. Rhead	.. Miss MARY RELPH
	Samuel Sibley	.. Mr. HUBERT HARBEN
	Rose Sibley	.. Miss MARY JERROLD
	Ned Pym	.. Mr. STANLEY LOGAN
	Thompson	.. Mr. CASSELS COBB
ACT II.	John Rhead	.. Mr. DENNIS EADIE
	Gertrude Rhead ..	.. Miss HAIDEE WRIGHT
1885	Rose Rhead	.. Miss MARY JERROLD
	Emily Rhead	.. Miss EVELYN WEEDEN
	Sam Sibley	.. Mr. HUBERT HARBEN
	Nancy Sibley	.. Miss ESME HUBBARD
	Lord Monkhurst ..	.. Mr. STANLEY LOGAN
	Arthur Preece	.. Mr. LIONEL ATWILL
	Thompson	.. Mr. CASSELS COBB
ACT III.	Sir John Rhead ..	.. Mr. DENNIS EADIE
	Gertrude Rhead ..	.. Miss HAIDEE WRIGHT
1912	Lady Rhead	.. Miss MARY JERROLD
	Lady Monkhurst ..	.. Miss EVELYN WEEDEN
	Lord Monkhurst ..	.. Mr. OWEN NARES
	The Hon. Muriel Pym ..	.. Miss GLADYS COOPER
	Nancy Sibley	.. Miss ESME HUBBARD
	Richard Sibley	.. Mr. E. REGINALD MALCOLM
	Arthur Preece	.. Mr. LIONEL ATWILL
	Webster	.. Mr. W. LEMMON WARDE

The Scene is laid throughout in the Drawing-room of a house in Kensington Gore.

The Scenery painted by G. SACKMANN.

The entire Furnishing carried out by Messrs. THORNTON-SMITH, Soho Square, W.

The Pictures by WM. MARCHANT & Co., 5 Regent Street.

Costumes by L. & H. NATHAN. Modern Dresses by PRUNELLA.

The Plate and Bronzes supplied by ELKINGTON & Co., Ltd., 22 Regent Street, Goldsmiths, Silversmiths and Bronzists to H.M. King George V.

The Play produced under the direction of FRANK VERNON.

The Pianofortes used at this Theatre supplied by GEO. ROGERS & SONS.
The Dulcitone supplied by the Sole Makers, THOMAS MACHELL & SONS, Glasgow.

The Music under the direction of BENNO SCHEREK.

FIRST MATINEE SATURDAY, 9th MARCH, at 2.30.

Doors open half-an-hour before time of Performance.

The Box Office (J. W. Sheppard) is open from 10 to 10 daily. Tel. 3855 Gerrard.

PRICES OF ADMISSION:—Private Boxes, £3 3s. & £2 2s. Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. & 5s. Upper Circle, 4s. & 2s. 6d. Pit, 2s. 6d.

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every Performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Stage Manager	Mr. HERBERT CHOWN
Business Manager	Mr. STANLEY LE SAGE

Victorian drawing-room in Kensington
rim and proper. A charming little lady,
m and proper, in flounces and crinoline,
woolwork and behaving with very be-
deference to the elderly lady, her hostess,
bemoaning her daughter Gertrude's
dy, a daughter who has taken a ride alone
abriolet" and who anticipates the time
girls will be riding on the tops of omni-
who has introduced a bathroom with
p for hot and another for cold" into her
house; and who, worst of all, breaks off
gement with her "betrothed" because
unreasonable and despotic. Gertrude's
Rose Sibley, the charming little lady
tioned, loves John Rhead, Gertrude's
an ironmaster and an idealist, who dis-
is partnership with Rose's brother and
ecause he believes in the future of iron
belief which his partners treat with deep
. "You think we are blind, old-
brainless dolts; what's wrong with
ake?" they ask. Rose acknowledges her
and belief in John, and her maidenly
r their union, and expresses her willing-
be her husband's slave, but thinks it
not be right to marry without her father's
"Stick to your ideals, John," says the
reature. "Let me go; I shall love you
ore for it." "Don't worry," says John,
g a kiss upon her innocent brow, "the
on our side."

1885. The same drawing-room in Kensington, modernised to meet the artistic demands of the age—an age which gave birth to the operas of Gilbert and Sullivan, to typewriting machines and to bicycles, when daughters, in transition, were the "spoilt darlings" of their parents, when women wore "bustles," and men spoke of their "continuations." John, with iron-grey side-whiskers, and Rose, in a mob cap, are a middle-aged couple who permit their only child, Emily, to read William Black, but forbid the novels of Ouida. With them lives Aunt Gertrude, the old maid, a little soured by her state of single blessedness, but far-sighted and sympathetic with youth as ever. John's ideals are less elastic and progressive than formerly. In his ironworks he has bound to him by contract a young genius, Arthur Preece, who believes in the future of steel as John once believed in the future of iron. John, the middle-aged, is sceptical; "the new generation seems to be going off its head." Gertrude, eager to find for her beloved niece the happiness she has lost for herself, informs the girl's parents that Rose and young Preece are in love with one another. Then the storm bursts. The parents have other views for their child, and a contemporary of theirs, now Lord Monkhurst, seeks her hand in marriage, with their full approval. Poor Aunt Gertrude rages and goads in vain. Emily is not strong enough to thwart the wishes of her dear papa and mamma. She thinks she loves Arthur, but she knows she is a little afraid of his socialistic ideas. Tearful but obedient she awaits the arrival of her "chosen husband," Lord Monkhurst.

1912. The same drawing-room some of the "old" pictures and "old" furniture, electric lights where formerly lamps stood, bowls of roses replacing the mats and ornaments, cushioned couches and chairs, and a modern, decadent young man, Lord Monkhurst, the result of a loveless marriage; his mother, a widow, still a beautiful woman; and his sister, Muriel, straight and healthy in body and mind. It is the "golden wedding" day of Sir John and Lady Rhead; and a new generation has got to "the marrying age." Muriel has engaged herself to her cousin, a penniless young engineer, who is going to Canada. Emily "won't allow" the match. Muriel smiles. "Won't allow—my poor mother!" she says pityingly. But the mother appeals to her daughter's feelings. If Muriel leaves her, Emily's loneliness will be unendurable, and the daughter is softened to self-sacrifice. But the old lover, Arthur Preece, now a Labour M.P., intervenes. Emily finds a belated happiness, Muriel gets her engineer and a new life, and Darby and Joan are left sitting by the fire listening to the quavering voice of old Aunt Gertrude singing an antiquated song in the next room.



"MILESTONES" AT THE ROYALTY THEATRE [Foulsham and Banfie'd Ltd.

Act I.—John Rhead: "It's original, and therefore it's committing a crime—isn't that it, Sam?



THE THIRD AND LAST MILESTONE—AGE

Foulsham & Banfie





MILESTONES

BY ARNOLD BENNETT AND EDWARD KNOBLAUCH.



VAUDEVILLE THEATRE

Sole Lessees and Managers ... ... **A. & S. GATTI**

Under the Management of ... ... **A. & S. Gatti.**

Carl F. Leyel's Season.

On Wednesday Evening, March 6th, 1912, at 8 o'clock,

"KIPPS."

THE STORY OF A SIMPLE SOUL,

By H. G. WELLS and RUDOLF BESIER

Cast.

Edwin Shalford	*(Proprietor of the Folkestone Drapery Emporium)*	FREDERICK VOLPÉ
Our Mr. Carshot	*(Head of the Manchester Department in the Emporium)*	LEONARD CALVERT
Our Mr. Minton	*(Assistants in the Emporium)*	CAMPBELL BROWN
Our Mr. Billam		PERCY GOODYER
Our Mr. Pierce		GILBERT YORKE
Our Mr. Kipps		O. B. CLARENCE
Young Tapley	*(Junior apprentice under Mr. Carshot)*	CLAUDE VERNON
Miss Mergle	*(Head of the Costume Department)* ...	DORA HARKER
Chester Coote ...	*(a Solicitor)* ...	RUDGE HARDING
Mrs. Walsingham		GERTRUDE SCOTT
Helen Walsingham		HELEN HAYE
Mrs. Revell...		ELLA TARRANT
Miss Revell...		EVELYN PARBERRY
Harry Chitterlow		LESLIE CARTER
Parlour-Maid ...	*(at Kipps' House)* ...	EILEEN BARRY
Mrs. Bindon-Botting		HENRIETTA LEVERETT
Miss Bindon-Botting		ROSAMUND MAYNE-YOUNG
Louisa ...	*(at the Bindon-Bottings)*	VICTORIA ADDISON
The Cook ...		NELLIE BOUVERIE
Miss May Harley		EVELYN HOPE
The Hon. John Farquhar		FRANK RIDLEY
The Rev. H. Densmore		F. G. KNOTT
Ann Pornick		CHRISTINE SILVER

Customers, Guests, &c.: Misses Saker, Cuthbert, Nisbet, Rundell.
Messrs. Leverett, Wisley.

Synopsis of Scenery.

ACT I. - The Manchester Department of the Folkestone Emporium
ACT II. - - - - - - The Dining Room at Kipps' House
ACT III. Scene 1. - - The Conservatory at the Bindon-Bottings
Scene 2. - - - - The Kitchen at the Bindon-Bottings

The Play Produced by LOUIS CALVERT.

Business Manager - } For Carl F. Leyel - ARTHUR PENLEY
Stage Manager - } - FRED PENLEY

Ices, Tea and Coffee can be had of the Attendants.

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd, of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co., Ltd.

MATINEES on Wed. and Sat. at 2.30.

PRICES OF ADMISSION.—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 2 and 7.30. Commence at 2.30 and 8.
Telephone No. 3815 Gerrard.
Box Office (ARTHUR FRYE) Open from 10 to 10.

Business Manager (for A. & S. GATTI) - HERBERT CLARK

Mr. Rudolf Besier is responsible for the adaptation of Mr. H. G. Wells's well-known novel, which was widely read when it was published a few years ago. The readers of the book are, of course, in the best position to judge whether they prefer Kipps as he is described in the pages of Mr. Wells's tale, or as he appears in the flesh on the boards of the theatre. Like many other popular characters in fiction—notably Charles Dickens's—he may have lost something in the process of being transplanted. Mr. Kipps is an assistant in a Folkestone drapery emporium, the proprietor of which is Mr. Edwin Shalford, at whose frown all his employees tremble. Kipps is a sober, steady, young fellow, but, according to his employer, he is not much good as an assistant. The draper, however, receives something in the nature of a shock when a solicitor calls at the shop and informs him that Kipps—whom he has just given a month's notice for staying out all night—has come into a fortune of a little over £50,000. Kipps had just previously met, after a lapse of some years, his former sweetheart, Ann Pornick, now a servant at a house in the town, but he for the time being forgets all about her when told of his unexpected good fortune.

In the second act we find Kipps in his own house, with the solicitor, Mr. Chester Coote, acting as bear-leader to the wealthy young man. But he does not seem to be very happy in his new surroundings, and he meets the advances of Miss Helen Walsingham very awkwardly indeed. However, an engagement is eventually brought about, but when Kipps turns up at a garden party, wearing a frock coat, straw hat, and brown shoes, he is the despair of his self-appointed tutor, Mr. Chester Coote. It is at the house of the Bindon-Bottings he again meets Ann Pornick, and it is seen that the old flame is by no means extinguished. Helen is naturally disgusted with a lover who is afraid to face the company that are eager to offer congratulations on their engagement. Kipps breaks it off, and, finding Ann in the kitchen and in a tearful mood, he promises to make her his wife, in spite of the anger and disgust of Chester Coote, whom he sets at defiance.

ALDWYCH THEATRE

STRAND, W.C.

General Manager - Mr. ALBERT ARCHDEACON

(Who holds the Licence of the Lord Chamberlain).

FIRST NIGHT

OF

Proud Maisie

Romantic Play in Four Acts

By

EDWARD G. HEMMERDE, K.C.

Incidental Music and Songs by HAMILTON HARTY.

The Play Produced by NORMAN McKINNELL.

Sword Fights arranged by FELIX GRAVE.

Costumes designed by COMELLI and made under the direction of EMILIO COMELLI by B. J. SIMMONS & Co., C. ALIAS, Ltd., MORRIS ANGEL, L. & H. NATHAN, and Miss M. FISHER.

Tartans supplied by MACDOUGALL & Co. of Inverness.

Armour by C. BRAND of PARIS. Scenery painted by WALTER HANN & SON.

Wigs by GUSTAVE. Lighting by THOMAS J. DIGBY. Pianos by BECHSTEIN.

Furniture kindly lent by Messrs. WARING & GILLOW, Ltd., and SPILLMAN.

Musical Director	EMIL KREUZ
Assistant Manager	Mr. DONALD BAYLIS
Stage Manager	Mr. ARTHUR WHITE

PRICES:—Boxes, 4, 3, 2, 1½ Guineas; Stalls, 10/6; Balcony Stalls, 7/6, 6/-; Balcony, 5/-; Upper Circle, 4/-; Pit (unreserved), 2/6; Gallery (unreserved) 1/-.

BOX OFFICE (Mr. L. A. BACK) **open 10 a.m. to 10 p.m.** **Telephone: 2315 GERRARD.**

EXTRACT FROM THE RULES MADE ... responsible Manager of the Theatre m... Theatre at the end of the performance ... 3.—Where there is a fireproof certain t... every performance to ensure its being ... Auditorium. 5.—All gangways, passag... obstructions, whether permanent or te...

Aldwych THEATRE

...ERLAIN. 1.—The name of the actual and ... Playbill. 2.—The Public can leave the ...nce doors, which must open outwards. ...ng it must be lowered at least once during ... 4.—Smoking is not permitted in the ... be kept clear from chairs or any other

12/3/1912

Orch. Stall

M 1

To be retained.

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PROUD MAISIE

CAST:

Prince Charles Stuart - - -	Mr. BEN WEBSTER
Earl of Pitcour - - - -	Mr. J. H. BARNES
Guy, Lord Monteith *(his Son)* - *Known as the Master of Pitcour.*	Mr. LEON QUARTERMAINE
Neil MacAlpine *(Son of the Earl of Lochvar)* *Known as Young Lochvar.* -	Mr. HENRY AINLEY
Alan MacGregor - - - -	Mr. NORMAN TREVOR
MacDonald of Clanranald - - -	Mr. THOMAS HOLDING
Cameron of Lochiel - - -	Mr. ROHAN CLENSY
Ronald MacPherson - - -	Mr. JOHN BARDSLEY
Duncan *(a Servant)* - - - -	Mr. BLAKE ADAMS
Mhorag MacGregor *(Alan's Sister)* - -	Miss MADGE FABIAN
Jean MacGregor *(Alan's Sister)* - -	Miss MARGARET DEMPSEY
AND	
Lady Maisie *(Guy's twin Sister)* - -	Miss ALEXANDRA CARLISLE

Scotch Nobles, Gentlemen, Ladies, Attendants, Pipers, etc.

Scene - - - - SCOTLAND

Time - The Evening of August 18th, 1745

Act I. - - - -	Armoury of Pitcour Castle
Act II. - - - -	The same
Act III. - - - -	Hall at Pitcour Castle
Act IV.—Scene I. - -	The Armoury
Scene II. - -	Near the Witches' Well

Mr. HAMILTON HARTY will on this occasion conduct the Orchestra.

A bell will ring in the Saloons one minute before the commencement of each entr'acte.

Many years before the birth of Proud Maisie, daughter of the Earl of Pitcour, an ancestress of hers, Barbara MacAlpiae, disguised as a man, had rendered herself immortal by a "duel to the death" with one of the false fair Stuarts in order to save the family honour. The fame of her deed still lingered in "bonnie Scotland" in the year 1745, a year when men drank in secret to "the King over the water," when plots and counter-plots, treason and loyalty walked hand in hand, and when the fair face and pleasant speech of the Pretender, Prince Charles Stuart, won the hearts of many to their own destruction. Lady Maisie and her family are all for the Stuarts; her lover, Neil MacAlpine, unknown to them—his sister has suffered bitter wrong at the hands of the Stuarts—is on the side of the Hanoverian King, George. The only person in the secret is Maisie's father, the Earl of Pitcour, a waverer, ostensibly a follower of the Stuarts, afraid to acknowledge his leaning to the house of Hanover, preferring a coward's policy even though it dye Scotland "red with the blood of those he might have saved, had he but dared."

It is through Miss MacGregor, the betrothed of Maisie's twin brother Guy, Lord Monteith, that Neil MacAlpine is identified as a "Hanoverian spy," with the result that Guy has a complete revulsion of feeling towards his erstwhile friend, and is horrified at the idea that Maisie has still love and faith for the enemy of their house. At a masked ball in the hall of Pitcour Castle, a scene of beauty and brilliance, Charles Stuart appears unexpectedly, and makes what, in those stirring days of romance, was called a "rousing appeal," but which, in these more prosaic days, we should consider a "good electioneering speech." The result is instantaneous. Maids kiss their pretty hands, and men bend their loyal to "bonnie Prince Charlie"; all but one, Neil MacAlpine, who is present because "the call of danger to a heart like his rings like a clarion." He is publicly insulted by Guy; and, after a fruitless appeal to the Earl of Pitcour, he challenges Monteith to a duel to the death, like that which the false Stuart fought with Barbara MacAlpine by the Witches' Well. Maisie pleads with her brother eloquently. "If it be true that our dear father's false, how can thy life redeem his honour?" she asks. Guy remains obdurate. Then Maisie makes her appeal more personal. She says, "If thou shouldst die my life is o'er; I cannot take the hand that sheds thy blood. And if he dies . . ." Guy still remains firm; his honour demands that he shall meet his adversary. But the old Earl, desirous of preventing the duel which is the result of his own pusillanimity, is more practical. He instructs his faithful servitor, Duncan, to lock the only door of the castle that leads to the Witches' Well, and guard the key, of which Maisie obtains possession by posing as the ghost of the Barbara MacAlpine above mentioned, and frightening the ancient servitor into a fainting fit. She determines to take her brother's place in the duel; for, as she pertinently remarks, "What am I in this o'erwhelming panoply of war?" In the moonlight her lover is deceived into mistaking her for her brother. He kills his opponent, who dies in his arms with the words "Kiss me, sweet, and say good-night; I'll meet thee in the morning"; and he, Romeo-like, finding life impossible without his love, stabs himself over her dead body, and the curtain falls as the hapless lovers are carried off, wrapped in a plaid, to the mournful music of the pipes.

THE LITTLE THEATRE.

Proprietress ... ... GERTRUDE KINGSTON.

Charles Kenyon's Season

Every Evening at 8.45 p.m., and Matinees, Saturdays, at 3 p.m.

Mr. CHARLES KENYON presents

(By arrangement with Mr. J. H. LEIGH)

RUTHERFORD AND SON,

A PLAY IN THREE ACTS, BY K. G. SOWERBY.

John Rutherford	Mr. NORMAN McKINNEL
John, Richard } his sons	Mr. EDMOND BREON
... ...	Mr. FRANK RANDALL
Janet, his daughter	Miss EDYTH OLIVE
Ann, his sister	Miss AGNES THOMAS
Mary, young John's wife	Miss THYRZA NORMAN
Martin	Mr. HARVEY BRABAN
Mrs. Henderson	Miss MARIE AULT

Scene—

Living-Room in John Rutherford's House ... *Walter Johnstone*

Two days elapse between Acts I. and II. One Night between Acts II. and III.

Furniture by JAMES S. LYON. Wigs by GUSTAVE. The "DEA" Piano which plays between the Acts, supplied by Messrs. KEITH PROWSE & Co., Ltd., 162, New Bond Street.

MATINEES EVERY SATURDAY AT 3.

Matinees of "THE BLINDNESS OF VIRTUE," by COSMO HAMILTON, Every Afternoon at 3 (Saturdays excepted).

Representative	Mr. RALPH KIMPTON
Assistant Stage Manager	Mr. L. G. CARROLL
Business Manager	Mr. H. JALLAND

"RUTHERFORD AND SON."

Play in Three Acts, by K. G. Sowerby. Performed at the Little Theatre on Monday, March 18.

John Rutherford .....Mr. Norman McKinnel
John ..... Mr. Edmond Breon
Richard ..... Mr. Frank Randall
Janet ..... Miss Edyth Olive
Ann ..... Miss Agnes Thomas
Mary ..... Miss Thyrza Norman
Martin ..... Mr. Harvey Braban
Mrs. Henderson ..... Miss Marie Ault

Let no one say that merit is not recognised in a matinée production. Miss K. G. Sowerby presented her play, "Rutherford and Son," at the Court Theatre on Jan. 31, and on March 18 the piece was having a London production at a West-End playhouse. "Rutherford and Son" well deserves its success. We are a business nation, and a drama which deals with the troubles and combats of trade will always be appreciated in England. The scenario which we gave in our edition of Feb. 3 was so exhaustive that we need only remind the present reader that the central figure of the play is John Rutherford, the stern parent, hard master, and domestic tyrant of the Rutherford household and the Rutherford glass-works, whose ruling passion—if "passion" is not too warm a word—is the success of "Rutherford's." To ensure this, not only for monetary ends, but that the firm may maintain its foremost position in the eyes of the commercial world, he is ready to sacrifice family feeling and family honour. Any rudimentary instincts of natural affection and warm human sympathy he might originally have possessed have been atrophied by disuse; and when his son John discovers a new process which would add to their commercial fame and prosperity, the father tries to bully him into giving it to the firm for nothing, instead of offering him a fair and equitable return for his discovery. The only other sharer of young John's secret is the firm's right-hand man, Martin, who has had a liaison with Rutherford's middle-aged and suppressed daughter, Janet. Rutherford Senior becomes aware of this connection, but does not reveal his knowledge until he has succeeded in "worming out" the son's secret by working on Martin's sense of loyalty to the firm. Having sucked Martin dry for his own purpose, he uses his knowledge of the relationship between them to cast both foreman and daughter adrift. When the son learns that his father has stolen his invention, he retaliates by taking the contents of the parental cash-box and departing to "fresh fields and pastures new" in Canada.

But he leaves behind him a young wife, who has before this unavailingly implored him to remove her from this parody of a "home," and also an infant representative of a third generation of "Rutherford's." The mother's shrewd intelligence is sharpened for her child, and, recognising that the continuance of the family name is the strongest lever with which to move the grandfather, she makes the condition that in return for a home for both of them, she shall have absolute control of her boy for ten years, at the end of which time he shall be handed over to his grandfather to do with as he will. The astute mother counts on the influence of early-implanted springs of action and feeling, and on the fact that when that time comes the old man will have neither the will nor the power to intimidate or greatly influence his grandson.

The play is intensely interesting and arresting. It contains several strongly dramatic scenes, notably that between Janet and her father, when the woman's long pent-up stream of sullen rebellion is let loose; and that between Janet and Martin, in which the woman bitterly realises that the love she has brought the man cannot compensate to the simple, honest nature, for the self-respect he has lost by his breach of faith with master and master's son. Though the scene of the three acts is not changed from the dull and commonplace living-room in John Rutherford's house, the close interest of the audience in the development of character and temperament presented was maintained till the end, and shown by the frequent applause.

Every Evening at 9 o'clock Matinees at 3 o'clock

By Arrangement with Mr. CYRIL MAUDE

Bunty Pulls the Strings

A Scottish Comedy in Three Acts

By GRAHAM MOFFAT

Preceded at 8.30 : Matinees at 2.30 : by

AN OBJECT LESSON

A Play in One Act

By FREDERIC SARGENT

Mark Graffham	Mr. JERROLD ROBERTSHAW	
Mary Graffham, *his Wife*	Miss VERA COBURN	
Noel Frobisher	Mr. OWEN NARES	*(by courtesy of Messrs. Vedrenne & Eadie)*

Scene—The Graffhams' Drawing Room.

"AN OBJECT LESSON."

A Play, in One Act, by Frederic Sargent, Produced at the Haymarket on Tuesday, March 19.

Mark Graffham .....Mr. Jerrold Robertshaw
Mary Graffham .....Miss Vera Coburn
Noel Frobisher .....Mr. Owen Nares

"Bunty" has reached her three hundredth performance, and looks like doubling that number if we may take the attitude of Tuesday night's audience at the Haymarket as any criterion. Mr. Frederic Harrison in celebration of the third century put on a new front piece from the pen of Mr. Frederic Sargent, entitled "An Object Lesson." Its subject is the eternal triangle—husband, wife, and lover, but the workmanship is neat and the dialogue decidedly good. Mark Graffham, a barrister, married to a charming wife some ten years younger than himself, is quite unconscious of the very serious flirtation between her and his friend, Noel Frobisher. At the rising of the curtain Frobisher tells her of an appointment offered him in Brazil, and by her pleading to him not to go he easily gauges the state of her feelings for him. The question whether to go or not to go is referred by Frobisher to the husband, who learns that there is a woman in the case. "Married?" queries Graffham, and on receiving an affirmative answer, says "Oh, that's the very devil!" Graffham is engaged as junior in a divorce suit, and expects on the morrow to take the place of his leader, who is indisposed. Leaving the room for a few minutes to telephone concerning his business, Frobisher takes advantage of his absence to urge Mrs. Graffham to elope, and passionately kisses her. The husband opens the door, without either of them suspecting that he has "seen all," and retires. When he really returns he gives the indiscreet pair an "object lesson" by drawing a vivid picture of the sordid fate of a faithless wife who marries her lover. The lover is abashed at the husband's terrible earnestness, and as Graffham finishes his declamatory effort by drawing a briar pipe and presenting it at Frobisher's head, the intense distress of the wife only too clearly betrays her feelings. Frobisher is not allowed to know that his treachery has been discovered, and departs, the curtain falling as the husband takes the wife in his arms.

KINGSWAY THEATRE,

Great Queen Street.

Proprietress - Miss Lena Ashwell

LILLAH McCARTHY GRANVILLE BARKER

The Iphigenia in Tauris of Euripides.

Translated into English rhyming verse by Gilbert Murray.

Produced by Granville Barker.

ARGUMENT.

When the armies of Agamemnon lay at Aulis ready to start for Troy, storms prevented their sailing. The whole expedition was on the point of breaking up when the prophet Calchas declared that the King's daughter, Iphigenia, must be sacrificed to Artemis. Agamemnon consented, and induced his wife Clytemnestra to send Iphigenia to him, on the pretext that she was to be married to Achilles. She came, and Agamemnon, as he believed, sacrificed her.

The army sailed to Troy, and after ten years captured it. On Agamemnon's return his wife, in revenge for Iphigenia, murdered him; and in revenge for that her son Orestes, by the command of the god Apollo, murdered her, and was driven mad by pursuing Furies. He appealed to Apollo for protection, and after long suffering was eventually told that he would find peace if he made his way to the land of the Tauri, and brought away to Athens the Taurian image of Artemis. The Tauri were a savage people at the further end of the Friendless Sea, who killed all strangers in sacrifice to this same image, which they believed to have fallen from heaven. Nevertheless, Orestes with his friend Pylades, undertook the quest.

Now the truth was that Iphigenia had not been slain at all. Artemis had at the last moment swept her away through the air and set her down in the land of the Tauri, to be her priestess in the murderous temple. Here Iphigenia was compelled to purify for sacrifice all strangers who might come. As the years passed other savages came, but no Greeks; and she waited with mixed feelings, loving her kindred and country with a passion of homesickness, yet hating them for the wrong done to her and always haunted by the horror of Aulis, for the day when she might be called upon to doom one of her own countrymen.

In this situation the action begins.

From one point of view the play is an account of the abolition of Human Sacrifice in Greece, and the supposed historical origin of certain curious rites in the worship of Artemis as practised in the poet's time in Attica. This is explained by the goddess Athena at the end.

Characters of the Play

Iphigenia	Lillah McCarthy
Orestes	Godfrey Tearle
Pylades	W. Bridges Adams
Thoas	C. H. Hewetson
A Herdsman	Jules Shaw
A Messenger	P. A. Gawthorn
The Goddess Pallas Athena	Ernita Lascelles.

Chorus of Captive Greek Women

Leader of Chorus - - Penelope Wheeler.

Marcelle Du Cros, Eleanor Elder, Beatrice Filmer, Hilda Honiss, Marion McCarthy, Helen Macdonald, Jean Sterling, Una Maclardy, Margaret Omar, Enid Rose

Music composed by S. P. Waddington. Conductor E. G. Toye.

The Dances arranged by Margaret Morris.

The Scenes and Costumes designed by Norman Wilkinson, of Four Oaks.

The Scene painted by Leslie Casey.

The Play was first performed between the years 414 & 412 B.C.

The Refreshment Bars are under the direct control of the Proprietress.
A special feature is made of Afternoon Teas in the Foyer.

Box Office Open Daily from 10 to 10. Tel: 4032 Gerrard.

Manager - - A. E. Drinkwater.

Stage Manager - - Harold Chapin — Assisted by - - - A. E. Filmer

Box Office Manager - Reginald Wynne — Box Office Assistant - Otho Stanton

The "story" of Iphigenia is too well known to be detailed here. She, as every Eton boy knows, was the daughter of Agamemnon and Clytemnestra. When the Greek expedition was about to set sail against Troy from Aulis, the prophet Calchas—the same who is so amusing in "La Belle Hélène"—advised Agamemnon to sacrifice his daughter to appease the goddess Artemis, who was suspected of sending unfavourable breezes to delay the expedition in the interests of the Trojans. (This legend, by the way, was made use of by a witty lady of fashion in the last generation, who, when a politician compared the Whig party to Agamemnon's army en route, agreed at any rate that the Whigs would "do anything to raise the wind.") Euripides' play, "Iphigenia in Aulis," was founded on this story. Modern mothers will feel something of the indignation of Clytemnestra at Agamemnon's unfatherly act, and exhibit little surprise when they understand that his wife, when he came home, immediately murdered him. But those were trying times, what with oracles, and omens, and the all-powerful gods and goddesses taking different sides, so that a respectable ruler really hardly knew where he was or how to deal with his natural and supernatural difficulties. Agamemnon probably reflected that he might possibly have another daughter, but never such a good opportunity of taking Troy.

Just as Iphigenia was about to be sacrificed, her particular patroness, Diana, substituted a hind for the maiden, and wafted the latter away to Tauris, where she was made priestess of the local temple with the unpleasant duty of sacrificing all strangers who visited the place, thus anticipating the native custom of "hot-potting" in Mr. Rider Haggard's novel "She." This is where "Iphigenia in Tauris" opens. To Tauris come Iphigenia's brother Orestes—who wants to purge himself of the murder of his mother by stealing the statue of Diana from the shrine—and his friend Pylades. Iphigenia proposes to sacrifice one of them, and send the other to Argos with a letter to her friends; and there is a contest between Orestes and Pylades as to who shall be the murderer, each wishing his friend to be saved. In the end an escape by ship is arranged, the goddess Minerva appearing at a critical moment and deceiving Thoas, the King of Tauris, to pursue the fugitives.

KINGSW
GT. Q
Miss Lillah McCarti
Tuesday
Matinee
Mar. 19
Stall
J 5
This to be retained

THE
PLAYHOUSE

Saturday

6/4/1912

Orch. Stall

E 18

This to be retained

To-night, Saturday, April 6th, 1912, at 9 o'clock

Mr. CYRIL MAUDE will produce, for the first time, a New Farce, in Three Acts called

BILLY

By GEORGE CAMERON.

BILLY HARGRAVE	Mr. A. E. MATTHEWS
JOHN HARGRAVE	Mr. ATHOL FORDE
SAM EUSTACE	Mr. ROBERT AVERELL
CAPTAIN RANSOME	Mr. A. WHEATMAN
DOCTOR T. H. REHUN	Mr. PETER BLUNT
'ERB	Mr JOHN HARWOOD
BILL	Mr. ARTHUR CLEAVE
STEWARD	Mr. LAWRENCE ANDERSON
AUCTIONEER	Mr. ERNEST GRAHAM
ALICE HARGRAVE	Miss MAIDIE HOPE
Mrs. HARGRAVE	Miss EMMA CHAMBERS
Mrs. SLOANE	Miss FLORENCE HAYDON
BEATRICE SLOANE	Miss VERA COBURN
STEWARDESS	Miss MARIANNE CALDWELL

ACT I. ... ... **Afternoon**
ACT II ... ... **Five minutes later**
ACT III. ... ... **The next morning**

Scene: Upper Deck, Amidships, S.S. "Rowena" BRUCE SMITH

Miss VERA COBURN's Costumes by REDFERN's, Ltd.
Miss MAIDIE HOPE's Costumes by NANETTE FITZGERALD, 6, Hanover Street.
Miss HAYDON's Costumes by Madame MARION ALDRIDGE, 40, York Place, Portman Square.
Uniforms by MORRIS ANGEL. Hats by MAISON LEWIS.

Preceded, at 8.30, by a New Comedy, in One Act, called

HER POINT OF VIEW

By WILFRED T. COLEBY.

REV. PHILIP MONKTON	Mr. ATHOL FORDE
ALBERT BARTLET	Mr. ARTHUR CLEAVE
Mrs. BARTLET	Miss BERYL MERCER

The action of the play takes place in the Chaplain's Quarters, in the Government Industrial Home for Boys, at Beechcroft, Essex.

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The production of the above play, so many times postponed owing to the regrettable illness of Mr. James Welch, took place on Saturday evening last. The plot, which is of the slightest, turns on the efforts of Billy Hargrave, Rugby international half-back, to conceal from the latest object of his affections, Beatrice Sloane, the fact that he has had to replace his four front teeth with false ones, the result of an accident in a football match. Ordered a sea voyage for his shaken nerves, he arranges that he and his sister Alice shall be fellow-passengers to the canaries on board the same boat as Beatrice and her mother, who are accompanied by Sam Eustace, another aspirant to the daughter's hand. Billy declares his affection to Beatrice, and proceeds to explain his misfortune, but does so in such ambignous terms that she mistakes his reference to his "dental encumbrances" for a confession of former liaisons. Further explanation is cut short by a collision with the steward which sends Billy flying, and causes him to "shoot" his top-plate, the latter being afterwards picked up by 'Erb, an A.B. with Sherlock Holmes tendencies.

The remaining two acts are concerned with Billy's search for these indispensable articles, hampered by the necessity of concealing his loss meanwhile; and matters are further complicated by his theft, through the port-hole of her cabin, of Mrs. Sloane's "set" under the impression that they are his own, and his consequent difficulty in returning them. However, all finally ends happily, as it might quite well have done two acts earlier without materially lessening the gaiety of nations. Though it had some humorous moments the play as a whole is irritatingly unamusing.

new comedy, in one act, by Wilfred T. Coleby, called "HER POINT OF VIEW."

Rev. Philip Monkton ..... Mr. Athol Forde
Albert Bartlet ..... Mr. Arthur Cleave
Mrs. Bartlet ..... Miss Beryl Mercer

The action of this piece, which abounds in quiet, well-observed humour, and shrewd characterisation, takes place in the Chaplain's quarters in the Government Industrial Home for Boys at Beechcroft, Essex. The bibulous but "respectable" Mrs. Bartlet, the mother of Albert, one of the show products of the Home, is anxious that her younger son, Reggie, shall share the advantages enjoyed by his elder brother, which, as a ratepayer and by her "habits," she considers she has contributed to provide. That her "point of view" is more general than is perhaps supposed is confirmed by police court instances of stalwart and muscular parents who profess to find "incorrigibles" of very tender years beyond their control, and only to be dealt with (and incidentally fed and clothed) by the State. But these advantages can only be enjoyed by those who have strayed from the narrow way; and Reggie, who is "that artful and God-fearing," and is also not particularly favourably impressed on a visit to the Home to a birthday tea, will not oblige his mother by qualifying for admission. Mrs. Bartlet visits the chaplain, the Rev. Philip Monkton to ask him to add his persuasion to her own to bring this about. A letter left by Reggie proves that on reflection he has decided to adopt the principle of his mother's advice by stealing her savings—the accumulated result of "slipping off motor omnibuses just as they was starting, an' bringing actions"—hoping to avoid the practical result his parent desires by getting clear off to Nebraska with the £50. But here the serene Mrs. Bartlet scores again; for the coins are "wrong 'uns," and a telephone message saying that Reggie has been arrested for uttering counterfeit money reassures his mother with the reflection that he will probably soon be an inmate of the Home.

His Majesty's Theatre

Proprietor and Manager - SIR HERBERT BEERBOHM TREE.

SHAKESPEARE'S

OTHELLO.

EVERY EVENING AT 8.

TUESDAY, APRIL 9TH AT 7 O'CLOCK

(SUBSEQUENT EVENINGS AT 8).

SHAKESPEARE'S

OTHELLO

Duke of Venice		HENRY MORRELL
Brabantio	*(a Senator)*	A. E. GEORGE
Gratiano	*(brother to Brabantio)*	A. R. DIGHT
Lodovico	*(kinsman to Brabantio)*	ROSS SHORE
Othello	*(a noble Moor in the service of the Venetian State)*	HERBERT TREE
Cassio	*(his Lieutenant)*	PHILIP MERIVALE
Iago	*(his Ancient)*	LAURENCE IRVING
Roderigo	*(a Venetian Gentleman)*	ERNEST THESIGER
Montano	*(Othello's predecessor in the Government of Cyprus)*	HUBERT CARTER
A Senator		E. ION SWINLEY
A Herald		ANTHONY WARDE
Desdemona	*(daughter to Brabantio and wife to Othello)*	PHYLLIS NEILSON-TERRY
Emilia	*(wife to Iago)*	ALICE CRAWFORD
Bianca		LAURA COWIE

Sailors, Messengers, Officers, Gentlemen, Musicians and Attendants.

ACT I.

SCENE 1.—A Street in Venice.—*Harker.* SCENE 2.—The Square outside Othello's House.—*Harker.*
SCENE 3.—The Court House.—*Harker.*

ACT II.

SCENE 1.—The Sea Port (Cyprus).—*Harker.* SCENE 2.—The Open Street.—*Craven.*
SCENE 3.—The Sea Port (Cyprus).—*Harker.*

ACT III.

The Logia in the Castle.—*Craven.*

ACT IV.

SCENE 1.—A Narrow Street.—*Craven.* SCENE 2.—The Bedroom—*Harker.*

The Music has been specially composed by COLERIDGE TAYLOR.

The Dance in Act II. Scene 3 arranged by SIGNOR ROSI.

The Costumes have been designed by PERCY MACQUOID, R.I.,
and carried out by B. J. SIMMONS & Co., 7 & 8, King Street, Covent Garden, W.C. Wigs by W. CLARKSON.

MATINEE EVERY SATURDAY AT 2.

STAGE MANAGER—CECIL KING. ASSOCIATE STAGE MANAGER—STANLEY BELL.
MUSICAL DIRECTOR—ADOLF SCHMID. CHORUS MASTER—ALFRED BELLEW.

GENERAL MANAGER - - - - - HENRY DANA.

PRICES :—Reserved Seats : Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d
Balcony, 5s. Upper Circle, 4s., 3s. and 2s. Unreserved Seats : Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. POTTER.) OPEN DAILY 10 TO 10. TELEPHONE GERRARD 1777

HIS MAJESTY'S THEATRE



SHAKESPEARE'S

OTHELLO

WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietors - - - - - - - - - - Sir Charles Wyndham and Miss Mary Moore.

Sole Lessee ... ... FRANK CURZON.

On WEDNESDAY, 10th APRIL, 1912, at 8 o'clock, and EVERY EVENING at 8.30,

A New Comedy in Four Acts, entitled

"JELF'S"

By HORACE ANNESLEY VACHELL.

Richard Jelf (of Jelf's Bank)	... Mr. GERALD DU MAURIER
Sir Jonathan Dunne (Chairman of the Amalgamated Association of Bankers)	... Mr. ALFRED BISHOP
James Palliser (of Palliser's Bank)	... Mr. CYRIL KEIGHTLEY
The Hon. Archibald Mull	... Mr. ROBERT RENDEL
Adam Winslow (Head Clerk, Jelf's Bank)	... Mr. JULES SHAW
Charles Perkins (Chief Correspondence Clerk at Jelf's)	... Mr. HUBERT DRUCE
Fagge (Porter at Jelf's)	... Mr. HARRY CANE
Tom Harkaway (A Bookmaker)	... Mr. A. E. BENEDICT
Gramshawe (Jelf's Butler)	... Mr. RICHARD CARFAX
Bulger (Private Policeman at Jelf's)	... Mr. HARRY GERRISH
The Countess of Skene and Skye	... Miss VANE FEATHERSTON
The Lady Fenella Mull	... Miss ROSALIE TOLLER
Dorothy Dunne	... Miss DOROTHY FANE
Maid	... Miss DOROTHY GILES

ACT I. .. .. Partners' Room. Jelf's Bank.
ACT II. .. .. Garden at Shepperford-on-Thames (Saturday Afternoon).
ACT III. .. .. The Same (Sunday Evening).
ACT IV. .. .. Partners' Room. Jelf's Bank (The following Tuesday).
Time, To-Day.

THE PLAY PRODUCED BY GERALD DU MAURIER.

Scenery by J. A. FRASER and W. H. DAVIES.
Miss Toller's Costumes by Miss GRAY, LTD., Miss Featherston's by JAY'S, LTD., and Miss Fane's by LÖYSE.
Furniture by D. L. ISAACS, New Oxford Street.
Pianoforte by CHAPPELL & Co.
Stage Flowers by the CRIPPLEGATE FLOWER GIRLS' MISSION.
Wigs by CLARKSON. Grass Matting by ELKAN BROS.
Floral Decorations throughout the Theatre by the CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., Haymarket.

MATINEE EVERY SATURDAY AT 2.30.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1.	SELECTION	"Les Merveilleuses"	*Hugo Felix*
2.	*a.* TANGO MAXIXE ...	"La Gitanette"	*Valverde, Jun.*
	b. MORCEAU	"Veillée de l'Ange"	*Pierné*
	c. SERENADE	"Evening in Toledo"	... *Pierné*
3.	*a.* HARROW SONGS ...	... ...	...*Schmeling*
	b. TWO-STEP	... "Barbers' Ball"	... ...
4.	*a.* ENTR'ACTE	"Chanson Grand-Maman"	... *Cohan*
	b. INTERMEZZO	... "Liebestraum"	... *Pierné*
	c. SUITE	... "Casse Noisette"	...*Von Blon*

Musical Director ... ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 to 10. Telephone No. 4028 GERRARD.
Doors open at 8. Matinee at 2. Commence at 8.30. Matinee at 2.30.
NOTE.—On the First Night, Wednesday, April 10th, the Curtain will rise at 8 o'clock.

Business Manager ... ... HERBERT JAY

"The man who does the correct thing, and says the correct thing, and wears the correct thing, is generally an ape," says the beautiful Lady Fenella Mull to her fiancé, Richard Jelf (of Jelf's Bank). If her verdict be true, Richard, nicknamed "The Kangaroo" (I) because he sailed from Australia, (2) because in the eyes of that negligible section of society known as "the smart set" he was a "a bit of a bounder," was certainly minus any simian tendencies, for he did none of these things. Richard is a man "simple and straight, but not cut to pattern," and it is more because he represents an inexhaustible supply of the "pretty things she loves" than from affection for the man that Fenella has consented to marry him. The Lady Fenella Mull is daughter to a somewhat decrepit but still "sporting" old lady the Countess of Skene and Skye, and she and her brother Archie are typical representatives of an effete aristocracy, incapable either of honest work or honest emotion, content to sell themselves to the highest bidder in the matrimonial market. Fenella, it is true, has some realisation of the depraved principles and conditions of her set, and has twinges of conscience when she assures the "simple, straight man" that he is her first love, although five minutes earlier she had parted from Jim Palliser (of Palliser's Bank), one of her own set, a "charming slacker," to whom twelve months before she had been secretly engaged. Richard is a regular Don Quixote of a fellow, and allows himself to be bled mercilessly by his future wife's family—a "cool thou." to the Countess to settle a few outstanding "little debts," a supplementary income of £500 to Archie to enable that graceless young cub to marry the lady on whom he is "dead spoons"—a Miss Dorothy Dunne, whose rich father has an invincible objection to pennikes "slackers"—and finally a promise extorted by Fenella herself to "stand by" Palliser's Bank which is on the verge of a crash because Messrs. Palliser and Co. "believe in a minimum of work and a maximum of self-indulgence," even though it may mean the ultimate downfall of "Jelf's." Whether Richard has the moral right to jeopardise the reputation and play ducks and drakes with the funds of the old-established bank that he has inherited from an uncle a few months before the play begins, is a problem which Mr. Vachell, the author, does not discuss. For the sake of his "fair lady," who, oblivious to possible conditions, assures him that "a promise is a promise," and, regardless of the feelings of the depositors rich and poor, Richard insists on bolstering up a rotten concern, with the result that the "run" is transferred from Palliser's Bank to his own, and the enormous private fortune of Richard himself is in imminent peril. But just in the nick of time Sir Jonathan Dunne, chairman of the Amalgamated Assocation of Bankers, whose advice Richard had disregarded, arrives with the comforting assurance that the Association is prepared in its turn to "stand by" Jelf's, and the run is stopped accordingly. In the meantime pretty Fenella has learned that her Richard is more man than ape, and has found that she respects him greatly, because with him "the little things don't count." Jim she sees in his true light as a man "nice to horses but not nice to grooms," who swears at waiters, and is a splendid loser. So it is to "the Kangaroo" she turns, so the lover who wants her not only as a "pal," but also as a "mate," and we are left with the pleasant conviction that this alliance of the "useful and ornamental" is likely to be a conspicuous success.

PRINCE OF WALES'S THEATRE

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE.

Lessee and Manager ... ... FRANK CURZON.

BY ARRANGEMENT WITH FRANK CURZON

TO-NIGHT AND EVERY EVENING AT 9,

MISS MARIE TEMPEST

PRODUCES

"AT THE BARN"

A New Play in Three Acts, by ANTHONY P. WHARTON.

Lord Clonbarry	Mr. W. GRAHAM BROWNE
Kenneth Maxwell	Mr. NORMAN TREVOR
Austin Crane	Mr. CHARLES V. FRANCE
William Lewis	Mr. ERNEST MAINWARING
Duncan Stewart	Mr. BEN FIELD
Knowles	Mr. CHARLES WEIR
Euphemia Hawes	Miss KATE SERJEANTSON
Linda Moore	Miss MARGUERITE LESLIE
Grace Trevelyan	Miss DOROTHY BELL
Mollie Blair	Miss MARIE TEMPEST

Acts I. and III. ... The Sitting Room at "The Barn." (*W. Hann & Son.*)
Act II. ... ... The Garden. (*W. Hann & Son.*)

The Play produced under the direction of DION BOUCICAULT.

Miss Tempest's Costumes by MADAME HAYWARD, 67, New Bond Street, W. Miss Leslie's and Miss Bell's Costumes by MADAME HAYWARD, 67, New Bond Street, W. Hats by MAISON LEWIS, 210, Regent Street, W. Furniture by OETZMANN & Co., Ltd., Hampstead Road, W. Wigs by CLARKSON.

Preceded at 8.30 by

Mr. ARCHIE NAISH

At the Piano.

Matinee Every Wednesday at 2.30.

The Orchestra, under the direction of HAROLD ROBERTSON GRIMSTON, will play the following Music:

1 MARCH ... "Ladies' Pageant" ... ... *Lincke*
2 OVERTURE ... "Les Cloches" ... ... *Lincke*
3 (a) VALSE ... "Mon Bijou" ... ... *Lincke*
(b) CELESTA SOLO ... "Mon Bijou" ... ... *Lincke*
(c) TWO-STEP ... "Merrie Maiden" ... ... *Hilsberg*
4 (a) VALSE ... "Mon Bijou" ... ... *Lincke*
(b) CELESTA SOLO ... "Vilia" ... ... *Lincke*
(c) TWO-STEP ... "Coon's Carnival" ... ... *Hilsberg*

The Celesta & Mustel Organ by MUSTEL & Co., 80, Wigmore Street, W. Grand Pianoforte by BLUTHNER & Co., 13, Wigmore Street, W.

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... ... E. W. TARVER

Prices—Boxes £1 1s. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 3s. 6d. Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 7283.

Business Manager (for Miss Marie Tempest) ... ... HERBERT ROSS
Business Manager (for Frank Curzon) ... ...T. B. VAUGHAN

"AT THE BARN."

Play, in Three Acts, by Anthony P. Wharton, Produced at the Prince of Wales Theatre on Thursday, April 11.

"The Barn" is a delightful, old-fashioned house in the country, with a garden that in the summer-time is a sight to gladden the heart of man. Into this Eden strays, one bright sunny afternoon, Miss Mollie Blair, actress. The motor-car in which she travelled from town has broken down, and the lady leaves its owner, Lord Clonbarry, and his friend, Duncan Stewart, to put the machine right. Kenneth Maxwell, who resides at "The Barn" during the summer months, is an author who has written at least one very successful novel, and with him are staying his two bachelor friends, Austin Crane, an artist, and William Lewis, a journalist. It so happens that when Miss Mollie Blair assumes the rôle of an uninvited guest at "The Barn" the three men are away playing golf, and on their return they are amazed to find a lady in possession. According to the report of Knowles, Maxwell's faithful servant and companion in his travels, the stranger is upstairs in his master's bedroom washing her hands and making herself tidy. When she presently appears in the charming old-fashioned sitting-room she is just as cool and as calm as if her arrival had been expected. In fact, she carries "The Barn" and its astonished inmates by storm. In less than five minutes this amazing young person is calling the men by their Christian names, and ordering Knowles to bring her a cup of tea. She has taken a fancy to "The Barn," and intends to stay if the host and his friends have no objection! A little later Kenneth Maxwell hears from her own lips the story of her life. She was a chorus girl in a musical play when she made the acquaintance of Lord Clonbarry, who became her constant companion. He promised to help her in her profession, by his influence she would be able to get the chance which had hitherto been quite beyond her reach. His lordship exacted a certain condition from the girl he was helping, but this condition, the nature of which may easily be guessed, has not yet been fulfilled. She is shortly to appear in the leading rôle of a new musical play, and the object of the motor journey is to inspect a new yacht which has been purchased by his lordship, and is lying off the coast near Southampton a dozen miles away. When Lord Clonbarry and his friend Stewart arrive in search of the missing lady Maxwell gives him to understand that Miss Blair is an old acquaintance and has accepted his invitation to stay at "The Barn" for a few days. As Mollie herself refuses to return to town, his lordship and Stewart have no alternative but to take their departure without their fair companion.

Mollie remains at "The Barn," and proves that she is quite a domesticated young person by "doing the rooms" spring cleaned." She gets on splendidly with the artist and the journalist, but not so well with her host, who takes very little notice of his lady visitor. He finds her a disturbing element, a distraction that interferes sadly with his work. The heroine of his latest novel is a rough factory girl, and she begins to "talk like Mollie." At the end of a fortnight Lord Clonbarry returns to carry the actress back to town. Jealous of Maxwell, he offers to make her a star, but she refuses, without the slightest hesitation, at the same time, however, expressing her willingness to fulfil the condition he had previously imposed. She takes a tearful farewell of "Jimmy" and "Billy," and makes every preparation for departure. In an interview with Lord Clonbarry Maxwell expresses himself very plainly, but his lordship naturally resents any interference with his private affairs. In order to have an undisturbed interview with Mollie his lordship has, by Maxwell's orders, locked up in the boathouse, and when he obtains his liberty he considers that Mollie is lost to him for ever, as she has promised to become Mrs. Maxwell and mistress of "The Barn."

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THE GLOBE THEATRE

Shaftesbury Avenue, W.

TO-NIGHT (Thursday), APRIL 11th, 1912, AT 8 O'CLOCK,

CHARLES FROHMAN

PRESENTS

KLAW & ERLANGER'S PRODUCTION

Of the Musical Comedy

THE PINK LADY

Founded on the French of "Le Satyre." By GEORGES BERR and MARCEL GUILLEMAUD.

Book and Lyrics by C. M. S. McLELLAN. Music by IVAN CARYLL.

THE CAST.

Characters in the order in which they appear.

Serpolette Pochet	FLORA CROSBIE
Désirée	FRANCES GORDON
A Photographer	HENRY M. JOHNSON
Pochet	F. NEWTON LINDO
The Hungry Man	JOSEPH CAREY
Annette	POLLY BOWMAN
Gilberte	DOROTHY GODFREY
Gabrielle	MARIE VERNON
Raymonde	FLORENCE BERYL
Minette	JESSIE CRANE
Sophie	IRENE O'DONNELL
Yvonne	EDYTH TAYLOR
Benevol	FRED. WRIGHT, JR.
Lucien Garidel	JACK HENDERSON
Julie	ETHEL STANNARD
Nini	TEDDY HUDSON
Suzanne	MAY HENNESSY
Angele	ALICE DOVEY
Maurice D'Uzac	CRAUFURD KENT
Bebe Guingolph	SCOTT WELSH
The Girl from the Saskatchewan	JEAN CRANE
Claudine, The Pink Lady	HAZEL DAWN
Crapote	EDDIE MORRIS
Madame Dondidier	ALICE HEGEMAN
Philippe Dondidier	FRANK LALOR
Theodore Lebec	A. S. HUMERSON
La Comtesse de Montauvert	LOUISE KELLEY
Rouget	HENRY M. JOHNSON
Dr. Mazou	MAURICE HEGEMAN
Pan	W. JACKSON SADLER
Ywaxy, a Violinist	VIOLINI

Act I. .. .. The Gardens of "Le Joli Coucou," a Restaurant in the Forest of Compiègne, France

Act II. .. .. Interior of an Antique Shop in the Rue St. Honore, Paris

Act III. .. Ball of the Nymphs and the Satyrs at the Café Les Satyres, Paris

MUSICAL NUMBERS.

ACT I.

1. Opening Chorus	Miss GORDON, Miss CROSBIE, VICTIMS and CHORUS
2. "Bring Along the Camera"	Mr. WRIGHT and CHORUS
3. "I'm Going to be Married in June"	Mr. HENDERSON
4. "When Love Goes Astraying"	Miss DOVEY and Mr. KENT
5. "The Girl by the Saskatchewan"	Mr. WELSH, Miss CROSBIE, VICTIMS and CHORUS
6. "In a French Girl's Heart"	Miss DAWN and CHORUS
7. Finale	ENSEMBLE

ACT II.

1. Opening Chorus	Mr. MORRIS and CHORUS
2. "The Intriguers"	Mr. HENDERSON, Mr. LALOR, Miss DAWN, Mr. MORRIS
3. "Donny Did, Donny Didn't"	Miss KELLEY, Miss HEGEMAN, Mr. LALOR Mr. HENDERSON
4. "The Kiss Waltz"	Miss DAWN
5. "Hide and Seek"	Miss DOVEY and Mr. LALOR
6. "The Duel"	Miss DAWN, Miss DOVEY, Mr. HENDERSON, Mr. KENT
7. Finale	ENSEMBLE

ACT III.

1. Parisien Two-Step	Mr. SADLER, Miss CROSBIE, Miss GODFREY and CHORUS
2. "I Like It"	Mr. LALOR and CHORUS
3. "Beautiful Lady"	Miss DAWN, Miss DOVEY
4. Finale	ENSEMBLE

Mr. IVAN CARYLL will personally direct the Orchestra this Evening.

Staged by HERBERT GRESHAM.

Musical Numbers staged by JULIAN MITCHELL.

FREDERICK SOLOMON, Conductor.

Scenes designed and painted by ERNEST ALBERT, of the Lee Lash Studios.

Costumes by the SCHNEIDER-ANDERSON COSTUME CO.; from designs by F. RICHARD ANDERSON.

Hats by the SCHNEIDER-ANDERSON COSTUME CO. and TAPPEL.

Properties by JOHN BRUNTON.

Shoes by CAMMEYER and MILLER.

Electrical effects by FRANK DETERING.

Wigs by WILLIAM HEPNER & Co.

FIRST MATINEE SATURDAY, APRIL 13th, and EVERY WEDNESDAY AND SATURDAY FOLLOWING AT 2.

Manager ... ... } For Klaw and Erlanger { ... SAM'L HARRISON
Stage Manager ... } { ... NACE BONVILLE

BOX OFFICE (Mr. VINCENT POTTER) open 10 to 10.

Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Telephone: 8722 GERRARD.

Charles Frohman's General Manager ... ... W. LESTOCQ

Business Manager ... ... OSCAR BARRETT, JUNR.

Six weeks only of single life are left to Lucien Garidel, who determines to make the most of them by a flirtation with Claudine, "the Pink Lady," whom he appoints to meet at a restaurant in the Forest of Compiègne. Angele, his betrothed, becoming suspicious, follows him to the hotel, and comes face to face with Claudine. There is jealousy in Angele's heart, and out of pique she expresses her intention of marrying Lucien's friend, Bébé, an obliging young man, who, however, is devoted to a sweetheart in Canada. In the nick of time he prompts Claudine to affirm that she is the wife of Dondidier, declared to be a dealer in antiques by day and a satyr who pursues his avocations in the neighbouring forest by night. Only partially convinced, Angele announces her intention of visiting Dondidier, and it therefore becomes necessary for him to keep up the character. Lucien and Claudine repair to the antique store, and induce the owner, hitherto a highly respectable individual, to take up the rôle. He acquits himself of the task only too well, for he mistakes the aristocratic mother of the young man, to whom he wishes to espouse his daughter, for Angèle, and bestows warm attentions upon her, involves himself in compromising positions both with the "Pink Lady" and Angèle, and is arrested as the Satyr who has infested the woods. Angele finally convinces herself of her lover's integrity by disguising herself as a fortune teller at a ball of nymphs and satyrs, and the "Pink Lady" is left to work her enchantments elsewhere.



ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY and FRIDAY AFTERNOONS,
April 16th, 19th, 23rd, 26th, 30th, and May 3rd, 1912, at 3,

MESSRS.
VEDRENNE AND EADIE
PRESENT

THE ODD MAN OUT

A Comedy in Three Acts by
HAROLD BRIGHOUSE.

Daniel Weir	Mr. DENNIS EADIE
Jonas Enderby	Mr. HUBERT HARBEN
Laurence Enderby	Mr. STANLEY LOGAN
Dick Carrington	*Mr. MALCOLM CHERRY
Butler	Mr. ARTHUR BOWYER
Constance Enderby	*Miss HELEN HAYE
Barbara Weir	*Miss GLADYS COOPER
Dolores	Miss MARCELLE CHEVALIER

The action, which is continuous, takes place in the Drawing Room and Library of Mrs. Enderby's House, at Barringford, Shropshire.

The Play Produced under the Direction of FRANK VERNON.

*** These Artists will appear by arrangement with Miss Julia Neilson and Mr. Fred Terry, Mr. Carl F. Leyel, Mr. Seymour Hicks.**

3724

Mr. Harold Brighouse comes to us with high credentials from the Manchester and Glasgow Repertory Theatres, and by the considerable qualities of his piece, "The Polygon," produced by the Play Actors at the Court in February last year, he made a favourable impression on London playgoers. That impression will be deepened by the production at the Royalty, by Messrs. Vedrenne and Eadie, of the comedy, in three acts, entitled "The Odd Man Out." This was thoroughly enjoyed by a matinée audience on Tuesday, and it should be said at once that the young author writes with observation and humour, and has the faculty of inventing dialogue that is smart and amusing. The situation in the second act between Mrs. Enderby and her two husbands is treated with considerable cleverness, and the hearty laughter evoked by it was a genuine tribute to a success upon which author and producers may be congratulated. The character-drawing, generally speaking, is good, though the conversion of the heroine from a dour little prig into a really sensible girl is somewhat sudden.

Mr. Jonas Enderby, the second husband of Mrs. Enderby (formerly Weir), is the step-father and guardian of Barbara Weir, whom he destines for his nephew, young Laurence Enderby, a vicious young scamp who is wasting his allowance on a liaison with Lisette, a French girl. To give Laurence his due, he is not at all keen on marrying Barbara; in fact, he has brought into the family circle a clean-living young engineer, Dick Carrington, who proposes to Barbara, and is referred by her to her step-father. Jonas has a few questions to ask of the young suitor, and casually remarks that he (Dick) is rather lax in religious matters. Dick's confession that he is an Agnostic condemns him in the eyes of the elderly man, a smug Wesleyan, and the lover is sent about his business.

In the course of a conversation between the older and the younger Enderby, Uncle Jonas darkly hints that there is a remote possibility of Mrs. Enderby's first husband being alive, and if Laurence will only immediately marry Barbara—who is informed of her fate—there would be settlements of her mother's money upon her. This monetary advantage Jonas proposes to share with Laurence if the missing Mr. Weir does turn up again. Barbara, not being the obedient and passive young person she is supposed to be, has a violent wrangle with Laurence, and the end of the act comes with the arrival of her father, Daniel Weir. The shock to Enderby is better imagined than described, and during the interview with his predecessor in the affections of Mrs. Enderby he has a very bad quarter-of-an-hour. Weir has no desire, however, to disturb existing arrangements. He has taken advantage of Central American laws of divorce and has married Dolores—a lady of Spanish extraction. His only purpose in coming to England is to see his daughter, and one of the really charming passages of the play is the affectionate scene between father and daughter. He gives her sound advice and says a good word for Dick, who is made happy by her consent to their engagement. The conscientious Mrs. Enderby's scruples are overcome when, by her caustic comments, she so enrages the second Mrs. Weir that that violently hysterical lady levels a pistol at her head. This rough touch of melodramatic burlesque detracts from the merits of a piece that keeps to the smooth ways of comedy.

NEW PRINCES THEATRE,

SHAFTESBURY AVENUE (New Oxford Street End),

LONDON. W.C.

Under the direction of . . { WALTER MELVILLE. / FREDK. MELVILLE.

On WEDNESDAY, APRIL 17th, 1912, at 7.45,

The Romantic Play in Four Acts,

THE APPLE OF EDEN

By G. CARLTON WALLACE.

The Play produced by WALTER and FREDK. MELVILLE.

Julian Hanbury, an English Gentleman ...	...	Mr. HENRY LONSDALE
Robert Bertram, his Friend ...	...	Mr. FRED INGRAM
King Ferdinand of Slavonia ...	...	Mr. STEPHEN E. SCANLAN
Prince Nicola, his Cousin ...	...	Mr. FRED MORGAN
General Pavlos ...	...	Mr. EDWARD VALENTINE
Colonel Ferat ...	...	Mr. HENRY CHALMERS
Vassili, a Revolutionary ...	...	Mr. LIONEL BRAHAM
Zlatan, a Spy ...	...	Mr. PERCY BAVERSTOCK
Stefan, the Queen's Servant ...	...	Mr. HERBERT WILLIAMS
A Sentry ...	...	Mr. P. G. MARLER
Lady Hanbury ...	...	Miss ANNIE HILL
Winifred Cresson ...	...	Miss ALICE BOWES
Anna, the Queen's Maid ...	...	Miss ETHEL BRACEWELL
AND		
Queen Margaret of Slavonia, travelling as Countess Maritza ...	...	Miss NORA KERIN

Guards, Servants, &c.

Act I. ...	**Scene** ...	**Ragusa, the Dream City of the Adriatic**
Act II. ...	**Scene** ...	... **The Hotel Lacroma, Ragusa**
Act III. ...	**Scene** ...	... ... **The Mountain Cottage**
Act IV. ...	**Scene 1** ...	... ... **The Mountain Cottage**
	Scene 2, A Room in the Palace, Slavonia.	
	Scene 3, The Pine Forest, Slavonia.	
	Scene 4, Outside the Palace.	
	Scene 5, The Royal Palace, Slavonia.	

The Scenery painted by W. D. HOBBS and The LYCEUM STUDIO.
Uniforms and Costumes by JOHN HYMAN, 19 Leicester Square, W.

Acting Manager and Treasurer . . . . GORDON JEFFERSON
Stage Manager . . . . . HARRY G. WRIGHT

The favourable verdict on the first production of this piece at the Elephant and Castle Theatre on Aug. 22, 1910, was fully endorsed on Wednesday evening by a large and well-pleased audience. "It is not exactly a play for children, but I think it is a good play," said Mr. Melville, at the close; and the author has certainly written an admirably invented piece, which should fill the New Princes for many weeks to come.

The "Apple of Eden," or the forbidden fruit, is unconsciously plucked by Julian Hanbury, a young Englishman, who, with his mother, Lady Hanbury, and his fiancée, Winifred Cresson, is staying at Ragusa. He falls under the fascination of a mysterious queenly lady, who is also sojourning in this "dream city of the Adriatic." The "queenliness" in this case is natural, for the lady is no other than Margaret, the "well-beloved" Queen of Slavonia, who has fled from her kingdom to escape the slights cast upon her by her husband, King Ferdinand. Though she is his wife only in name, and his Court has become the resort of his profligate men and women companions, King Ferdinand resents her flight, fearing it will further alienate his people from him, and, in company with his cousin and Prime Minister, Prince Nicola, and his commander-in-chief, General Pavlos, he comes to Ragusa to compel her to return to Slavonia.

This the Queen refuses to do, and she receives support in her refusal from General Pavlos, who is deeply attached to her, and would rather see Julian, of whose infatuation he has heard from Winifred, on the throne of Slavonia beside the Queen than Ferdinand, "the ever-hated one." Winifred has not been blind to her lover's feeling for Queen Margaret, but views it with equanimity, as she has already transferred her own affections to Julian's friend, Robert Bertram, a youth of her own age and tastes. Though the Queen is practically kept a prisoner in her hotel by the King, a meeting is arranged for her by General Pavlos, her guard, with Julian, to whom she is still only the "mysterious lady"; but in the midst of their passionate love scene the King is heard demanding admittance at the door. As discovery would mean eternal separation, the lovers make their escape together, aided by Julian's motor-car, which is in readiness outside.

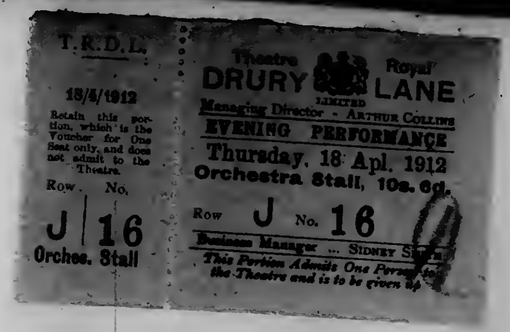
After a few weeks spent by the runaways in a little cottage in the mountains, Julian receives an invitation from his mother to bring his bride home to her. He is still unaware of the identity of his companion; but Prince Nicola, who has tracked them to their retreat, reveals the truth, adding the falsehood that Margaret has fled from a loving husband and people merely to gratify her own desires. Julian's respect for the marriage vow is unbounded, and, in spite of the Queen's pleading, he casts her off, and bids her return to her duty.

When the Queen returns, the country is in the midst of a revolution, and she is kept prisoner in a pine forest by the bandit chief, Vassili, whose followers surround the capital, and who is in secret league with Prince Nicola, and by him is kept informed of the plans of General Pavlos, the latter's troops, in consequence, being continually defeated. Julian's mother, meanwhile, has joined him in the mountain cottage, and has nursed him to health again from the fever in which she found him, protected by the guard which Margaret has secretly sent for his safety. He receives a letter from General Pavlos saying that the Queen is in danger, and succeeds in finding her in the rebels' headquarters, where Prince Nicola has also come to treacherously confer with Vassili. An exciting duel takes place between them, in which Nicola is disarmed by Julian. General Pavlos suspects treachery, and therefore pushes forward by several hours the attack on the rebel camp, of which Nicola had come to inform the bandits, with the result that the insurgents are scattered and the Prince is placed under arrest.

Returned to the capital, Prince Nicola proclaims himself Regent during the insanity of the King—which he has been mainly instrumental in bringing about. His Majesty, who is quite mad, assumes the hat and coat of Julian, hoping that if he looks like the Englishman, the Queen will love him, and is shot dead in mistake for Julian, who is left free to wed the Queen.



3724



BEN-HUR

Dramatised by WM. YOUNG

Vocal and Instrumental Music Composed for the production by EDGAR STILLMAN KELLEY.

Director, JOSEPH BROOKS.

Under the Stage Direction of HERBERT GRESHAM.

	Characters in the Prelude:	
BALTHAZAR	the Egyptian	Mr. CLIFTON ALDERSON
CASPAR	the Greek	Mr. CHARLES J. O'BRIEN
MELCHIOR	the Hindoo	Mr. WILLIAM MARKHAM
	Characters in the Drama:	
BEN-HUR	Judah, the Son of Ithamar	Mr. ARTHUR WONTNER
SIMONIDES	Steward to the House of Hur	Mr. CHARLES ROCK
ILDERIM	a Sheik	Mr. FREDERICK ROSS
MESSALA	a Young Roman Noble	Mr. REGINALD OWEN
BALTHAZAR	the Egyptian	Mr. CLIFTON ALDERSON
ARRIUS	the Tribune	Mr. ALFRED BUCKLAW
MALLUCH	Attendant of Simonides	Mr. FRANK TENNANT
HORTATOR	Captain of Galley	Mr. EDWARD ARUNDELL
KHALED	Servant of Ilderim	Mr. ROBERT BROWNLOW
SANBALLAT	Merchant Friend of Simonides	Mr. FRANK COLLINS
DRUSUS, CECILIUS	Young Romans	Mr. AUSTIN MELFORD, Mr. STUART MUSGROVE
METELLUS, CENTURION	Roman Officers	Mr. PHILIP DESBOROUGH, Mr. CHARLES HINTON
OFFICER OF THE GALLEY		Mr. JAMES BAXTER
IRAS	Daughter of Balthazar	Miss ETHEL WARWICK
MOTHER OF BEN-HUR		Miss KATE RORKE
ESTHER	Daughter of Simonides	Miss JESSIE WINTER
AMRAH	Nurse to the Family of Hur	Miss MARIE HOUSLEY
TIRZAH	Sister of Hur	Miss MAXINE HINTON



SYNOPSIS OF SCENERY

PRELUDE

CURTAIN SYMBOLIC OF ROME AND JERUSALEM THE DESERT

MEETING OF THE THREE WISE MEN

ACT I.

Scene THE HOUSETOP OF THE PALACE OF HUR, JERUSALEM

THE POWER OF ROME

ACT II.

Scene 1. 'TWEEN DECKS OF THE ROMAN GALLEY, 'ASTRÆA'
Scene 2. **THE OPEN SEA**

ACT III.

Scene 1. Apartments in the House of Simonides, in Antioch
Scene 2. Temple of Apollo
Scene 3. The Grove of Daphne

THE FOUNTAIN OF CASTALIA

THE REVELS OF DAPHNE

ACT IV.

Scene 1. Interior of the Tent of Ilderim
Scene 2. Orchard of Palms

ACT V.

Scene 1. EXTERIOR AND ENTRANCE OF THE CIRCUS AT ANTIOCH
Scene 2. **THE RACE**
Scene 3. **THE ARENA**

ACT VI.

Scene 1. APARTMENT IN THE PALACE OF HUR, JERUSALEM
Scene 2. THE VALE OF HINNOM
Scene 3. **MOUNT OLIVET**

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, APRIL 16, 1912.

"BEN-HUR."

GREAT PRODUCTION AT DRURY LANE.

The revival by Mr. Arthur Collins at Drury Lane Theatre of Messrs. Klaw and Erlanger's "Ben-Hur" on Thursday evening is intended to provide a much more beautiful and elaborate mounting of that drama than was given on the previous occasion at Drury Lane Theatre ten years ago.

To bring the scenery, costumes, and properties from the steamer to Waterloo Station two special goods trains had to be chartered. The number of people engaged for the working—out of sight of the audience—of the scenery and the lights, etc., on the stage totals 250. The statistics of this production are all on a large scale. There is an operatic chorus of over a hundred, an orchestra of nearly the same. Principals and auxiliaries number nearly 300, and the running expenses are upwards of £3,000 a week.

"Ben-Hur" was the first play witnessed by King Edward after his accession, and for that visit Mr. Arthur Collins set a precedent by erecting for the occasion a temporary royal box in the middle of the pit.

"On one of the two visits which King George—then Prince of Wales—paid to Drury Lane," said Mr. Collins yesterday, "he went behind the scenes to see the working of some of the great mechanical effects. The stage hands very quickly recognised him and showed signs of being about to give him a cheer of welcome, but the Prince, smiling, put his finger on his lips and pointed to the large printed notice bearing the word 'Silence.' It was very effectively done.

"This new production of the Biblical drama has cost us a great deal of labour and expense, but I think it is worth it. We had to take off the play ten years ago when it was playing to a large profit, and now we are out to produce a better effect. Even in the chariot race we do more. On the last occasion there were three chariots in the contest: this time we will have five, each one drawn by four galloping horses."

3724

Quite an enjoyable evening can be spent just now at the Garrick, where Mr. Arthur Bourchier is appearing as the sympathetic hero of a pleasant little comedy. Any expectations of "riskiness" which may have been formed on the strength of the title are doomed to disappointment. The improprieties of Peter Everest, the owner of the yacht "The Nut," on board of which the first and second acts of the piece take place, are of the past. He has sown his wild oats and married; but his marriage has proved a mistake. Mrs. Everest has shown a liking for fast society, and, when Peter has refused to aid and abet her in frequenting it, she has gone her own way, leaving him to go his. So Peter exercises hospitality on board his boat, and dreams of being useful to his fellows as a Member of Parliament.

A young sentimentalist and self-deceiving humbug called Charles Stancombe is one of Peter's many friends; and this youth is planning the seduction—"marriage in the sight of heaven," he calls it—of a little governess whom he has nicknamed "Periwinkle." She is an impulsive, rather foolish, but wholly amiable youngster, sick of governessing and athirst for excitement, enjoyment, and adventure. Charles takes her on board his yacht—which, like "The Nut," is lying off Cowes—but is surprised by a visit from his father, on whom his income depends. In a desperate hurry he transports Periwinkle to "The Nut," and asks Peter to let her stay the night there.

Peter, who is dead against the seduction scheme, consents; and he and his faithful valet, Parkinson, put Periwinkle up and make her very comfortable. She comes down to breakfast in the saloon next morning, radiant with health and vivacity; and she and Peter become great friends. Periwinkle, with her bursts of "temper" and her fidgety frankness, is an interesting little personage, and she is almost persuaded by Peter to give up the elopement idea altogether. But who should board the yacht at this point but Mrs. Everest, who has been looking out for a long time for such a chance of "catching" Peter, and getting divorced from him on the grounds of infidelity. Thenceforward the play is a comical triumph of circumstantial evidence over truth. In vain does Peter tell it; Mrs. Everest doesn't want to believe him, and his friends Captain Mitchener and Mrs. Mitchener find it difficult to do so. It is very funny to witness the well-meaning efforts to get Peter out of his scrape by lying, when all he wants is strict veracity. Charles's statements are set down to a generous desire to screen his married friend, and Periwinkle's protests are received as quite what might have been expected. The comedy is increased when Charles's father, a portentous old Member of Parliament who holds Peter's political future in his hands, arrives to hear the case and gives judgment dead against Peter, and strongly in favour of Charles. With such odds against him, it is impossible for Peter to continue to assert his innocence, so he is left under the imputation of guilt. But alterations have been taking place in the Periwinkle's affections, which she has secretly transferred to Peter; and when Charles, determined to prove the truth of his self-accusations, opens in public a locket which Periwinkle wears on a chain round her neck, and is believed by Charles to contain his own portrait, he simply displays a picture of Peter. Weary of contending with fate, the latter lets things go by the board, and resolves to join Periwinkle *vid* the Divorce Court.

"Improper Peter," at the Garrick Theatre, will henceforth be called "Proper Peter."

THE
PLAYHOUSE

Thursday

2/5/1912

Orch. Stall

E 18

This to be retained

84

To-night, Thursday, May 2nd, 1912, at 9 o'clock,

Mr. CYRIL MAUDE will present, for the First Time, a New Comedy, in Three Acts, called

LOVE AND WHAT THEN?

By B. MACDONALD HASTINGS

BISHOP OF MUNBRIDGE	Mr. CYRIL MAUDE
Rev. WILLIAM RUMSEY (*his Secretary*)	Mr. ERNEST GRAHAM
Lieut. FRANK ETTRIDGE, R.E.	Mr. ERIC MATURIN
IAN LINDSAY	Mr. LAWRENCE ANDERSON
JACK GARTH	Mr. JAMES DALE
Rev. JOHN BURDEN (*Vicar of Bellden, Kent*)	Mr. GAYER MACKAY
BERYL BURDEN (*his Wife*)	Miss MARGERY MAUDE
Mrs. BURDEN, Sen. (*his Mother*)	Miss FRANCES IVOR
SHEILA MORRIS	Miss FAITH CELLI
OLIVE MORRIS	Miss DULCIE GREATWICH
PARLOURMAID	Miss VIOLET GIBBS

ACT I. **The Drawing-room of the Vicarage, Bellden, Kent.** **Morning** ... ... BRUCE SMITH
ACT II. **The Pergola in the Garden** ... ... **Evening of the same day** ... ...
ACT III. **Same as Act I.** ... ... **Night of the same day** ... ...

Miss MARGERY MAUDE's Costumes by PAQUIN, Ltd. Miss FRANCES IVOR's Costumes by DEBENHAM & FREEBODY.
The Cane Chairs in Act II. by the DRYAD CANE FURNITURE Co., Leicester.
Furniture in Acts I. and III. kindly supplied by Messrs. HORSFIELD BROS., 19, Orchard Street, W.

Preceded, at 8.30, by a Comedy, in One Act, entitled

BEFORE BREAKFAST

By K. G. SOWERBY

Mrs. GRAY (*a Housekeeper*)	Miss EUGENIE VERNIE
SNEE (*a Butler*)	Mr. JOHN HARWOOD
JINNY (*a Kitchen Maid*)	Miss VERA COBURN
GEORGE LINTON	Mr. LAWRENCE ANDERSON

Scene—The Library at 109, Belgrave Square. BRUCE SMITH
Time—The present.

When it was announced that in the new production at the Playhouse Mr. Cyril Maude was assigned the part of a bishop, it was quite easy to imagine that he would be a kind, genial soul, and altogether a different personage from the solemn, sedate dignity of the Church that one usually associates with the office. Mr. Maude has more than fulfilled our expectation. The Bishop of Munbridge, however, does not make his appearance until the end of the first act of this amusing play; and the Rev. John Burden is a much more typical member of the cloth than his Bishop, so that it is not in the least surprising that he raises a strong objection to his wife appearing at a Pierrot entertainment in a short red skirt with stockings of the same colour. But Beryl Burden, though she is a wife and a mother, is only twenty, and she cannot be brought to see that it is hardly the thing for a lady in her position to make a public appearance in the dress of a ballet girl. Hence a disagreeable scene between the vicar and his wife, which is only interrupted by the cry of the baby upstairs. The Bishop of Munbridge generally "brings fine weather with him," but on this occasion his arrival is followed by a thunderstorm, which is certainly suggestive of the domestic one which had just previously raged in the vicarage drawing-room.

The scene of the second act is the pretty garden of the vicarage. The lady has had her own way, and has appeared in an entertainment given in connection with the local flower show, at which the Bishop gave away the prizes, wearing the startling skirt and the red stockings. The vicar is naturally fearful that his lordship will be shocked; on the contrary, the Bishop expresses his approval of the dress. After this one is scarcely astonished when his lordship takes part with his attractive hostess in an impromptu play-acting scene, from which he has to make a rather undignified retreat. The wearing of the abbreviated skirt is not, unhappily, Beryl's worst offence. She permits a good-looking young officer in the Royal Engineers to make love to her and to kiss her passionately in the vicarage garden. Moreover, she promises to meet him at eleven o'clock the same night, when he leaves for Chatham.

In the last act the Bishop discusses the vicar's domestic affairs with him and his mother, Mrs. Burden, but nothing practical comes of it. His lordship falls fast asleep on the couch in the drawing-room, and Beryl, the revolting wife, flits through the apartment to keep her appointment with the handsome young soldier. The Bishop's secretary, a young curate, having caught a glimpse of someone on the stairs, wakes the sleeping dignitary and informs him that there are burglars in the house; but, looking into the grounds, they witness the meeting of Beryl and her lover. The lady quickly returns, however, and is severely taken to task by the Bishop. She promises that nothing of the kind shall happen again, and that she will in future endeavour to please her husband. She succeeds in inducing the Bishop not to inform the vicar of her escapade. They are interrupted by the cry of the baby, and Beryl hides behind the curtains as her husband enters carrying the infant in his arms. The Bishop is left in charge of the child while the Rev. John goes in search of his missing wife, and the very awkward situation is saved by Beryl rushing upstairs with her infant and calling to her husband from the nursery. The Bishop decides to transfer the vicar to another living, and is informed by his secretary that the only vacancy is at Chatham—where the good-looking lieutenant is stationed!

The principal piece was preceded by a comedy in one act, by Miss . G. Sowerby, entitled

"BEFORE BREAKFAST."

Mrs. Gray ..... Miss Eugenie Vernie
Snare ..... Mr. John Harwood
Jinny ..... Miss Vera Coburn
George Linton ..... Mr. Lawrence Anderson

The plot of this neatly written little piece turns upon the Socialist craze. George Linton, the son of one of the upper ten, as a consistent supporter of Socialism and equality, is on the verge of marrying a shining star of the variety stage, when, entering the library at his father's residence in Belgrave-square one morning before breakfast, he overhears the housekeeper and the butler discussing his approaching marriage, which has been announced in a sarcastic newspaper paragraph. Left alone with Jinny, the kitchenmaid, who has temporarily taken the place of the parloormaid, indisposed, the young man learns that she is the sister of his intended bride, and that her father is a greengrocer living in the Camden-road, whereas his "Cissie" has told him that she is the daughter of a clergyman, and necessity had compelled her to take to the stage for a living. In the end George is completely disillusioned, and departs for foreign lands.

"THE NEW SIN" REVIVED.

Play, in Three Acts, by B. Macdonald Hastings, put into the evening bill at the Criterion on Monday, May 6.

Hilary Cutts .....Mr. C. M. Hallard
Maximilian Cutts .....Mr. O. P. Heggie
Jim Benziger .....Mr. Malcolm Cherry
Will Grain, M.P. .....Mr. Guy Rathbone
David Llewellyn Davids ....Mr. A. G. Poulton
Stewart Campbell .....Mr. H. Lane Bayliff
Peel .....Mr. Arthur Bowyer

A play of great strength and originality is "The New Sin," which was put into the evening bill at the Criterion. It grips and holds us by its tense situations, its moments of deep pathos, its fateful tragedy, and its brilliant dialogue. We have already given the plot of the play in full on its production at the Royalty on Feb. 20, and it is therefore only necessary now to chronicle its enthusiastic reception on the opening night of Messrs. Vedrenne and Eadie's season at the Criterion.

"THE DOUBLE GAME."

Play, in Three Acts, by Maurice Baring, Produced at the Kingsway Theatre on Tuesday, May 7, by Victor Kolenda from the State Theatre, Moscow, and Harold Chapin.

"THE DOUBLE GAME."

A Play in Three Acts by Maurice Baring.

The Play produced by Victor Kolenda from the State Theatre, Moscow and Harold Chapin.

Bloum, Ivan Borísovitch (a schoolmaster).	Arnold Lucy
Bloum, Elizavéta Iványovna (his wife.)	Mrs. A. B. Tapping
Rakint, Borís Nikoláevitch	Claude King
Romodin, Dimítri Vasílevitch (boarders at the Blooms')	Harcourt Williams
Bernóva, Mária Andrévna	Ernita Lascelles
Count Peter Zoúrov	C. H. Hewetson
Philípov, Alexéi Ivánovitch (a military doctor).	Mark Hannam
Dimítriev, Fédor Petróvitch (a doctor).	Fewlass Llewellyn
Neilsen, Sergeí Andréyitch (An ex-civil engineer).	S. Creagh Henry
Harold Jameson	Lionel Pape
Okóunova, Sófia Dimítrevna (wife of a civil servant).	Mary Mackenzie
Ponóv, Alexander Alexándrovitch	Michael Sherbrooke
Kólia	Len Bethel
Sasha	Mildred Surrey

Mr. Michael Sherbrooke appears by courtesy of Mr. Arthur Chudleigh.

The Action takes place at Moscow, in the apartment of Ivan Borisovitch Bloum, between 10 p.m. of Friday and 10 a.m. of Saturday, in January, 1907.

The Refreshment Bars are under the direct control of the Proprietress.

A special feature is made of Afternoon Teas in the Foyer.

Opera glasses may be obtained on hire from the Attendants.

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats.

Box Office Open Daily from 10 to 10.

Tel: 4032 Gerrard.

Manager - - A. E. Drinkwater.

Stage Manager - Harold Chapin Box Office Manager - Reginald Wynne

Box Office Assistant - Otho Stanton

The cheerful Russian play has yet to be written, and Mr. Maurice Baring is the man to do it. His stagecraft has improved greatly since the production of his two plays—"The Grey Stocking" (Royalty, 1908), and "The Green Elephant" (Comedy, 1911), and his latest effort, "The Double Game," produced at the Kingsway on Tuesday afternoon, is a distinct advance on either of those mentioned. The subject is Russian, and therefore a profound melancholy dominates the piece, which, however, has observation, knowledge, and power. There is a chastened reserve, too, in the treatment of situations of tragic import that throb with passion. To quote a melodramatic advertisement, it is a "play of great heart interest." Mr. Baring is always well served by the simplicity of his methods. He presents a picture of upper middle-class life in Russia, the surface of which is only slightly disturbed by revolutionary rumblings, and conviction enters the mind of the absolute truth to life of every detail.

The action takes place in a boarding-house in Moscow, the three persons mostly concerned with the plot being Boris Nikolaevitch Rakint, Dimitri Romodin, and Maria Andrevna Bernova. The first and last are members of a Terriorist society, and lovers. Dimitri Romodin also adores Maria Andrevna, and his constant watchfulness over her and his distrust of Boris Rakint annoy and distress her. Romodin shrewdly suspects Rakint to be a police spy, and his suspicions prove to be correct. In the second act, which is timed at midnight, Maria Andrevna, in an interview with Rakint, tells him that she has been chosen to throw the bomb that is to kill the chief of police on his way to the Cathedral on the morrow. Rakint implores her to give up the whole thing, to go away from Russia, and he will join her later. The most beautiful passage in the play is Maria Andrevna's description of her impressions of the funeral of a patriot, who was followed to the grave by thousands of sympathisers, chanting a funeral hymn, the cadences of which rose and fell like the sighing of the south wind. In the third act Count Peter Zourov, the uncle of Maria Andrevna, comes to take his niece away. The plot against the life of the chief of police has been discovered, and those concerned with it are mostly under arrest. Romodin fiercely denounces Rakint for his treachery, and Maria Andrevna hears the lover for whom she would have laid down her life admit that he has betrayed her and her companions. Telling her uncle that she will get ready to depart with him, she retires to her bedroom and shoots herself.

LYRIC THEATRE

Lessee and Manager ... ... Mr. WILLIAM GREET.

Sole Director ... ... Mr. PHILIP MICHAEL FARADAY.

On TUESDAY, MAY 7th, 1912, at 8.15,

Mr. PHILIP MICHAEL FARADAY

PRESENTS

THE FIVE FRANKFORTERS

A Comedy in Three Acts

By BASIL HOOD.

Adapted from the German of CARL RÖSSLER.

Frau Naomi		Miss HENRIETTA WATSON
Michael ..		Mr. LOUIS CALVERT
Joseph ..	*Her Sons*	Mr. C. W. SOMERSET
Samuel ...		Mr. C. M. LOWNE
Ernest ...		Mr. CLARENCE BLAKISTON
David (*Her Grandson*) ...		Mr. HENRY AINLEY
Rose ...	*Her Servants*	Miss CARLOTTA ADDISON
Lizzie ...		Miss VIOLET GRAHAM
Rachel (*Samuel's Daughter*)		Miss GLADYS GUY
		(By kind permission of GEORGE EDWARDES, Esq.
Boel (*A Jeweller*)		Mr. CECIL ROSE
Gustavus (*Reigning Duke of Taunus*)		Mr. LEON QUARTERMAINE
Prince Christopher Maurice (*His Uncle*)		Mr. WALTER KINGSFORD
The Prince of Klausthal-Agordo ...		Mr. DAWSON MILWARD
Count Fehrenberg		Mr. RUDGE HARDING
Baron Seulberg		Mr. W. ABINGDON
Herr Von Yssel		Mr. RALPH HUTTON
A Canon		Mr. WALTER CROSS
A Servant		Mr. FRANK MELVILLE
The Princess of Klausthal-Agordo ...		Miss CHRISTINE FERRIS
Princess Evelyn		Miss GWLADYS GAYNOR
Madame de St. Georges		Miss DANIE RAYNE

Period of the Play, 1822.

Act I.	A Room in Frau Naomi's House, Frankfort
Act II.	The Castle Grounds of the Duke Gustavus
Act III.	A Room in Frau Naomi's House

THE PLAY PRODUCED BY Mr. NORMAN McKINNELL.

The Scenery, Costumes and Properties by BARUCH & Co., London, New York, Vienna, Berlin. Floral Decorations in Foyer by RUSSELL, Haverstock Hill. Wigs by CLARKSON. Lighting by DIGBY.

Programme of Music.

OVERTURE	"Loreley"	*Paul Lincke*
SUITE	... ...	*P. Lacome*
a. REVERIE	"The Rose's Honeymoon"	*Bratton*
b. VALSE	"La Belle au Bois Dormant"	*Tchaikowsky*

Musical Director ... ... Mr. JACQUES HEUVAL

Stage Manager ... ... Mr. C. A. MAYNARD

Assistant Stage Manager ... ... Mr. E. F. SAXON

GENERAL MANAGER ... ... Mr. WILLIAM GIFFARD

FIRST MATINEE SATURDAY AT 2.30.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

PRICES OF ADMISSION:

Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 8 (wet nights 15 minutes earlier); Matinees open at 2; Commence at 8.15; Matinees at 2.30.

Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER AND TREASURER ... ... Mr. TOM PITT

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

"Nothing is impossible to us," say the Five Frankforters, "if we stand together." The great Five—four brothers and a nephew—are Jewish bankers of world-wide repute, each head of a branch at one of the European capitals, London, Paris, Vienna, Naples, and the chief at their birthplace, Frankfort, where the old mother Frau Naomi still dwells in their old home in the Jews' Alley, "a rather lonely old woman sometimes, living with her memories," but, in spite of her age, holding the honoured place of head of the family, whose advice is still sought and respected. Samuel, the Viennese, has called a gathering, and the other four, Michael, Joseph, Ernest, and "little David" meet him under the family roof. They ask Samuel for an explanation. He tells them first that for services rendered, for "a title always costs either blood or money," the Emperur has deigned to ennoble them and each bears the title of "Baron." But Samuel's ambition is not satisfied yet. He informs his family that Gustavus, the reigning Duke of Tannus, has requested a loan of twelve million francs, which he proposes that they shall make him, as it is their custom to "lend money to kings who are respectable and reliable." The other four question the Duke's reliability, but Samuel has his own game to play, not a game of chance, but of calculation. If Duke Gustavus cannot give them security for the money they will make conditions —with the loan goes the hand of Samuel's pretty daughter Rachel, elegant and gracious as a little princess. The scheme does not meet with undivided approval, the old granny refuses her sanction, and "little David" is in open revolt; he "refuses to be party to a bargain so shameful to them both." His protest is put aside. Gustavus, says Samuel, is an amiable, charming young man; Rachel's happiness with him is assured. The brothers make their proposal to the Duke at his own castle, where they have been invited to luncheon, in defiance of all previous precedent, and where the Duke "treats them as equals most of the time and only leaves off when he forgets." Their proposition he treats at first with frank ridicule, and takes no pains to prevent his guests from seeing his obvious amusement; but he finds Samuel very much in earnest —no Rachel, no loan—and the Duke is forced to consider the matter seriously. He must have the money, Rachel is beautiful and charming and has already taken his fancy; so the next morning he calls at Frau Naomi's house to make formal request for the hand of the pretty Jewess. Samuel is jubilant, but he and his prospective son-in-law have reckoned without Rachel. She refuses to be disposed of in so summary a fashion, and tells her father plainly that "fathers should not deal in daughters as a speculation." Samuel is annoyed. "In this family children obey their parents," he thunders. "They obey me," retorts the old mother. "People who belong to different worlds are better kept apart." The Duke departs. Samuel is nonplussed, but is pacified on learning that the man of his daughter's choice is "little David."

Licensed by the Lord Chamberlain

WHITNEY THEATRE.

to Mr. F. C. Whitney — Whitney Theatre —

Sole Proprietor ... ... Mr. F. C. WHITNEY

WEDNESDAY, MAY 8th, at 8 p.m.

THE JEW OF PRAGUE

A Romantic Drama in Four Acts and Seven Scenes

By ALFRED WILSON-BARRETT.

CAST:

Count Max Von Riesler	Mr. BEN WEBSTER
Saponi	Mr. EDWARD O'NEILL
Smutts	Mr. OSCAR ADYE
Abraham Baruch	Mr. ARTHUR PHILLIPS
Gardener	Mr. WINDHAM GUISE
Baron Otto Lenbach	Mr. G. MAYOR-COOKE
Shadrach	Mr. C. LIONEL BROCKNOR
Kienka	Mr. R. YOUNG
A Waiter	Mr. W. G. MANNING
Counsel for the Defence	Mr. KENNETH HARE
Counsel for the Prosecution	Mr. G. MAYOR-COOKE
Counsel	Mr. H. MARSHALL
Prince Lichtenburg	Mr. ARTHUR HIDARE
Prison Warder	Mr. W. CUTLER
Frederic	Mr. GORDON BAILEY
Lieutenant Carl Harden	Mr. TREVELYAN PHILIPS
President, Criminal Court	Mr. WINDHAM GUISE
Servant	Mr. STUART MARSHALL
Vassa	Miss ADELA WEEKES
A Novice	Miss PHYLLIS BIRKETT
A Gipsy Girl	Miss LILIAN CAMPBELL
Lona	Miss MAY VAUDREY
Baroness Hasen	Miss NINA BENTLEY
Katinka	Miss JANE WELLS
Anita	Miss HELEN HAMILTON
Countess Czerwenka	Miss FRANCES SINCLAIR
AND	
Countess Sophie Vyneck	Miss VIVA BIRKETT

Ladies, Nuns, Officers, etc.

Mesdames Joan Adair, Nellie Allen, Connie Bethel, May Boothroy, Elsie Fraser, May Duchesney, Ivy Dymonde, Gwladys Faunce, A. Furrell, Irene Hentschel, Muriel Mason, Violet Wood, etc.

Messrs. Pelix Aylmer, Gordon Carr, W. Crnss, F. Evans, W. Mackay, G. Ronald, S. Aubrey Howard, etc

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ACT I.		**The Jew's House**
ACT II.	**Scene 1**	**Street Scene. The Carnival**
	Scene 2	**The Convent Garden**
ACT III.		**Max's House**
ACT IV.	**Scene 1**	**The Prison Cell**
	Scene 2	**Corridor of the Court**
	Scene 3	**The Court**

The Play produced by MR. G. W. HODGSON.

MATINEES EVERY SATURDAY at 2.30. P.M.

The Serenade in the Carnival Scene sung by Mr. G. W. HODGSON.

Miss Viva Birkett's dress in Act I. and Ladies' dresses in Act III. by Mrs. CALEB PORTER. Wigs and Costumes by C. H. FOX, LTD., Wellington Street, W.C. Scenery by LEOLYN HART Co. CRAMER Grand Pianoforte and MASON & HAMLIN Organ used at this Theatre. The Cigarettes used on the stage are supplied solely by Messrs. ABDULLA & Co., LTD., 168 New Bond Street. Lighting effects by PHILIP SHERIDAN.

The Orchestra, under the direction of Mr. CECIL GOODALL, will play the following Selection of Music:

1.	OVERTURE ... ... "Mirella"	*Gounod*
2.	SUITE ... ... "Merchant of Venice"	*Rosse*
3.	SUITE DE BALLET	*Goodall*
4.	"HUMORESSE"	*Dvorak*
5.	VALSE ... ... "Kismet"	*Ch. Victor Chalot*
6.	VALSE ... ... "Jeu d'Esprit"	*Goodall*

Business Manager	Mr. HORACE WYNDHAM
Acting Manager	Mr. HARRY W. DEVONSHIRE
Stage Director	Mr. G. W. HODGSON
Stage Manager	Mr. JAMES CHERRY
Musical Director	Mr. CECIL GOODALL
Treasurer and Secretary for the Whitney Theatre	Mr. LACEY DOWNES

PRICES—Boxes, £3 3s. to £5 5s.; Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Balcony, 6s. Upper Circle, 5s. and 4s.; Unreserved Seats: Pit, 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

BOX OFFICE (Mr. G. F. WILLIAMS) open 10 a.m. to 10 p.m. Telephone 3830 Gerrard.

The Management reserves the right to make any alteration in the Cast which may be rendered necessary by illness or by other unavoidable causes.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress. This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

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This new play, by Mr. Alfred Wilson-Barrett, a son of the late well-known actor-dramatist, was produced at the Theatre Royal, Colchester, on April 29. Mr. Wilson-Barrett has already achieved considerable success as the author of some clever detective novels. The most serious fault in the play is that the action is not brisk enough, and there is at times a redundancy of talk; but the first and last acts contain powerfully dramatic scenes, which evoked loud applause on Wednesday evening.

The story opens in promising fashion. The Jew, Abraham Baruch, is convinced that his days are numbered; he is suffering from a serious form of heart disease. Amongst those whose ruin he has helped to bring about is Count Max Von Riesler, who has won the unenviable reputation of being the greatest rake and spendthrift in Prague. Baruch cherishes a curious liking for the young man, and has a will prepared by his solicitor, Smutts, bequeathing all his money to Max. Scarcely has he signed the document and dismissed the solicitor, when the Count makes his appearance. He has for some time now given up his dissipated ways, and, having saved money, has resolved to pay off the debts he owes the Jew. The cause of his reform is that he has fallen in love with a charming girl, the Countess Sophie Vyneck. The Jew hands over for cash a number of financial notes, but there is one that he refuses to part with. It is evidence that the Count has committed forgery while in a half-drunken state, and, hard pushed for ready money, he signed the name of a friend of his. He demands the return of this note, but the Jew obstinately refuses to grant his wish. The Count, infuriated, seizes the Jew, and there is a brief struggle. Then Baruch gasps painfully, falls on a table, and then on to the floor, dead. The scene is witnessed by Smutts and the Countess Sophie, who are horrified at the tragedy. Dr. Saponi, a disreputable medical man, is called in, and he, after examining the body, states that the cause of death is heart disease, though there are finger-marks on the dead man's throat.

The Countess Sophie refuses to marry Max, and enters a nunnery. The Count, driven to despair and haunted always by the horrible vision of the dead Jew, returns to his old bad ways. In a street brawl he wounds Dr. Saponi, who is in the pay of Smutts. Vassa, the lawyer's young daughter, is in love with Max; but he treats her so unkindly that she commits suicide. Eventually the Count makes public confession that he murdered Baruch and is apprehended. Smutts bribes Saponi to swear that the Jew was strangled, but the sight of the Countess Sophie in the witness-box causes him to retract his false evidence, she having come to his assistance when he was badly wounded by the Count's sword. The prisoner is set free, and the Countess, one may safely assume, will not return to her convent.

* * *

Popular prices have been introduced at the Whitney Theatre, where Mr. Wilson-Barrett's stirring melodrama, "The Jew of Prague," seems to have settled down to a successful run.

* * * Referee 28/5/12

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Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, MAY 9, 1912.

"THE JEW OF PRAGUE."

MR. A. WILSON-BARRETT'S DRAMA.

Life was a downright sad affair for Count Max, the military hero of Mr. Alfred Wilson-Barrett's romantic four-act drama, "The Jew of Prague," produced for the first time in London at the Whitney Theatre last evening.

Count Max had been the "gay spark" of the capital of Bohemia until he fell in love with the beautiful young Countess Sophie. He admitted—after his reformation—that he had revelled, and gambled, and loved pretty women—hundreds of them. But he was still little more than a mere soldier boy when love came to chasten and counsel him to pay his debts. It was, however, a bad day for Max when he paid Abraham Baruch the remnant of the vast sum he had borrowed, for he quarrelled with that moneylender, and as it was melodrama, the old man died of excitement, and Max believed himself to be his murderer.

This was a depressing start for a young hero engaged to be married, and Max took the sad business very much to heart. The countess, of course, begged him to confess the crime. Max hesitated. He re-created his taste for sparkling wines, and, under the influence of a blackmailer, made merry in what looked like the casino garden of a Continental watering-place in the off-season. He still wore his uniform. Everywhere Max went a uniform went with him, but eventually he found himself in the dock on a charge of murder, and as his life-story had to end happily he was acquitted, and walked out of court with his countess—to be a free man until his wedding day.

That is the story—less a few details and small crimes—of "The Jew of Prague." As a play it makes no serious claims on one's attention. Judged by the standards of melodrama, there is no quarrel with the story. Such things are not expected to be wholly convincing; but a little human humour could well have been found a place in Mr. Wilson-Barrett's drama, and it certainly would have been welcomed last night.

J. W.

LESSEE AND MANAGER
ROBERT COURTNEIDGE

The Shaftesbury Theatre

SATURDAY, MAY 11th, 1912, and EVERY EVENING, at 8 p.m.

A Comedy with Music, in Three Acts, entitled

PRINCESS CAPRICE

Adapted from "Der Liebe Augustin" by
RUDOLPH BERNAUER and ERNST WELISCH
The English Version by ALEX. M. THOMPSON
Lyrics by
A. SCOTT CRAVEN, HARRY BESWICK and PERCY GREENBANK
MUSIC by LEO FALL

Jasomir	(Steward to Princess Helen)	Mr. COURTICE POUNDS
Nicola	(Prince of Micholics)	Mr. FRED LESLIE
Augustin Hofer	(A Music Master)	Mr. HARRY WELCHMAN
Gjuro	(Prime Minister of Thessalia)	Mr. GEORGE HESTOR
Colonel Burko, Captain Mirko, Ensign Pips	Officers of the Thessalian Army	Mr. CHARLES CHAMIER, Mr. FRANK WYATT, Jun., Mr. NELSON KEYS
Sigilloff	(A Head Bailiff)	Mr. GEORGE ELTON
Mathaeus	(Lay Brother of the Convent)	Mr. ALFRED CLARK
Pasperdu	(Banker)	Mr. CAMPBELL BISHOP
Conrad, Rudolph, Dimitrieff, Ulrich, Bursoff, Vladimir	Of The Diplomatic Corps	Mr. LOUIS VICTOR, Mr. ARTHUR W. ASHDOWNE, Mr. VICTOR TOLLEMACHE, Mr. IVAN LESLIE, Mr. BORIS BELLEW, Mr. ARTHUR STROUD
	AND	
Bogumil	(The Regent of Thessalia)	Mr. GEORGE GRAVES
Princess Clementine	(Sister of Prince Nicola)	Miss CICELY COURTNEIDGE
Gretchen, Ursula, Lisbeth, Margarita, Cecile	Servant Maids at the Palace	Miss HOPE CHARTERIS, Miss MAY ETHERIDGE, Miss OLIVE WADE, Miss MARGARET SWALLOW, Miss CISSIE DEBENHAM
Countess Brach, Countess Crach, Countess Grosse	Ladies of the Court	Miss MURIEL VARNA, Miss DORIS VINSON, Miss KATHLEEN HAYES
Anna	(Daughter of Jasomir)	Miss MARIE BLANCHE
	AND	
Princess Helen	(Niece of the Regent)	Miss CLARA EVELYN

DANCE IN THE THIRD ACT by Mr. HARRY RAY

THE ORCHESTRA UNDER THE DIRECTION OF MR. ARTHUR WOOD

THE COMPOSER WILL CONDUCT TO-NIGHT

SYNOPSIS OF SCENERY

Act I. A Room in the Palace of Thessalia
Painted by R. McCLEERY.

Act II. The Throne Room in the Palace
Designed by CONRAD TRITSCHLER. Painted by R. McCLEERY.

Act III. A Monastery, formerly the Home of the Princes of Thessalia
Designed and Painted by CONRAD TRITSCHLER.

The Play Produced by ROBERT COURTNEIDGE

Dances Arranged by ESPINOSA

Ladies' Court Dresses and Modern Costumes by MARTIAL, ARMAND & CIE. LTD., Place Vendome, Paris, and 125, New Bond Street, W.

Hats by MAISON LEWIS, Regent Street, W.

Uniforms designed by HERBERT NORRIS.
Made by B. J. SIMMONS & Co., King Street, Covent Garden.
also by MORRIS ANGEL, Shaftesbury Avenue.

Maids' Costumes in Act I. and Peasants' Dresses in Act III. designed by Mr. NORRIS and made by Mrs. WOOLCOTT

Boots and Shoes by A. L. GAMBA, Dean Street, W.
Wigs by CLARKSON.

Matinee every Wednesday at 2

To ensure the high quality of the Refreshments supplied, the Saloons are under the sole control of the Management of the Theatre.

OPERA GLASSES (by Negretti & Zambra) are on hire, and may be obtained from any of the Attendants at a charge of SIXPENCE for each performance

GENERAL MANAGER .. .. EADE MONTEFIORE
Assistant Manager Mr. WILLIAM BLOORE | Asst. Stage Manager Mr. VERE MATTHEWS
Stage Manager .. .. Mr. WALTER L. RIGNOLD

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"PRINCESS CAPRICE."

DR. FALL'S VIENNESE COMEDY WITH MUSIC.

Jasomir .....Mr. Courtice Pounds.
Nicola .....Mr. Fred Leslie.
Augustin Hofer .....Mr. Harry Welchman.
Gjuro .....Mr. George Hestor.
Bogumil .....Mr. George Graves.
Princess Clementine .....Miss Cicely Courtneidge.
Anna .....Miss Marie Blanche.
Princess Helen .....Miss Clara Evelyn.

Three people concerned in the production of the new Viennese musical play, "Princess Caprice," at the Shaftesbury Theatre on Saturday evening scored conspicuous successes. They were Mr. Leo Fall, the composer; Mr. George Graves, the comedian; and Mr. Conrad Tritschler, the designer and painter of the charming old monastery courtyard that formed the background to the third act of this musical romance.

"Princess Caprice" is a musical romance with a story laid within the limits well defined by many previous musical plays. Seeking princely titles for its leading characters and costumes of colour for its crowds, it keeps fairly close to an imaginary country which is, in reality, not far from the banks of the Danube. Thessalia is the name of the new musical comedy principality. It has the most comical Regent imaginable—a Regent with an intimate knowledge of the English racecourse and the "lads of the village," who find their way there from London. Thessalia also possessed a capricious princess and her maid, a wandering minstrel, and a bailiff.

Everything looked flourishing there. The inhabitants were beautifully dressed. The Court receptions were brilliant, and had that bailiff not appeared no one would have suspected bankruptcy. As Mr. Graves, however, would have said, "Carey-street was on the mat," and to secure her uncle, the Regent, a pension the capricious Princess Helen agreed to marry the rich Prince Nicola of Micholics. It broke her heart to think of this matrimonial alliance, for she loved the wandering minstrel, and the minstrel loved her—not the maid Anna, to whom he was affianced. Strangely enough the Regent one day discovered that Helen and Anna had got mixed by a nurse when they were children, and that Anna was really the princess. So Helen was free to marry the minstrel, and end the oft-told story dearly loved by those to whom a romance is the breath of life.

CHARMING MUSIC.

The worst part of this oft-told story was that it took so long to tell. For, in spite of Mr. Fall's charming music, "Princess Caprice" seemed very long. There was too much talk and too little action. Even the music, charming as it was, was too abundant, and a dozen numbers might with advantage be cut out. One wondered if the dancing had been forgotten until, near the end of the second act, Miss Cicely Courtneidge, with a tripping number, at last brought in some animation. It was welcome after those scenes in which Mr. Graves had nothing to do, and as a consequence Miss Courtneidge had, of all the ladies, the most effective and grateful part in the piece. "Princess Caprice," when the company "hustles" it, will be an enormously improved entertainment.

On the score of singing this play is well provided for. Miss Clara Evelyn sings with great charm, Mr. Harry Welchman is very good Mr. Courtice Pounds does the little he has to do so effectively that it is impossible to help regretting that he has not much more to do. The chorus on Saturday sang particularly well. In point of numbers it is not very large, but it looks well.

The reception given the players, the composer, and Mr. Courtneidge after the final curtain was of the very friendliest description.

J. W.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, MAY 13, 1912.

A good many cooks, English and Continental, have had a finger in the making of the latest musical *plat du jour* set before London playgoers on Saturday night at the Shaftesbury Theatre. It is adapted from "Der Liebe Augustin" by Messrs. Rudolph Bernauer and Ernst Welisch, the English version being by Mr. Alex. M. Thompson, the lyrics by Messrs. A. Scott Craven, Harry Beswick, and Percy Greenbank, and the music by Herr Leo Fall. The play, described as "a comedy with music," has neither the sparkling irresponsibility of musical comedy or the more enduring charms of light opera, though the music is tuneful, the lyrics well-turned, and the mounting and dresses of the most gorgeous description. The story is simple. The Princess Helen, nicknamed "Princess Caprice" on account of her many whims and fancies, is the niece of an impecunious uncle, the Regent of Thessalia, who, in order to rid himself of an embarrassing number of debts, proposes to marry her to a rich but unprepossessing Prince of a neighbouring State. Helen, who is in love with her music master, Augustin Hofer, a handsome young man with a brown velvet coat, and a beautiful tenor voice, loathes the alliance, but agrees to sacrifice herself for the sake of her impoverished country. The Princess has a maid, Anna, betrothed to the young musician, who attracts the wandering eye of the unpleasant Prince, who decides that after his marriage she shall play La Vallière to his Louis XIV. Helen gets wind of the situation, and makes it an excuse to break off the match. She declares her intention of retiring into a convent; but at the eleventh hour it is discovered by the time-honoured device of "a mole under the left arm" that Anna is the Princess, and Helen is her foster sister, the daughter of Jasomir, her house steward.



GEORGE GRAVES

PRINCESS CAPRICE :: SHAFTESBURY ::





ALDWYCH THEATRE

STRAND, W.C.

Proprietor - - SIR JOSEPH BEECHAM
General Manager - ALBERT ARCHDEACON

(Who holds the Licence of the Lord Chamberlain).

A FARCICAL COMEDY

In Three Acts, entitled:

Looking for Trouble

By

HÉLÈNE GINGOLD and LAURENCE COWEN

Ladies' Dresses designed and executed by SNELL & POWER.
Ladies' Hats by Madame HODGES.
Gentlemen's Costumes by J. B. & F. WELLS.
Wigs by GUSTAVE.
Furniture kindly lent by Messrs. WARING & GILLOW, Ltd.
Pianos by J. B. CRAMER & CO.
Stage Floral Decorations by WM. WHITELEY, Ltd.

Musical Director ... ... EMIL KREUZ

Assistant Manager ... ... DONALD BAYLIS
Stage Manager ... ... ARTHUR WHITE

PRICES:—Boxes, 4, 3, 2, 1½ Guineas; Stalls, 10/6; Balcony Stalls, 7/6, 6/-; Balcony, 5/-; Upper Circle, 4/-; Pit (unreserved), 2/6; Gallery (unreserved) 1/-.

BOX OFFICE (Mr. L. A. BACK) **open 10 a.m. to 10 p.m.** **Telephone: 2315 GERRARD.**

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LOOKING FOR TROUBLE

By HÉLÈNE GINGOLD and LAURENCE COWEN

CAST:

Kate Bellingham *(Mr. Porches' Daughter)* - EVA MOORE

Mrs. Porches *(Wife of Pierpoint Porches)* - JOY CHATWYN

Helen Porches *(Niece of Mr. Porches)* - GERALDINE LE SAGE

Pierpoint Porches - - - - SAM WALSH

Captain Frank Porches *(of the Gordon Highlanders Mr. Porches' Son)* VINCENT CLIVE

Charles Bracebridge *(Mr. Porches' Friend)* - THOMAS HOLDING

Bethel Petch *(Captain Porches' Friend)* - MURRAY MOORE

Crawling *(Butler)* - - - - HARRY DANBY

Inspector Gotham *(of the Metropolitan Police)* - J. M. EAST

No. 18420 *(of the Metropolitan Cab Ranks)* - CHARLES A. WHITE

AND

Angus Macpherson *(Captain Porches' Orderly)* NEIL KENYON

Scene - PIERPOINT PORCHES' TOWN HOUSE

Time - THE PRESENT

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Aldwych
THEATRE
13/5/1912

Orch. Stall
D 7
To be retained.

"Looking for Trouble," which was originally produced at the Brighton West Pier Theatre on July 4, 1910, is a farcical comedy rather of the old-fashioned order, but amusing nevertheless, and redeemed from the commonplace by the remarkable rendering given to an individual character. Mr. Pierpoint Porches is a highly respectable stockbroker, who wants to marry his niece, Sylvia, to Mr. Charles Bracebridge, the son of an old friend. But Mr. Porches' own son and heir, Captain Porches, is in love with the young lady, and, disguised with wig, whiskers, and moustache, he masquerades as his own father, deceives his mother and others of his family, and gives the paternal consent to his own wedding. But the Captain has become involved in a card scandal, and is "wanted" by the police; so he has to make his escape. His sister, Mrs. Bellingham, and his servant, Angus Macpherson, combine to get him out of his difficulties. On Charles arriving to be presented to Sylvia, Angus is disguised—this is a comedy of disguises!—as Sylvia, and by his amorous advances disgusts Bracebridge, who is glad to get out of the supposed maiden's society. Then Angus meets old Porches, and introduces himself as Janet Macpherson, Angus' wife. Various complications follow, until at last old Porches fancies that he is in a house full of lunatics. He and Bracebridge are, after incidents which need not be described in detail, arrested and taken to the police station, but are bailed out by a friend of the Captain. However, eventually Charles Bracebridge and Kate Bellingham find that they are in sympathy, and Captain Porches pairs off with Sylvia.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, MAY 16, 1912.

"GLASTONBURY."

HISTORICAL PLAY IN LONDON.

Richard Whiting (Abbot of Glastonbury) ..... Rev. W. T. Saward
The Prior ..... Rev. E. J. S. Tewiotdale
Brother Christopher ... Rev. Dr. W. Houston Collisson
Solo Cantor ..... Rev. Roscow Shedden
Thurifer ..... Rev. T. P. Stevens
Brother Ambrose ..... Rev. E. Deacon
Mayor of Glastonbury .... Mr. Alderman Basil Hope
Sir John Redfyrne ..... Mr. K. Gammell
Brother Francis ..... Mr. Percy Croft
Lord Russell ..... Mr. Harry Dudley
Cuthbert (a Foundling) ..... Miss Eileen Holmes
Town Clerk and Clerk of the Court ..... Mr. Deacon
Peasant ..... Mr. G. Vesey
Usher ..... Mr. Davies
Juggler ..... Mr. F. Gillions
Master Layton (King's Commissioner) ..... Mr. Brendon Stewert
A Tale Teller ..... Miss Ruby Bower
Madge O'Lackland ..... Miss Janet Barrow
Peasant ..... Miss Queenie Lightfoot

There is a mixture of reverence and very simple innocence in the historical play by the Rev. William T. Saward called "Glastonbury," presented at a matinée in the Court Theatre, London, yesterday. The period of the play is 1539, and the events treated are the seizure by Henry VIII.'s commissioners of Glastonbury Monastery, and the arrest, trial, and conviction of Richard Whiting, the Abbot.

The very evident interest that the company, known as the Bedford Players, take in their performance of this play, and the conviction with which the reverend author acts the part of the Abbot, disarm to a very considerable extent a desire to criticise either the play or the acting. But in those simple scenes of rural life, in the interpretation of provincial character—just the very things that such a company would be expected to excel in—there is only a hopeless attempt to imitate stage characters, no real attempt to imitate real people. That is where the performance of Mr. Saward's play fails. On the other hand, some of the parts—the Abbot, for instance—and those others, familiar figures of the costume drama, are played very well indeed. One might take from the programme the names of Mr. K. Gammell, Mr. Deacon, and Mr. Brendon Stewart and compare the acting of these gentlemen more than favourably with what is to be witnessed in London melodrama theatres.

One very curious feature of yesterday's performance of "Glastonbury" was the inclusion in the cast of no fewer than six clergymen. These reverend gentlemen played the parts of the most prominent members of the Benedictine community. They sang the appropriate church music, walked in procession behind an uplifted cross, and gave a representation of a simple religious function, doing so with a zeal and reverence that was not, apparently, assumed. What they had to do was at least done earnestly.

The example might well have had some effect on the hopeless attempt to act made by the representatives of the villagers. It had none that was to be seen yesterday. In the fulness of time it may bear fruit.

J. W.

NEW THEATRE

St. Martin's Lane, W.C.

Proprietors - - - - SIR CHARLES WYNDHAM and MISS MARY MOORE.

On THURSDAY, MAY 16, and EVERY EVENING at 8.30

Matinee every Wednesday at 2.30. First Matinee, Wednesday next, 22nd inst.

Will be presented an Original Play, in Four Acts, entitled

"Mrs. DANE'S DEFENCE"

By HENRY ARTHUR JONES.

Sir Daniel (Mr. Justice) Carteret ..	(his original part) ..	SIR CHARLES WYNDHAM
Lionel Carteret (his adopted son) ..	.. ..	.. Mr. CHARLES KENYON
Canon Bonsey	.. ..	.. .. Mr. ERIC LEWIS
Mr. Bulsom-Porter	.. ..	.. Mr. SAM SOTHERN
Mr. James Risby	.. ..	.. Mr. GERALD AMES
Fendick (a private Enquiry Agent) ..	.. ..	.. Mr. REGINALD WALTER
Adams (Butler to Lady Eastney) ..	.. ..	Mr. THOMAS PAUNCEFORTE
Wilson (Butler to Sir Daniel)	.. ..	.. Mr. ARTHUR HARE
Mrs. Dane	(her original part) ..	.. Miss LENA ASHWELL
Mrs. Bulsom-Porter	(her original part) ..	.. Miss MARIE ILLINGTON
Janet Colquhoun	.. ..	.. Miss ATHENE SEYLER
	AND	
Lady Eastney	(her original part) ..	.. Miss MARY MOORE

Synopsis of Scenery.

ACT I. .. .. Scene—Drawing Room at Lady Eastney's. Night.
ACT II. .. .. Scene—The same on Saturday afternoon nearly three weeks later.
ACT III. .. .. Scene—The Study at Sir Daniel's on the following Wednesday afternoon
ACT IV. .. .. Scene—The same on the following Saturday evening.

The action takes place at Sunningwater, about twenty-five miles from London.

TIME—THE PRESENT.

There will be an interval of 10 minutes between Acts I. and II.; 12 minutes between Acts II. and III., and 10 minutes between Acts III. and IV.

Programme of Music.

Overture	"The Magic Flute"	*Mozart*
Before Act II.—Slavonic Dances, Nos. 3 and 8	.. ..	*Dvorak*
Before Act III.—Barcarolle ..	.. ..	*Tchaikowsky*
Violin Solo ..	"Berceuse Melancolique"	*Fevan*
	MR. ALBERT CAZABON.	
Before Act IV.—OVERTURE	"Admiral Guinea"	*Albert Cazabon*

The Scenes designed and entirely furnished by Fryer's, Ltd., 6, Henrietta Street, Cavendish Square.
Miss Mary Moore's dresses by Worth, Paris. Miss Lena Ashwell's by Handley & Seymour. Miss Marie Illington's by Jay's.
Miss Athene Seyler's by Lavallière. Hats by Maison Lewis. Piano supplied by Cramer. Floral Decorations by A. & L. Uhlmann.

Box Office (Mr. G. Mills) open from 10 till 10. Doors open at 8. Commence at 8.30.

Stage Manager .. .. Mr. REGINALD WALTER
Musical Director .. .. Mr. ALBERT CAZABON
General Manager .. .. Mr A. F. HENDERSON

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, MAY 17, 1912.

SIR CHARLES WYNDHAM.

It is now within a few months of being twelve years since Sir Charles Wyndham first presented Mr. Henry Arthur Jones's four-act play, "Mrs. Dane's Defence" at Wyndham's Theatre. Last evening it was revived, under the joint management of himself and Miss Mary Moore, at the New Theatre.

The memory of first impressions caused some disappointment on renewal of acquaintance with this play last night. Scenes that impressed one strongly twelve years ago did not appear quite so strong now.

The once great scene—Mrs. Dane's cross-examination by Sir Daniel and her confession—produced but a shadow of the old effect. The fault was not Miss Ashwell's; she played the part of the hunted woman with all the force that brought her into the front rank of actresses in this play, twelve years ago. Yet there it was—the play did not produce the old impression.

The piece was well mounted, but the acting was not entirely above criticism. Four members of the original company, namely—Sir Charles Wyndham, Miss Mary Moore, Miss Marie Illington, and Miss Lena Ashwell, were in their old parts.

J. W—

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ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY and FRIDAY AFTERNOONS,
May 17th, 21st, 24th, 28th, 31st, and June 4th, 1912, at 3,

MESSRS.

VEDRENNE AND EADIE

PRESENT

PETER'S CHANCE

A Play in Three Acts by

EDITH LYTTELTON.

Father Bentley	Mr. J. D. BEVERIDGE
The Rev. Percy Blythe	Mr. REGINALD MALCOLM
Peter Grieve	Mr. OWEN NARES
Joe Price	Mr. STANLEY LOGAN
Meatie	Mr. ARTHUR BOWYER
Bodger	Mr. STEWART DAWSON
Billy Boy	Mr. ROBERT LAWLOR
A Tramp	Mr. WILFRED SHINE
Kitty Roman	Miss FLORENCE LLOYD
Mrs. Jenks	Miss MARY RELPH
Susie Troak	Miss CONSTANCE LITTLE
Mrs. Chase	Miss ROSE YULE
Bert	Miss MOLLY SHIELLS
Betsy	Miss ESTELLE GILL

The action takes place in the Common Room at St. Stephen's Mission House, Stepney

Produced under the Direction of CHARLES LA TROBE.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

SATURDAY, MAY 18, 1912.

"PETER'S CHANCE."

MRS. LYTTELTON'S NEW PLAY.

Messrs. Vedrenne and Eadie presented at the Royalty Theatre yesterday afternoon for a series of six matinées a new play in three acts by Mrs. Alfred Lyttelton.

"Peter's Chance" is not exhilarating: it is not even mildly cheerful. The play that suggests a purpose is seldom made particularly attractive, and those who contend that the best way to interest people is to amuse them will find little else to laugh at here than a very real curate and a very human, if depraved, tramp. There were not a few in yesterday's audience who found relief in the mild curate and the tramp with a rooted objection to baths.

Mr. Wilfrid Shine's performance as the tramp was one of the best little bits of the afternoon, and offered a curious contrast to some of the samples of Cockney as it was "spoke" in the mission house at Stepney, where the young thief Peter was given a chance to redeem his character. Mrs. Lyttelton gives, no doubt, a faithful picture of the mission house, its good pastor, Father Bentley, and its poor, if honest, reclaimed humanity. Peter's entrance into that little community came on the appeal of a woman, who asked the priest to hide her sweetheart from the police until the noise of a robbery in which he had had a hand should blow over, and there Peter mended his ways, made himself useful, and became religious, only to die on the chapel steps when attempting to save the altar plate from the armed thieves who were his one-time companions.

It was all very sad at times, and necessarily depressing, but such qualities are generally to be found in the things that the best of good people recommend for our good.

J. W.

HIS MAJESTY'S THEATRE.

8th London Shakespeare Festival, 1912.

MONDAY EVENING MAY 20, TO WED. MAY 22. MATINEE WED. MAY 22.	The Merchant of Venice.	Herbert Tree, Phyllis Neilson-Terry, Basil Gill, Leon M. Lion, A. E. George, Ross Shore, Hubert Carter, E. Ion Swinley, Henry Morrell, Walter R. Creighton, Philip Merivale, Otho Stuart, Laura Cowie, Alice Crawford.
THURSDAY, EVENING, MAY 23, TO SATURDAY EVENING, MAY 25.	Twelfth Night.	Herbert Tree, Phyllis Neilson-Terry, Basil Gill, Hubert Carter, A. E. George, Dennis Neilson-Terry, Philip Merivale, E. Ion Swinley Walter R. Creighton, Maidie Hope, Alice Crawford.
SATURDAY, MAY 25. MATINEE.	Othello.	Herbert Tree, Laurence Irving, Phyllis Neilson-Terry, Ross Shore, Hubert Carter, A. E. George, E. Ion Swinley, Henry Morrell, Philip Merivale, Ernest Thesiger, A. E. Dight, Laura Cowie, Alice Crawford.
MONDAY EVENING, MAY 27, TO THURSDAY, MAY 30, MATINEE, WED., MAY 29.	King Henry VIII.	Herbert Tree, Arthur Bourchier, Violet Vanbrugh, Basil Gill, Hubert Carter, A. E. George, Henry Morrell, Philip Merivale, Ross Shore, Walter R. Creighton, Laura Cowie.
FRIDAY EVENING, MAY 31, SATURDAY AFTERNOON, JUNE 1.	Twelfth Night.	Herbert Tree, Phyllis Neilson-Terry, Basil Gill, Hubert Carter, A. E. George, Dennis Neilson-Terry, Philip Merivale, E. Ion Swinley, Walter R. Creighton, Maidie Hope, Alice Crawford.
SATURDAY EVENING, JUNE 1.	Othello.	Herbert Tree, Laurence Irving, Phyllis Neilson-Terry, Ross Shore, Hubert Carter, A. E. George, E. Ion Swinley, Henry Morrell, Philip Merivale, Ernest Thesiger, A. E. Dight, Laura Cowie, Alice Crawford.
MONDAY EVENING, JUNE 3.	Julius Cæsar.	Herbert Tree, Phyllis Neilson-Terry, Basil Gill, Lyn Harding, A. E. George, Hubert Carter, Ross Shore, Philip Merivale, Henry Morrell, E. Ion Swinley, Ethelwyn Arthur-Jones.
SPECIAL PERFORMANCE MATINEE, TUESDAY, JUNE 4.	Iphigenia in Tauris.	Lillah McCarthy. Godfrey Tearle, W. Bridges Adams, C. H. Hewelson. Jules Shaw, P. A. Gawthorn, Ernita Lascelles, Penelope Wheeler.
TUESDAY EVENING, JUNE 4 TO WEDNESDAY EVENING, JUNE 5. MATINEE, WEDNESDAY, JUNE 5.	Julius Cæsar.	Herbert Tree, Phyllis Neilson-Terry, Basil Gill, Lyn Harding, A. E. George, Hubert Carter, Ross Shore, Philip Merivale, Henry Morrell, E. Ion Swinley, Ethelwyn Arthur-Jones.
THURSDAY EVENING, JUNE 6, TO SATURDAY JUNE 8., MATINEE SATURDAY, JUNE 8.	The Merry Wives of Windsor.	Herbert Tree, Lady Tree, Basil Gill, Lyn Harding, A. E. George, Henry Morrell, Hubert Carter, E. Ion Swinley, Philip Merivale, Alice Crawford, Laura Cowie, E. M. Robson.

HIS MAJESTY'S THEATRE.

"THE SPANISH LOVERS."

Play in Three Acts, adapted from Fernando de Rojas' "La Celestina" by Edward Garnett, Produced at the Little Theatre on Wednesday afternoon, May 22.

Sosia .....Mr. Wilfred Fletcher
Parmeno .....Mr. Ivan Berlyn
Elicia .....Miss Margaret Yarde
Arensa .....Miss Marie Royter
Sempronio .....Mr. W. G. Fay
Calisto .....Mr. Alfred Wild
Melibea .....Miss Mona Limerick
Lucretia .....Miss Carrie Haase
Celestina .....Miss Isabel Grey
Alisa .....Miss Emily Luck
Pleberio .....Mr. Henry Austin
Centurio .....Mr. Archibald McLean

The pleasure of welcoming Miss Mona Limerick back to the Metropolis was enjoyed at the Little Theatre on Wednesday afternoon, when the gifted actress opened a season, in conjunction with Mr. Iden B. Payne, with Edward Garnett's adaptation of Fernando de Rojas' 15th century dramatic novel, "La Celestina," entitled "The Spanish Lovers." The three acts are divided into seven scenes, most of which were set in a simplified form, vividly painted cloths portraying the centre of action and leaving each side blank. Mr. Garnett has turned the old story to the purposes of the stage very deftly, and has supplied it with terse and dramatic dialogue, but he has not been able to destroy the old-fashioned character of the work, which proved at times tedious and unconvincing.

It is difficult to conceive how such a strong-minded person as the haughty Melibea, who has looked with the eye of scorn upon the unworthy advances of Calisto, should allow herself to be cajoled by a reputed sorceress whom he employs to induce her to change her mind. Celestina goes to press Calisto's claims, and is overwhelmed with abuse by the senorita. The soft words of Celestina, however, turn away wrath, and the result of her interview is that Melibea sends her girdle to help to cure Calisto's ills. Having so far relented, the proud beauty conceives a passion for Calisto, and gets Celestina to arrange a midnight meeting on the terrace of her father's house. Here, after various love passages, Calisto, hastening to the assistance of his servant, who has been attacked, falls over the wall and is killed, whereupon Melibea ascends a turret in the garden, and after telling the story of her liaison to her father, leaps to her death. Meanwhile Celestina has met her fate at the hands of Calisto's servants, to whom she refuses to give a share of the plunder.

ROYAL ADELPHI THEATRE.

STRAND, W.C.

Sole Proprietors: Messrs. A. & S. GATTI.

Sole Lessee: Mr. GEORGE EDWARDES.

Manager (for Mr. George Edwardes): Mr. J. A. E. MALONE.

ON SATURDAY, MAY 25th, AND EVERY EVENING AT 8.

Mr. GEORGE EDWARDES'

NEW PRODUCTION

AUTUMN MANŒUVRES

A PLAY WITH MUSIC

By KARL von BAKONY and R. BODANSKI. Music by EMERICH KALMAN.

Adapted for the English Stage by HENRY HAMILTON.

Lyrics by PERCY GREENBANK.

Stage Production by J. A. E. MALONE.

MATINEE EVERY SATURDAY AT 2 O'CLOCK.

PRICES OF ADMISSION.

Private Boxes, £1 11s. 6d. to £5 5s. Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.;
Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Telephones—2645 Gerrard, 8886 Gerrard.
BOX OFFICE (Mr. A. P. OXLEY) open 10 to 10.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every Playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen in front to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

. . . Cast of the Play. . . .

Captain Frank Falconer	*Of the 12th Hussars*	Mr. ROBERT EVETT
Oswald Orde		Mr. LIONEL MACKINDER
Col. Annesley		Mr. A. BROMLEY DAVENPORT
Captain Devenish ...		Mr. F. W. RUSSELL
Thorpe Vercker ...		Mr. AUDLEY WILLIS
Charles Tremayne ...		Mr. CUTHBERT MONTAGUE
Corporal Kellett ...		Mr. CECIL CURTIS
Major-General Pomeroy		Mr. EDWARD SASS
Sgt.-Major Sykes	*Broadshire Territorials*	Mr. LEONARD MACKAY
Waterman ...	*Miss Luttrell's Butler*	Mr. E. H. WYNNE
Jephson	*A Servant*	Mr. GEORGE BELLAMY
	AND	
Captain Withers ...	*Broadshire Territorials*	Mr. HUNTLEY WRIGHT
Alix Luttrell	*Of Ambermere*	Miss PHYLLYS LE GRAND
June Pomeroy	*Daughter of General Pomeroy*	Miss DAISY ELLISTON
Lady Ulleswater... ...	*Guests at Ambermere*	Miss HILDA ANTONY
Mary Medhurst		Miss LEILA GRIFFIN
Mrs. Leyland-Holt ...		Miss ANN CLEAVER
Claire Ingleby		Miss RUBY KENNEDY
Sybil Houghton		Miss DORA FRASER
Jean Ogilvie		Miss GIPSY O'BRIEN
	AND	
Lady Larkins		Miss GRACIE LEIGH

ACT I.	... ...	**Ambermere Park.**	*Alfred Terraine.*
ACT II.	**Evening** ...	**Ambermere House.**	*Alfred Terraine.*
ACT III.	**Early Morning**	**Ambermere House.**	*Alfred Terraine.*

Dresses by LUCILE, LTD., 23 Hanover Square, W.
Uniforms by MORRIS ANGEL & SONS.
Ladies' Hats by MAISON LEWIS.
Music published by ENOCH & SONS, 14 & 14a, Great Marlborough Street, London, W.

Dances and Chorus Business by WILLIE WARDE.

Musical Director ... ... Mr. CARL KIEFERT

Acting Manager ... (for Mr. George Edwardes) ... Mr. CHARLTON MANN

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, MAY 27, 1912.

MILITARY MUSICAL PLAY.

SUCCESS OF "AUTUMN MANŒUVRES."

The new musical play with which Mr. George Edwardes reopened the Adelphi Theatre on Saturday evening is a real military play, with marching music and a story as clearly told as if it were an autumn drama.

"Autumn Manœuvres" comes from Vienna, but the "book" has been completely rewritten by Mr. Henry Hamilton, and some of the most popular composers in London have contributed new musical numbers. There is a happy impression of novelty about "Autumn Manœuvres"; every man in the play wears a soldier's uniform—12th Hussars and Territorials—and all through one hears the marching of men, trumpet calls, and regimental bands. Where there are soldiers one may be sure to find pretty girls, and no one ever saw prettier or more charmingly dressed girls than those in this play on Saturday evening.

The military "atmosphere" of the play made its fortune; the novelty and spirit of it delighted the audience. The finish to the first of the three acts is the most effective piece of stage management in London: soldiers asleep round a camp fire in a country park; far away the challenging cry of a sentry echoing in the night air; a trumpet call; silence; and then the curtain.

Right to the end, throughout the second and third acts, the soldiers "carry" this play. "Autumn Manœuvres" is a man's story. It has, of course, a heroine—played by Miss Phyllis le Grand—and it has two other equally charming young ladies, played most effectively by Miss Hilda Antony and Miss Daisy Elliston. But they are only in the story in a secondary character; they are there to love the soldiers—and they do love them.

In the second act there is a bewildering feast of colour and movement at the ball given to the officers at the manor. There are bugle calls and sounds of distant firing, but no one is frightened—it is all mimic warfare. Captain Withers (of the Broadshire Territorials), the drollest character Mr. Huntley Wright has ever presented, takes on himself with the lightest of hearts the responsibility of having ruined his general's plans. This part as played by Mr. Wright kept the audience in constant laughter.

Mr. Robert Evett was the manly little hussar officer who was not to be bullied or cajoled; Mr. Lionel Mackinder and Mr. Leonard Mackay also were good; and Mr. Edward Sass was to the life the peppery old cavalry commander. One could foresee what a fine character part Mr. Sass will in a short time make of this. And last, but not least, there was tireless, graceful, sincere Miss Gracie Leigh, with merry laugh and twinkling feet, to charm everyone.

J. W.

LYRIC THEATRE

Lessee and Manager ... ... Mr. WILLIAM GREET.

Sole Director ... ... Mr. PHILIP MICHAEL FARADAY.

Tuesday, May 7th, 1912, and Every Evening at 9 o'clock,

Mr. PHILIP MICHAEL FARADAY

PRESENTS

THE FIVE FRANKFORTERS

A Comedy in Three Acts

By BASIL HOOD.

Adapted from the German of CARL RÖSSLER.

At 8.30 (Matinees 2.30),

THE EMBARRASSED BUTLER

A Comedy in Two Scenes, by KEBLE HOWARD.

(The Curtain will be lowered for a few seconds to indicate the passing of four hours).

Austin Grain	Mr. VIVIAN GILBERT
Celia Grain (*his Wife*)	Miss VIOLET GRAHAM
Jack (*one of the Family*)	Mr. WALTER RINGHAM
Tily (*Austin's Butler*)	Mr. WALTER KINGSFORD

Scene—Dining Room of Austin's Flat at Richmond.

THE PLAY PRODUCED BY THE AUTHOR.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny "London Morning Journal,

WEDNESDAY, MAY 29, 1912.

THE BURGLAR BUTLER.

The neurotic strain that induces people to do the unconventional thing, such as employing an ex-burglar as a butler, or buying a bulldog to take care of children, was very strongly developed in the young married couple who were the central characters in a new one-act play by Mr. Keble Howard, produced last evening at the Lyric Theatre.

The young people imagined felt that they would be very unhappy if they did not employ an ex-convict as a butler, and they were still more unhappy when they got him. Althongh admittedly sorely tempted to remove the plate, the model butler did nothing worse than half strangle a dinner guest, and when the ourtain did eventually fall on "The Embarrassed Butler," we were left wondering if he felt half as unhappy as his master and mistress looked. J. W.

DALY'S THEATRE

Proprietor and Manager - - Mr. GEORGE EDWARDES

SATURDAY, JUNE 1st, 1912, at 8.

First Matinée, Saturday, June 8th, at 2.

MR. GEORGE EDWARDES'

NEW PRODUCTION

Gipsy Love

A MUSICAL PLAY IN THREE ACTS

By A. M. WILLNER and ROBERT BODANZKY.

English Libretto by BASIL HOOD.

Music by FRANZ LEHAR. Lyrics by ADRIAN ROSS.

All Numbers, Dances, and Chorus Effects have been arranged by Mr. EDWARD ROYCE.

Musical Director - - - - - - - Herr FRANZ ZIEGLER

Stage Manager - - - - - - - Mr. EDWARD ROYCE

BOX OFFICE (Mr. H. W. ANDERSON) **OPEN DAILY** from **10** till **10.**

Telephone: GERRARD 201 (2 lines).

Private Boxes, £2 12s. 6d. to £5 5s.: Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d.; Upper Circle, Front, 5s.; Other Rows, 4s.;
Pit, 2s. 6d.; Gallery, 1s.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

Cast of the Play

Jozsi	*(a Gipsy Musician)*	Mr. ROBERT MICHAELIS
Andor	*(an Innkeeper)*	Mr. HARRY DEARTH
Jonel	*(Betrothed to Ilona)*	Mr. WEBSTER MILLAR
Kajetan	*(a Shy Young Man)*	Mr. LAURI DE FRECE
Dimitreanu	*(Kajetan's Father)*	Mr. FRED KAYE
Rudolph	*(Attendants to Lady Babby)*	Mr. CHARLES COLEMAN
Rollo	*(Attendants to Lady Babby)*	Mr. FRANK PERFITT
Richard	*(Attendants to Lady Babby)*	Mr. NICHOLAS HANNEN

AND

Dragotin	*(a Roumanian Noble)*	Mr. W. H. BERRY

Ilona	*(Dragotin's Daughter)*	Miss SARI PETRASS
Julesa	*(Ilona's Nurse)*	Miss ROSINA FILIPPI
Jolan	*(Dragotin's Niece)*	Miss MABEL RUSSELL
Zorika	*(a Gipsy Girl)*	Miss MADELINE SEYMOUR
Marischka	*(Andor's Daughter)*	Miss KATE WELCH

AND

Lady Babby	*(an English Lady)*	Miss GERTIE MILLAR

Gipsy Dancers: Misses Dombey, Stocker, Riga, Arnold, Molyneaux, Sinclair, St. Clair, Jarvis and Collier.

Roumanian and Hungarian Guests, Gipsies, Musicians, Officers, etc., etc.

Special Dances by Miss DORMA LEIGH and OY-RA.

ACT I.—Grounds of Dragotin's House - - - E. H. RYAN

ACT II.—Interior of Andor's Wine Shop - - E. H. RYAN

ACT III.—Summer Hall of Dragotin's House - - JOSEPH HARKER

Statues by ALBERT TOFT, R.B.S., Hon. A.R.C.A. Dresses designed by COMELLI.

Dresses by Mesdames Margaine-Lecroix and Miss Fisher; Messrs. Morris Angel, and B. & J. Simmons

Chorus Dresses in Act I., Miss Gertie Millar's, Miss Mabel Russell's, Miss Sari Petrass' and Miss Leigh's, designed and made by Lucille, Ltd.

Hats by Maison Lewis. Miss Gertie Millar's and Miss Mabel Russell's Hats by Zyrot et Cie.

Boots by Clegg, and H. & M. Rayne. Wigs by Clarkson.

The fireproof curtain is lowered daily in presence of the audience.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes

The task of recording Mr. George Edwardes's successes, though pleasant, becomes in time almost monotonous, and to describe his latest production, "Gipsy Love," given at Daly's Theatre for the first time in England on Saturday last, we have to fall back on all the old superlatives. The piece is frankly a "musical play," and the English libretto to Mr. Franz Lehar's music has been prepared by Captain Basil Hood from Messrs. A. M. Willner and R. Bodanzky's original, Mr. Adrian Ross being responsible for the lyrics. All these gentlemen have done their work with their usual expertness.

The story is slight, but dramatic, and the interest is sustained throughout the three acts. Ilona, the daughter of a Roumanian noble, Dragotin, is about to be formally betrothed to Jonel, an estimable but slightly dull young man. She does not love him; in fact, does not know what love is, but sighs for freedom or the affection of "a man who has some devil in him." Jozsi, a bold, bad, gipsy musician, with a reputation to maintain, as a hunter of feminine "scalps," meets Ilona, and, seemingly unduly irritated by the "respectability" of her proposed husband, like Crichton in Mr. Barrie's play, he "casts a favourable eye" on the innocent young maiden. Ilona falls an easy victim to his fascination; and, refusing to carry out the betrothal ceremony, she escapes with him from her father's house in the boat, which has, earlier in the day, brought an English visitor, Lady Babby, to the place. The second act takes place in Andor's wine shop, a rendezvous of the gipsies. Jozsi, followed by a slightly disillusioned Ilona in peasant dress, enters, and is boisterously welcomed by his old friends. Ilona coming in for her share of unwelcome masculine admiration and feminine curiosity. Ilona is preparing for her marriage to Jozsi, but he has already wearied of her, and has no intention of offering her anything more than free and easy "gipsy love." To the wine shop also come Dragotin and the charming Lady Bab, in pursuit of the runaways. Lady Babby's "excellent plan to part a pair" is "not to worry the lady, but try to catch the man." Having explained her idea to Dragotin, she proceeds to put it into execution, and the impressionable Jozsi is promptly "on with the new love," which he finds to his hand. In the third act, all are re-united at Dragotin's house. Ilona is cured of her love of wandering: Jonel is secure in the belief that she "will give him her heart one day; it's written in Heaven above"; Lady Babby has consented to become Ilona's stepmother; and the ménage is completed by a subsidiary pair, Dragotin's niece, Jolan, and a shy young man, Katejan, her lover. Jozsi presumably consoles himself—for the present—with the company of his gipsy friends.



A Social Revival.

A custom of old that is rarely revived nowadays was very pleasantly renewed by Mr. George Edwardes last Saturday night, or rather Sunday morning. I mean the custom of a supper and dance for the company that takes part in the first performance of a new play. An hour after the curtain had fallen on the first performance of "Gipsy Love" at Daly's Theatre the principals of the company, the small part actresses, the composer, the authors, and the lyricist were all gathered together again, at Claridge's Hotel, and all, to the number of forty, sat down at one great table, with Mr. George Edwardes for chairman and host. It was a delightful, laughing, merry affair, and Mr. Edwardes proposed the composer's health, who, beaming with pleasure, replied in language that was a mixture of Hungarian, German, French, and English, and said "Gipsy Love" was never really beautiful till Mr. Edwardes produced it. All this time the Hungarian band played Lehar's music and refused to stop. Mr. Edwardes had, however, to make another little speech, no one would let him off, and then there was a dance for an hour, and then home. It was the happiest affair imaginable.

DALY'S
:: THEATRE ::

Mr. GEORGE EDWARDES'
PRODUCTION

GIPSY
LOVE



MR. HARRY DEARTH MISS SARI PETRASS. MR. ROBERT MICHAELIS.

Mr. GEORGE EDWARDES
PRODUCTION

GIPSY
LOVE

DALY'S
:: THEATRE ::



MR. W. H. BERRY as "DRAGOTIN."



IRISH PLAYERS IN LONDON.

"PATRIOTS."

A Play, in Three Acts, by Lennox Robinson, Produced for the First Time in London at the Court Theatre, on Monday, June 10.

Peter O'Mahoney .... Mr. Sydney J. Morgan
Ann Nugent ..... Miss Sara Allgood
Rose Nugent ..... Miss Kathleen Drago
Mrs. Sullivan ..... Miss Eileen O'Doherty
Bob ..... Mr. Arthur Sinclair
Harry ..... Mr. J. A. O'Rourke
Willie Sullivan ..... Mr. H. E. Hutchinson
James Nugent ..... Mr. Fred O'Donovan
Father Kearney ..... Mr. J. M. Kerrigan
Dan Sullivan ..... Mr. U. Wright
Jim Powell ..... Mr. J. M. Kerrigan
Two Young Men ..... Mr. U. Wright, Mr. Michael Conniffe

Ireland of a quarter of a century ago is recalled in the new play which the Irish company introduced to London on Monday. The piece, which was originally produced at the Abbey Theatre, Dublin, on April 11 last, shows an advance in the art of playwriting by Mr. Lennox Robinson, the popular manager of the company, who has turned out a workmanlike piece with effective dialogue and much of the native wit and humour which make the plays presented by the society so acceptable. Politics are necessarily introduced into the piece, but they are of a sort that need not be disagreeable to either Party, though the bitterness of heart suffered by the chief character might have been greatly alleviated by his calling to mind the Government of Ireland Bill now on its way through the House of Commons.

A fanatical advocate of the physical force policy, James Nugent, was sent to penal servitude for having shot an informer. Eighteen years after, he comes back to his wife's new prosperous shop in Coolmore, to find the League he had established almost moribund and his former supporters without enthusiasm for the cause. Nugent is as determined as ever to continue his aggressive tactics, and appeals to his wife to aid him as she did formerly, but she replies that she has had more than enough of political agitation. Only his cripple daughter, Rose, and young Willie Sullivan rally to his aid, and Nugent realises that he has to begin all over again. He has a meeting convened in the principal hall in the town, but no one comes to it—no one wants to hear him, as his former colleague, Peter O'Mahoney, tells him. Nugent decides to transfer his operations to Dublin. Rose and Willie announce their intention of accompanying him, but the latter's father is stricken with illness through receiving from Mrs. Nugent notice to quit his house, for which three years' rent is owing, and the youth is obliged to stay at home to support his parents. Then Ann declares that Rose, on whom she lavishes all her affection, shall not go, and on Nugent insisting that she shall, reveals the fact that the child's infirmity was due to the excitement of his arrest, which brought on a premature birth. Nugeot is overwhelmed with despair, and goes home a broken man.

The various parts were realised with all the customary skill of the Abbey Theatre company. Mr. Fred O'Donovan infused fire and energy into the part of the returned convict, full as ever of the patriotism of the period, and his final surrender beneath the weight of circumstance was very affecting. The dramatic ability of Miss Sara Allgood was again apparent in her conception of Ann Nugent, whose passionate attachment to her child was artistically conveyed. Miss Kathleen Drago made a touching appearance as the cripple child, her wistful expression adding to its picturesque effect. Humour of an occasional kind was supplied by Mr. Arthur Sinclair and Mr. J. H. O'Rourke, who as Ann's simple-minded brothers acted with characteristic quaintness. Mr. J. M. Kerrigan portrayed a parish priest with his usual care, and also gave a deliciously droll sketch of an old caretaker, whose every sentence caused a laugh. Mr. Sidney J. Morgan played consistently as one of Nugent's former colleagues; Miss Eileen O'Doherty again excelled in the character of an old woman; and Mr. H. E. Hutchinson as a youthful patriot did very well, but has a tendency occasionally to lower his voice almost to indistinctness. Mr. U. Wright added to the merriment as a bibulous farmer, and with Mr. Michael Conniffe ably represented two young men.

"The Jackdaw," another of Lady Gregory's clever comediettas, which we have before had occasion to praise, followed the new piece, and its diverting incidents were given full effect to by Miss Sara Allgood, Mr. J. A. O'Rourke, Miss Eileen O'Doherty, Mr. J. M. Kerrigan, Mr. Fred O'Donovan, and Mr. Arthur Sinclair.

For the remainder of the week, commencing Thursday and concluding this evening, the programme consists of "Mixed Marriage," by Mr. St. John G. Ervine, and Lady Gregory's "The Rising of the Moon."

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, JUNE 11, 1912.

"PATRIOTS."

THREE-ACT PLAY OF A NEW IRELAND.

It is an Ireland wholly unlike the conventional Ireland of the stage that Mr. Lennox Robinson presents in the new three-act play "Patriots," produced by the Irish National Theatre Society at the Court Theatre yesterday evening.

The characters of the Irish country town of the play are the common-sense, humorous people made familiar by the productions in recent years of this Irish Theatre Society, and it is the return into such a community of a man liberated from prison after serving eighteen years for a political murder that furnishes the incidents of the play. His home-coming makes no stir; his own family has prospered in his absence. Patriotism has a new significance in the people's sudden awakening to the prosperity of their country, and the old patriot in the empty meeting-room where he had expected to see a crowd of "rebels" breaks down, and recognises at last the changed condition of things.

"I've killed a man, I've crippled a child, I've got myself shut up for eighteen years—heaven knows what good came of it all. I know I meant right—and in prison my cell used to be filled with the sad faces of men like me who had given everything for Ireland. I have tried and been broken." It was a joy to those who are actor-weary to hear that speech as Mr. Fred O'Donovan delivered it, and also to hear and watch Mr. Sydney Morgan, Miss Sara Allgood, and Mr. Arthur Sinclair. The author and the Irish National Theatre Society recognise the newer Ireland. For when the patriot is taken home by his crippled daughter, the only criticism of the old fighting ideal comes from the pleased caretaker of the hall, who sees in the abandoned meeting an opportunity to go round the corner to a "picture palace."

The performance had a reception as hearty as it deserved, and the tall boyish-looking young author, who had to take a "call," seemed surprised at his London success.

J. W.

His Majesty's Theatre

Proprietor and Manager - SIR HERBERT BEERBOHM TREE.

TUESDAY, JUNE 11th, and EVERY EVENING at 8.

FIRST MATINEE, SATURDAY, JUNE 15TH, AT 2,
AND EVERY FOLLOWING WEDNESDAY AND SATURDAY.

OLIVER TWIST.

Fagin	HERBERT TREE (His Original Part).
Bill Sikes	LYN HARDING (His Original Part).
The Artful Dodger	FRANK STANMORE (His Original Part).
Charlie Bates	E. ION SWINLEY
Tom Chitling	STANLEY BELL
Barney	ROSS SHORE
Mr. Brownlow	HENRY MORRELL
Mr. Grimwig	A. E. GEORGE
Monks	PHILIP MERIVALE
Harry Maylie	BASIL GILL (His Original Part).
Dr. Sime	ANTHONY WARDE
Mr. Bumble	HUBERT CARTER
Giles	GEORGE MALLETT
Brittles	SYDNEY GOULDIE
Jailor	ALFRED BELLEW
Warder	ALFRED H. GODDARD
Servant	PETER UPCHER
Oliver Twist	ALFRED WILLMORE
Nancy	CONSTANCE COLLIER (Her Original Part).
Betsy	GRACE CROFT
Mrs. Maylie	ALMA MURRAY (Her Original Part).
Rose Maylie	LAURA COWIE
Mrs. Bedwin	CLARE GREET
Mrs. Bumble	STELLA ST. AUDRIE
Maid	ETHELWYN ARTHUR-JONES

LYCEUM THEATRE.

Lessees ... ... **Popular Playhouses, Limited**

Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, JUNE 12th, at 7-45,
AND NIGHTLY AT 7.45.
MATINEES—Wednesdays & Saturdays at 2-30.

AN ENTIRELY NEW ROMANTIC PLAY

THE WOMEN OF FRANCE

By ARTHUR SHIRLEY and BEN LANDECK.

The Play Presented and Produced by WALTER and FREDK. MELVILLE.
Music specially composed by H. Sullivan-Brooke.

Characters:

The Chevalier De Villeroy (known as Captain Victor)	Mr. HENRY LONSDALE
Corporal Pache (of the National Guard) ...	Mr. HERBERT WILLIAMS
The Duc de Brissac (a Brittany Nobleman)	Mr. EDMUND KENNEDY
Charles Capet (The Dauphin, Louis the 17th)	Miss MARY GLYNNE
Phillippe de Récour (a Young Aristocrat disguised as a Page)	Miss ADA GLYNNE
General Chaumette (Of the French Republican Army) ...	Mr. EDWARD VALENTINE
Paul, Fedor (Jailers of the Conciergerie) ...	Mr. PERCY BAVERSTOCK
	Mr CECIL TRESILIAN
Citizen Couthon (Commissary of the Commune)	Mr. CHARLES WINGATE
Sergeant Garbette	Mr. FRED ELSWORTHY
Jacques (a Workman)	Mr. FERRY
A Priest	Mr. CHARLES E. GORDON
Citizen Bremont (Republican Magistrate) ..	Mr. WILLIAM T. RILEY
Simon the Cobbler	Mr. FRED POWELL
Madam Simon (the Cobbler's Wife)	Miss NELLIE KELSIE
Sanson (The Executioner)	Mr. FENN CHALLIS
Pierre .. Jean ... Peasants of La Vendée ...	Mr. GEORGE CRESSY
Ben Barclay (a British Tar)	Mr. M. SMITH
Lady Atkyn (an English Woman)	Mr. H. PREECE
Suzanne (Maid at the Castle de La Torgue)	Miss HETTA BARTLETT
Lizette ... ... Margot ... ... Peasants ...	Miss EVELYN HOPE
	Miss MARY PENN
Clementine (Wife of Corporal Pache) ...	Miss GERTIE ANDREWS
Marie Antoinette (Queen of France) ...	Miss EVA DARE
AND	Miss ETHEL BRACEWELL
Valerie de Brissac	Miss NORA KERIN

Soldiers, Peasants, Sans Culottes, Gendarmes, Kitchen Wenches, &c.

Acting Manager and Treasurer .. .. **LESLIE HUGHES**

ACT 1, Scene 1 ... ... **Interior of the Conciergerie**
The last hours of Marie Antoinette.

Scene 2 .. .. **Outside the Conciergerie.**
"I declare this woman to be my wife" and "I declare this man to be my husband."
During the period in which the Action of the Play takes place, it was held in Paris that a marriage could be legalised by public declaration of the parties.

ACT 2, Scene 1 **Court Yard of Lady Atkyn's House on the Outskirts of Paris.**
The Duc de Brissac in hiding.

Scene 2 ... ... **Another Part of the Garden.**
The Sacrifice, to save the King.

Scene 3 **The Cobbler's Apartments in the Prison of the Temple**
The Cobbler and the King.

ACT 3, Scene 1 ... **La Vendee, a Tent in the Forest of Fougere.**
The Advance of the Republican Army.

Scene 2 ... ... **On the Borders of the Forest of Fougere.**
The Scarecrow.

Scene 3 ... . **Outside the Chateau De La Torgue.**
The Old Soldier.

Scene 4 ... **Great Kitchen of the Chateau De La Torgue.**
Tableau No. 1.—The Attack on the Chateau.
Tableau No. 2.—The Women of France.

ACT 4 ... ... **The Hall of the Chateau.**
The Shadow of the Guillotine.

Costumes and Wigs executed by JOHN HYMAN, 19 Leicester Square.
Scenery by W. D. HOBBS and LYCEUM STUDIO.

The Orchestra under the Direction of H. SULLIVAN BROOKE will play the following selections:—

(1) OVERTURE—"The Women of France" - - *H. Sullivan-Brooke.*
(2) SELECTION "The Pink Lady" - - - - *Ivan Caryl.*
(3) (*a*) ENTRACTE "Chanson D'Amour" - - }
(*b*) VALSE—"Liane" - - - - - - } *H. Sullivan-Brooke.*
(4) OVERTURE—"Marie Antoinette" - - - - - *Dubois.*

Hire of Opera Glasses 6d. obtained from Automatic Machines attached to Seats.

Popular Prices: Private Boxes, £3 3s., £2 2s. £1 11s. 6d., and £1 1s. Stalls, 5s. & 3s.; Grand Circle, 4s. and 2s. 6d. (*All Numbered and Reserved.*) Pit Stalls, 1s. 6d.; Pit, 1s.; Gallery, 6d.

Box Office (Edward Hackett) open Daily 10 to 10. **Tels. 7617-8 Gerrard (2 Lines.)**

Stage Manager .. .. **S. MAJOR JONES**

Messrs. Arthur Shirley and Ben Landeck are past masters of the art of writing popular plays, and they have prepared a piece, founded on French revolutionary history, with consummate skill. Their vigorously stirring and irresistibly exciting drama is on lines which, to judge by the enthusiastic expressions of approval at the Lyceum on Wednesday, are entirely pleasing to its patrons. The plot is crowded with incident, and the action is not allowed to halt for an instant.

Marie Antoinette, momentarily awaiting the summons to take her turn at the "nation's razor," is left in charge of the Republican Captain Victor, who is really the Chevalier De Villeroy, and a Royalist enthusiast. He pledges his word to rescue and protect the Dauphin, confined in the Temple under the rough tutelage of Simon the Cobbler. The mother's last message to her son is not to try to avenge his parents; never to reign in France; and whilst being good, brave, and kind, to endeavour above all things to be forgotten. Victor, under the pretext of an insulting offer of bread, conveys to the Queen as she goes to execution a boyish letter of the Dauphin's to console her in her last moments. Valerie de Brissac, a faithful adherent of Marie Antoinette's, who loves and is loved by Victor, sees this supposedly cowardly action, and, throwing caution to the winds, vigorously upbraids him for his renegade deed. For this she herself is in danger of being killed as an aristocrat, and she is only saved by being publicly declared the wife of Victor (an acknowledgment which at that time constituted a legal marriage), her attack being considered as merely a connubial amenity. Valerie only consents to this arrangement to save her father, whose successful escape from prison, planned for that evening, will require her help; and she parts from her husband with contempt, Victor being bound by a promise to the Queen not to attempt to clear himself in her eyes.

In the second act Lady Atkyn, an English woman, who has been planning the rescue of the Queen, conceals Valerie and her father in a villa on the outskirts of Paris, and with Victor's help they are enabled to escape to the Duc's château in Brittany. The Dauphin is rescued from his wretched den in the temple, a loyal little aristocrat, Phillippe de Récour, already doomed by consumption, taking his place just before the little prisoner was to be still more securely confined. In the third act Victor and the Dauphin, in disguise, are tramping across France. Near the De Brissac château they fall in with the Republican army, with which are Brémont (a former dishonest steward of the Duc, in love with Valerie) and Simon, who both fear they will be held responsible for the disappearance of the Dauphin if the substitution is discovered. Victor, unrecognised by Valerie, rescues her from the unwelcome attentions of Brémont, and with her and the little king returns to the château. She penetrates his disguise, and still believing him a traitor, and not realising the identity of his companion, she drugs him and denounces him to his enemies. When the little monarch declares himself and testifies to Victor's devotion she is overcome with remorse, and strains every nerve, with the help of her father's household, chiefly women, to defend the château.

In the fourth act all is apparently lost, for Valerie and Victor are both captured, and Brémont is—pro tem. at any rate—triumphant; but at the moment that the Dauphin is about to surrender himself as hostage for them both, news comes that Robespierre has fallen, Brémont is deprived of his authority, and the little king, with the echo of his dead mother's last message in his ears, has got safely away to England by the help of Lady Atkyn, Victor and his now willing bride becoming reconciled and united.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, JUNE 14, 1912.

MIXED MARRIAGE.

NEW IRISH PLAY OF WOMAN'S MISSION.

Men are only children, and women were put into the world to take care of them. Such is the philosophy behind the story of Mr. St. John Ervine's new four-act play, "Mixed Marriage," produced by the Irish National Theatre Society at the Court Theatre last evening.

The old wife of the Belfast workman, who turns his son out of the home because he would marry a Roman Catholic, had no doubt of what woman's mission is on earth. She is the *commère* of this play. Through her we learn all that the author has to say about the characters in the play and the conditions of their daily life. That life, in a sense, is narrow enough, goodness knows. We see it through the four acts of this play in the living-room of a small kitchen-house in a street in a poor quarter of Belfast. The woman's husband objects to his two sons keeping company with Roman Catholics, and the wife waiting for a good opportunity to break it to him keeps from him the secret that his eldest son wants to marry a girl of that religion.

To those who have not been brought into close contact with strong religious prejudice the motive on which the events of "Mixed Marriage" turn may appear a very slight one, but Mr. Ervine has used his materials with skill, and besides securing a real dramatic interest has written and conducted some scenes of pathos, power, and charm, in which the old woman, humble as she is, comes out a truly great woman.

"I am not sorry I married," she says to the girl kneeling at her feet. "I'd do it again if I had my life over again. Men are strange at first sight, and they're not very considerate. They don't understand women . . . . but we get to understand them soon enough. Ye know they are quare ould humbugs when ye know them. They think they are that clever, and they make us think it, too, at first. But sure you soon find them out. Och, dear, they are just like big children," and the girl kneeling at her feet who is to marry her son feels instinctively the same thing. "Ay," she says, "ye feel quare and glad when you know. Ye would think mebbe ye'd be disappointed at finding them out; but ye're not." So do these kind, gentle creatures judge the men in Mr. Ervine's story.

But the old man will not suffer them to arrange this mixed marriage. He stirs up religious feeling in the district. There is a riot, and in the street the girl is shot down. Her body is carried into the old couple's house. The old man, still obstinate though broken-down, says, "I know I was right," and the weeping old woman, patting him gently, replies, "My poor man, my poor man."

For Miss Sara Allgood's performance no praise would be too high. Next in merit came Mr. Arthur Sinclair and Mr. U. Wright.

J. W.

TO-NIGHT, FRIDAY, JUNE 14th, 1912, at 8.15,

And Subsequent Evenings at 8.30,

CHARLES FROHMAN

PRESENTS

THE AMAZONS

A Farcical Romance, in Three Acts, by

ARTHUR PINERO.

GALFRED, EARL OF TWEENWAYES		Mr. WEEDON GROSSMITH
BARRINGTON, VISCOUNT LITTERLY		Mr. GODFREY TEARLE
ANDRÉ, COUNT DE GRIVAL		Mr. DION BOUCICAULT
REV. ROGER MINCHIN		Mr. BERTE THOMAS
FITTON	*(a Gamekeeper)* ...	Mr. DUNCAN McRAE
YOUATT	*(a Servant)* ...	Mr. LICHFIELD OWEN
ORTS	*(a Poacher)* ...	Mr. J. WOODALL-BIRDE
MIRIAM MARCHIONESS OF CASTLEJORDAN		... Miss ELLIS JEFFREYS
LADY NOELINE BELTURBET	*Her Daughters*	Miss PHYLLIS NEILSON-TERRY *By permission of Sir Herbert Tree*
LADY WILHELMINA BELTURBET	*Her Daughters*	Miss PAULINE CHASE
LADY THOMASIN BELTURBET	*Her Daughters*	Miss MARIE LÖHR
"SERGEANT" SHUTER		... Miss RUTH MACKAY

The Scene is laid first in "The Tangle," an overgrown corner of Overcote Park, and afterwards at Overcote Hall. Great Overcote, as everybody knows, is a two-hours' railway journey from town. The events of the play occur on a single day in a fine September.

D. Y. T.

14/6/1912

Orch. Stall

F19

No

Since it is nearly twenty years from the first production of Sir Arthur Pinero's farcical romance—for "The Amazons" was first performed at the Court Theatre in 1893, with Mr. F. Kerr as Viscount Litterly, Miss Rose Leclercq as the Marchioness, the late Miss Lily Hanbury as Lady Neoline, and Miss Ellaline Terriss as Lady Wilhelmina—Mr. Charles Frohman's revival with an "all-star" cast comes to the present generation of playgoers with almost the charm of novelty; and, though Mr. Weedon Grossmith is in his original part of "Tweeny," the present exponents of the parts of the youthful "girl-boys" must have been at the date of the original production in those tender years when the sex-distinction in dress is very slight indeed.

It may be remembered that the plot of the piece turns on the efforts of Miriam, Marchioness of Castlejordan—in default of a boy heir who would retain the estates in her branch of the family—to bring up her three girls on a masculine-and-feminine dual system; for the children, though they spend the greater part of their lives in "small-clothes" in the seclusion of Overcote Park, on "second Thursdays" are allowed, when visiting friends, the privileges, or lisabilities, of charming and appropriate gowns. The two younger "boys," Wilhelmina and Thomasin, on a Scotch country house visit, have received proposals of marriage from the Count le Grival and the Earl of Tweenways. Lady Noeline, on a "skirted" visit to London, whilst innocently seeking adventure in her boy's clothes one evening, has been embroiled in a street fight, rescued by her unknown cousin, Viscount Litterly, and carried to his rooms in a fainting condition. "Coming to," she manages to escape, fancying her disguise is still unpenetrated, but inadvertently she leaves her ring—a family heirloom—behind. Litterly, Tweenways, and de Grival all come to Overcote Park to pursue their acquaintance with the girls; and, after thrilling and amusing incidental misunderstandings and adventures, finally pair off with the three "Amazons," Lady Miriam being reconciled to her interloping nephew mainly because he has "her Jack's" eyes and muscles.

GARRICK THEATRE

Lessees - - ARTHUR BOURCHIER and HERBERT SLEATH

Managing Director for Garrick Renters, Ltd. - - LOUIS MEYER

Under the Management of ARTHUR BOURCHIER

MONDAY, JUNE 17th, AT 8.

FIND THE WOMAN

A PLAY IN FOUR ACTS, BY

CHARLES KLEIN.

Richard Dexter - - - -	ARTHUR BOURCHIER
Howard Jeffries, Senior - -	HERBERT BUNSTON
Howard Jeffries, Junior - - -	A. E. MATTHEWS
Robert Underwood - - - -	JULIAN ROYCE
Captain Clinton - - - -	JAMES CAREW
Doctor Bernstein - - - -	KENYON MUSGRAVE
Mr. Bennington - - - -	CYRIL H. SWORDER
Sergeant Maloney - - - -	CLIFFORD HEATHERLEY
Officer - - - - - -	GILBERT CLARKE
Jones - - - - - -	CLAUDE EDMONDS
Elevator Attendant - - -	ROLAND YOUNG
Mrs. Howard Jeffries, Senior -	LYDIA BILBROOKE
Mrs. Howard Jeffries, Junior -	VIOLET VANBRUGH

The Action passes in New York City, U.S.A.

[125]

Act I.—Scene 1. Robert Underwood's Art Studio, Midnight.

Scene 2. The Same, Next Morning.

Act. II. - - Richard Dexter's Office.

Act III. - - Richard Dexter's Drawing Room.

Act IV. - - A Sky Scraper in Harlem.

Intervals between Acts I. & II. 10 minutes; between II. & III. 8 minutes; between III. & IV. 6 minutes.

Miss Bilbrooke's Dresses and Furs specially designed and made by REDFERN Ltd., 26 Conduit Street, W.

Furniture supplied by SPILLMAN & Co., 101-102 St. Martin's Lane, W.C.

Wigs by FOX.

General Manager Assistant Stage Manager Musical Director Business Manager	For ARTHUR BOURCHIER	WILLIAM BURCHILL CLAUDE EDMONDS ALBERT FOX THOMAS STEVENS
Acting Manager	For GARRICK RENTERS, Ltd.	JOSÉ G. LEVY

The Box Office (C. R. STUBBS) open daily from 10 to 10.

Telephone 9513 Gerrard.

Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.

Dress Circle, 6s. Upper Circle, 5s. and 4s.

Pit, 2s. 6d. Gallery, 1s.

At this Theatre Visitors to the Pit and Gallery are under shelter while waiting for the Doors to open.

THE MANAGEMENT reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Extract from the Rules made by the Lord Chamberlain.—1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exits and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

This Theatre is Licensed by the Lord Chamberlain to ARTHUR BOURCHIER and HERBERT SLEATH.

rchier has got a bull's-eye at last!" people
aying to each other on Monday night at
rrick Theatre, where Mr. Charles Klein's
"The Third Degree," which has been such
ss in America, was presented under the
"Find the Woman." The American name
piece would be unintelligible to an English
e, to whom the author supplies some novel
teresting information. "The Third De-
it appears, is a method employed by the
n police of extorting a confession of crime
suspected person. It is an ordeal by
n and suggestion that lasts for hours and
t a stretch. The facts, the incidents, the
of evidence are gone over and analysed
and again; the circumstantial chain is
tighter and tighter round the accused; the
occurrences are magnified into irrefutable
nd pounded and pummelled into the gradu-
eakening consciousness of the unhappy
e until at last some nerve-centre must give
mething must snap.

comes the real climax. The actual criminal,
made of the hardest stuff, will probably
. The innocent person, if strong enough
stand the terrific mental strain, has just
y convinced the police captain that per-
e is useless, and so wins liberty; the inno-
nd weak—pestered, worried, tormented with
ns until the equilibrium of reason has gone,
ter exhaustion, if not quasi-delirium, has
begins to perceive the appalling fact that
no chance, that the evidence is all dead
him. Then sometimes does it actually
that he, the wholly innocent, becomes
ised into the belief that he is the veritable
rator of the crime.

the exposure of this cruel and questionable
forms but a small part of Mr. Charles
play. The pith of it is the plucky rescue
innocent man from death by a little half-
ed woman, without money, without influ-
with only her obstinate belief and heroic
n. Robert Underwood, a dealer in objects
has been embezzling the property of his
nd is on the verge of arrest. As he is
ting suicide he is called upon by Howard
, jun., the son of a rich New Yorker. The
has fallen in love with and married, in the
f his parents' opposition, a waitress at a
ant, and his father has disinherited him.
tried in vain to earn his living, Jeffries,
s taken to drink, and half-intoxicates him-
Underwood's apartment. The latter carries
the adjacent bedroom to recover, and is
isited by Mrs. Howard Jeffries, sen., to
he was once engaged, who comes to implore
t to carry out the threat of committing
which he has made in a letter to her.
heated argument she leaves him and he
himself.

e next scene we are shown Jeffries, jun.,
ing the torture of the "third degree." A
police officer, Captain Clinton, has made
mind that the case is one of murder, and
ffries, jun., is the murderer. He and his
t harass the wearied wretch till he repeats
ically "Shot him!" which is taken down
nfession of the crime. A motive has to
d and Mrs. Jeffries, jun., is called in, and
ator-attendant who showed in Mrs. Jeffries,
asked to recognise the younger woman as
to so as to support Clinton's theory that
tive of the murder was jealousy. The
nt cannot do so, and Mrs. Jeffries, jun.,
nes to get a certain celebrated lawyer
Dexter to undertake her husband's defence.
extraordinary perseverance she waits day
in Dexter's outer office, he steadily re-
to see her, as he is the solicitor of Jeffries
who believes his son guilty, and has made
promise not to take up his case. At last
does give her an interview, and, bit by
pricking his self-esteem and appealing to
she overcomes the lawyer's objections, her
d being the insinuation that he believes
jun., innocent but is afraid of offending
ecting but influential parent. This act is
the best in the piece, and when at the end
Dexter throws old Jeffries's business over-
nd announces his intention of undertaking
s defence, the curtain descends amidst
stic applause.

When the aid of Dexter has once been secured, and Mrs. Jeffries, sen.'s, conscience awakened, the result is assured. By accident Underwood omitted "senior" from the address of his letter to the elder lady, and Mrs. Howard, junior, in order to save the other woman's reputation, claims that the note was written to her. Howard Jefferies is saved by the evidence of this letter. His father wants to take him abroad, proceedings for divorce being commenced in his absence, and to this the week young man agrees. But Baxter has learned the truth about the letter and brings his knowledge to bear both on father and son, clearing Mrs. Jeffries, jun., completely. In the course of the play there is some spirited fencing between Baxter and Clinton, a conflict of brain and wits which it is exciting to witness. The interest is full sustained to the close of the play, when the hard-hearted father is punished by the humiliation of learning of his wife's visit to her "old flame."

CRITERION THEATRE

Licensed by the Lord Chamberlain to Messrs. Spiers & Pond, Ltd., 222, Piccadilly.

Lessees ... ... SIR CHARLES WYNDHAM and MISS MARY MOORE

On TUESDAY, JUNE 18th, and every Evening at 9 o'clock.

will be produced a New Modern Comedy in Three Acts, entitled

"ANN"

By LECHMERE WORRALL.

The Very Rev. Samuel Hargraves	**Mr. E. HOLMAN CLARK**
Edward Hargraves (his son)	**Mr. BASIL HALLAM**
"Billy" (William Lloyd)	**Mr. A. HYLTON ALLEN**
Mrs. Hargraves	**Miss FAY DAVIS**
Evangeline Lipscombe	**Miss JEAN CADELL**
Ann Anning	**Miss RENÉE KELLY**

Scene—A private sitting room in a residential hotel in London.

ACT I.	An Evening in July.
ACT II.	Afternoon of the next day.
ACT III.	The same evening.

The Play produced under the personal direction of Sir CHARLES WYNDHAM.

The Scene arranged and executed by FRYERS, LTD., 6, Henrietta Street, Cavendish Square, W.

Preceded at 8.15 by

A Persian Fantasy in One Act, entitled

"The Poetasters of Ispahan"

By CLIFFORD BAX.

Hallaj	**The Public Letter Writer**	**Mr. MAURICE ELVEY**
Nejrihal	**A Baker**	**Mr. FRANK J. ARLTON**
Ala'd'din	**A Seller of Perfumes**	**Mr. BERNARD MEREFIELD**
Suliman	**A Barber**	**Mr. ALFRED WILD** (By courtesy of B. Iden Payne)
Guleesh	**A Miserly Silk Merchant**	**Mr. CAMPBELL CARGILL**
Ibn-Hassim	**A Wealthy Jeweller**	**Mr. ARCHIBALD FORBES**
Silvermoon	**His Daughter**	**Miss GLADYS PRESTON**

The Play produced and the setting designed by MAURICE ELVEY.

Programme of Music.

Dances	"Nell Gwynn"	*German*
Fantasie	"American Airs"	*Arranged*
Valse	"L'Amitie"	*Andrew Levey*
	Dedicated to Miss Mary Moore.	
Violin Solo	"Salut d'Amour"	*Elgar*
Hungarian Dances	.. ..	*Liszt-Brahms*
March	"The Kings"	*Andrew Levey*

MATINÉE OF BOTH PLAYS EVERY THURSDAY AT 2.30.

All Dresses in "Ann" designed and executed by ALEXANDRA, 47, Baker Street, W. Hats by MAISON LEWIS.

The Piano supplied by CRAMER & Co.

Stage Manager	Mr. EDMUND WALLER.
Musical Director	Mr. ANDREW LEVEY.
Acting Manager	Mr. H. JALLAND.

"ANN."

New Modern Comedy, in Three Acts, by Lechmere Worrall. Produced at the Criterion Theatre on Tuesday, June 18.

The Very Rev. Samuel Hargraves ..... Mr. E. Holman Clark
Edward Hargraves ..... Mr. Basil Hallam
"Billy" ..... Mr. A. Hylton Allen
Mrs. Hargraves ..... Miss Fay Davis
Evangeline Lipscombe ..... Miss Jean Cadell
Ann Anning ..... Miss Renée Kelly

The new modern comedy, by Lechmere Worrall, entitled "Ann," which was produced at the Criterion Theatre on Tuesday night, has one undeniable point in its favour; it introduces to us a delightful young American actress, hitherto a stranger to these shores, Miss Renée Kelly, whose personality is as piquant as her face, her voice as melodious as her name. She it is who plays Ann, an American lady journalist of great determination and resource. Ann has made up her mind to interview Edward Hargraves, a brilliant young author, in spite of his stubborn opposition to the interview. "Woman," as Ann phrases it, "is the fighting unit, man the passive resister"; and Edward, the "passive resister" in this case, is finally circumvented by Ann, the "fighting unit," who climbs into his room by means of the fire-escape. Having run her quarry to earth, Ann proceeds to lecture him for his good. The novel that has made him famous would be greater, says she, if it did not betray such a lamentable lack of the ways of love and women. Edward confesses that his mother, a woman of rare discernment and wisdom, has made the same complaint, and that to please her—and, incidentally, to remedy his own ignorance—he has, just before Ann's unceremonious entry, proposed by telephone to Miss Evangeline Lipscombe, a "papa, potatoes, prunes, and prisms" young lady, educated in the refined but limited atmosphere of a cathedral close. Ann disapproves strongly, and Edward, observing his captivating interviewer, begins to repent his precipitation. Ann promises her help in extricating him. The priggish Edward is shocked, and still more so when Ann, scurrying down the fire-escape, calls back "Maybe I'll marry you myself!"

To effect this end, the next afternoon she takes the opportunity to leave about Edward's room a number of "intimate feminine garments," which are duly discovered at a tea-party given in honour of Evangeline, who "jumps to conclusions like a kangaroo," and leaves Edward in disgust, accompanied by his worthy papa, the Very Rev. Samuel Hargraves, who shares her suspicions. "Do you believe this of me, dad?" asks his foolish son. "He does, Edward," answers his adorable mother. "A good man always does; the better the man the worse he believes," and trots out full of laughter, leaving him to the tender mercies of the unscrupulous Ann. The fickle lady attempts to coax him to forgive her foolish trick, but Edward is adamant. He will not name of her, his pride is hurt, and his pride is greater than his love—or he thinks it is. Ann thinks otherwise. Edward loves her, she is sure, and it is up to her to bring his love to boiling point. The same evening she creeps once more into his room, dons a delectable "nighty" over her evening frock, takes down her lovely golden hair, and settles herself comfortably on her host's sofa. Strange as it may appear, her ruse is successful. Edward, the "white soul of a human understanding," is subjugated, the Very Rev. Samuel is wheedled into acquiescence by the enchantress, and the lovers clasp in the final stage embrace.

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ROYAL COURT THEATRE.

Proprietor . . . Mr. J. H. LEIGH

Under the Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

THURSDAY, FRIDAY and SATURDAY EVENINGS
JUNE 20th, 21st and 22nd, at 8.15.
SATURDAY MATINEE, JUNE 22nd, at 2.30.

The Shadow of the Glen

A Play in One Act.

By J. M. SYNGE

Dan Burke (farmer and herd) ...	ARTHUR SINCLAIR
Nora Burke (his wife)... ...	SARA ALLGOOD
A Herd	J. M. KERRIGAN

SCENE - The last cottage at the head of a long glen in County Wicklow.

FIRST PRODUCTION OF

MAURICE HARTE

A Play in Two Acts,

By T. C. MURRAY

Mrs. O'Connor ...	EILEEN O'DOHERTY
Ellen Harte	SARA ALLGOOD
Maurice Harte	FRED O'DONOVAN
Father Mangan	SYDNEY J. MORGAN
Michael Harte	ARTHUR SINCLAIR
Owen Harte	J. A. O'ROURKE
Peter Mangan	F. WRIGHT

SCENE - The living room in the house of Michael Harte, in County Cork.

Several Months elapse between Acts One and Two.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, JUNE 21, 1912.

"MAURICE HARTE."

STRONG DRAMA OF IRISH RURAL LIFE.

The new two-act play "Maurice Harte," by Mr. T. C. Murray, presented by the Irish National Theatre Society at the Court Theatre, London, yesterday evening, is eloquent of the progress of liberal ideas in Ireland. Not many years ago such a play could not have been produced in Dublin; now this play—one of the strongest if most painful dramas in the repertory of the Abbey-street Theatre—is brought from there.

It is the story of a young man being educated for the priesthood who tells his parents and his brother that he cannot continue to study for the Church as he no longer feels called to it. The tragedy that follows is an exposure of the sentiment that possesses so many Irish families to have a son in the priesthood. In Mr. Murray's play we see the boy compelled by the pleadings of his father and mother to go back to the college; and in a scene of deep feeling and agony we see him brought home again, his mind having completely given way under the strain of attempting something beyond his powers.

It was one of the most perfectly acted plays of the society; and to Miss Sara Allgood, Mr. Sydney J. Morgan, and Mr. Fred O'Donovan the author as well as the audience owed a debt for the fidelity with which they presented characters from Irish rural life.

J. W.

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ROYAL COURT THEATRE.

Proprietor . . . Mr. J. H. LEIGH

Under the Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

THURSDAY, FRIDAY and SATURDAY EVENINGS

JUNE 27th, 28th and 29th, at 8.30.

SATURDAY AFTERNOON at 2.30.

FIRST PRODUCTION IN LONDON

OF

FAMILY FAILING

A Comedy in Three Acts,

By WILLIAM BOYLE

Maria Donnelly	EILEEN O'DOHERTY
Nelty (a Servant)	KATHLEEN DRAGO
Dominic Donnelly (Maria's Brother) ...	ARTHUR SINCLAIR
Joe Donnelly (Her Younger Brother) ...	SYDNEY J. MORGAN
Tom Carragher (a Neighbour) ...	J. M. KERRIGAN
Mrs. Carragher (his Wife) ...	VIOLET McCARTHY
Robert Donnelly (Dominic's Uncle)	FRED O'DONOVAN
Francy Niel (a Rural Carrier) ...	MICHAEL CONNIFFE

ACT I.	*The Donnelly's Parlour. Morning*
ACT II.	*The Same. Evening of the same day*
ACT III.	*The Same. Some weeks later*

General Manager ... (for Mr. J. H. Leigh) ... Mr. JAMES ANNING

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, JUNE 28, 1912.

"FAMILY FAILING."

HUMOURS OF LAZINESS IN AN IRISH PLAY.

There is a bright vein of comical characterisation in the new three-act light comedy, by Mr. William Boyle, "Family Failing," which the Irish National Theatre Society presented at the Court Theatre, London, yesterday evening.

The failing of the family in Mr. Boyle's play was laziness—laziness that compelled the eldest son to say that it was better to starve sitting down than standing up. Dominic Donnelly, according to his relations, was cursed by inheriting his mother's armchair; for, until an old American uncle with a reputation for wealth returned home, he never got out of the chair until it was time to go to bed. To keep up appearances, the family, on the uncle's return, pretended to be industrious and prosperous, and when the uncle appeared the shopkeepers offered unlimited credit. Some of these scenes of make-believe prosperity were intensely comical. Dominic's futile efforts to look like a real worker were irresistibly funny. The uncle—who said he never travelled without a bed—encouraged the new industriousness, while he himself sat looking on. But eventually the old man was found to be nothing more than a pauper and the laziest man ever born in the district.

The story, it will be seen, is very light and depends for its success on its humorous dialogue and characterisation rather than on its situation or construction. But Mr. Arthur Sinclair's performance as the lazy Dominic would alone make "Family Failing" well worth seeing.

J. W.

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Mr. ALFRED BUTT.
Photo: Downey.

Artists

CHARLES ALDRICH
BOGANNY'S
"LUNATIC BAKERS"
WILKIE BARD
G.H. CHIRGWIN
IDA CRISPI &
FRED FARREN
PAUL CINQUEVALLI
DAVID DEVANT
LA PIA

Artists

HARRY LAUDER
CLARICE MAYNE
PIPIFAX & PANLO
ARTHUR PRINCE
THE PALACE GIRLS
ANNA PAVLOVA
GEORGE ROBEY
VESTA TILLEY
HARRY TATE
LITTLE TICH

FANNY FIELDS
BARCLAY GAMMON
ALFRED LESTER
CECILIA LOFTUS

Palace Theatre
London W.

Managing Director — *Mr. Alfred Butt.*

Royal Music Hall Performance
by command of
His Majesty the King
July 15th 1912

Press Rover Ticket **117**

It is unnecessary to bring this ticket to the Theatre.

MUSIC-HALL COMMAND.

ROYAL MESSAGE OF THANKS AND APPRECIATION.

Mr. Alfred Butt, chairman of the Committee of Management of the royal performance at the Palace Theatre, has received the following letter:—

Buckingham Palace, July 2, 1912.

My dear Sir,—I have had the honour of receiving the King's commands to convey to the members of the Managing Committee of the music-hall command performance and to yourself the expression of their Majesties' thanks for the admirable arrangements made for their Majesties' comfort and amusement last night.

The King and the Queen will be obliged by your assuring the artistes who were on the stage that their Majesties thoroughly appreciated their talent, so equal in excellence and varied in style.

The climax of last night's success, as these ladies and gentlemen will be the first to admit, could not have been reached without skilled and willing help, both before and behind the curtain.

I am, therefore, to ask you to be so good as to express the King's and the Queen's thanks to all the members of your staff, as well as to the orchestra, for their invaluable assistance.

The decoration of the house was greatly admired by their Majesties.

The King and the Queen noted with pleasure that the audience testified by applause and enthusiasm their enjoyment of a variety performance which, if ever equalled, has certainly never been surpassed since music-halls began.—I remain, my dear Sir, yours faithfully, WILLIAM CARINGTON.

The decorations of the Palace Theatre will be retained for the remainder of the week. The souvenir programmes will also be on sale every evening.

"You ask," said Mr. Butt, "if we have decided as to the amount available from the Royal Performance for Variety Charities? We have. Just now we have, in squaring accounts, found that those charities will be the better by £2,738 13s. 5d.

THE RUSSIAN BALLET

Organized by M. SERGE DE DIAGHILEW

LE SPECTRE DE LA ROSE

Choreographic Tableau from a poem by Th. GAUTIER
Created by J. L. VAUDOYER
Music by C. M. WEBER, orchestrated by BERLIOZ
Scenes and Dances by M. FOKINE
Scenery and Costumes by L. BAKST

La jeune fille . . . Mme. TAMAR KARSAVINA
Le Spectre de la Rose . . M. NIJINSKY

Conductor . M. TCHEREPNIN

L'OISEAU DE FEU

In Two Tableaux by M. FOKINE
Music by I. STRAVINSKY
Scenes and Dances by M. FOKINE
Scenery designed by M. GOLOVINE, and executed by MM. SAPOUNOV and CHARBEV
Costumes designed by M. GOLOVINE
Costumes worn by Mmes. KARSAVINA and PILTZ designed by M. L. BAKST and executed by M. CAPP.

L'Oiseau-de Feu . . . Mme. TAMAR KARSAVINA
Ivan Tsarevitch . . . M. ADOLF BOLM
Kostchei l'Immortel . . M. CECCHETTI
La Belle Tsarevna . . . Mme. PILTZ

Courtiers, Monsters:
Mmes. NIJINSKA, TCHERNICHEVA, BARANOVITCH I., BARANOVITCH II., WASILEWSKA, KOPATCHINSKA, DOBROLOUBOVA, KLEMENTOVITCH, STASZKO, GULIUK, TCHEREPANOVA, MAICHERSKA
MM. KREMNEV, KOTCHETOVSKY, KOBELEV, GAVRILOV, BOURMAN, KLEGLEV
MM. SERGUEIEV, WARZYNSKI, ZAILIK, ROMANOV
MM. KOWALSKI, STATKEVITCH
MM. SEMENOV, FROMAN, FEDOROV, ROMANOV
Mmes. ASTAFIEVA, KONIETSKA, BIBER, EONIETSKA
MM. KOSTECKI, OUMANSKY, ZIELINSKI, GOUDIN
Servants:
Mmes. KOWALEWSKA, EZERSKA, KOULTCHYTZKA, JULITZKA, GOUBERT, DOMBROVSKA, HOHLOVA
Monsters, Pages, Cavaliers de suite, Cavaliers de ronde, etc.

Conductor . M. TCHEREPNIN

Stage Director: M. O. ALLEGRI
Assistant Stage Manager: M. S. GRIGORIEV

THE RUSSIAN BALLET

THAMAR

Choreographic Drama in One Act by M. L. BAKST
Music by M. BALAKIREV
Scenes and Dances by M. MICHEL FOKINE
Scenery and Costumes designed by M. L. BAKST
Scenery executed by MM. CHARBEV and SOUDEJKINE
Costumes executed by Mlle. MUELLE

Thamar, Reine de Georgie . Mme. TAMAR KARSAVINA
Le Prince . . . M. ADOLF BOLM

Amies de Thamar:
Mmes. NIJINSKA, PILTZ, TCHERNYSHOVA, WASILEWSKA, KONIETSKA, KOPYTSINSKA, KLEMENTOVITCH, BARANOVITCH I., BARANOVITCH II., MAICHERSKA, STASZKO, TCHEREPANOVA

Zerghins: MM. KREMNEV, BOURMAN, SEMENOV, KOTCHETOVSKY, FROMAN, FEDOROV, ROMANOV, RACHMANOV, GAVRILOV, ZOBOIKO, SERGUEIEV, KOBELEV

Servantes: Mmes. KOWALEWSKA, DOBROLOUBOVA, GULIUK, KOULTCHYTZKA, HOHLOVA, EZERSKA, JULITZKA, DOMBROVSKA

THAMAR— *continued*

Serviteurs de Thamar:
MM. WARZYNSKI, ZAILIK, STATKEVITCH, KEGLER, KOSTECKI, GOUDIN, OUMANSKY, ZIELINSKI

Conductor . Mr. THOMAS BEECHAM

THE scene lies in a beautiful castle amid the snows of the Dariel, where Queen Thamar holds a perpetual fête. Lying in front of a large window, Thamar surveys the mountain, the roads, and the river Terek, the turbulent waters of which surround her dwelling.

Suddenly she rises.

A stranger, who has lost his way, approaches. He hesitates, and surveys the castle.

She sends servants, and commands that he shall be brought before her.

The stranger is very tired and cold. A sort of hood hides his head. The Queen tears off the hood and discovers a beautiful young man astonished at all this pomp. The servants adorn him, and surround him and the Queen, encouraging them to dance.

Day breaks; the servants open the shutters. All are still very animated and excited. The Queen continues to dance, but suddenly rushes at the young man, stabs him, and pushes him, through a narrow door, into the river.

Again Queen Thamar surveys the mountain, the roads, and the river Terek. Her eyes follow the corpse which the water holds.

Suddenly she rises. A stranger who has lost his way approaches. He hesitates, and surveys the castle.

It was a judicious move on the part of Messrs. Waller and Fredk. Melville to revive "Ben-my-Chree" at the Princes Theatre on Wednesday. The drama was first produced at the Princess's Theatre on May 17, 1888, with Mr. Wilson Barrett as Dan Mylrea, Miss Eastlake as Mona, Mr. Chas. Fulton as Ewan Mylrea, Mr. Austin Melford as Thorkell Mylrea, Mr. John Maclean as Gilchrist Mylrea, Mr. H. Cooper-Cliffe as Mr. Harcourt, Mr. Murray Carson as Ned Teare, and Mr. J. Welch as Michael Looney. Since then "Ben-my-Chree" has been one of the most popular plays with provincial audiences, having the strength of deep elemental human passions—love, jealousy, and hatred being racy of the strange, rough Manx soil to which the author transports us; and bringing into the playhouse an atmosphere of a simple, secluded island community, with a moral standard of its own, a legal code of its own, and a curious ecclesiastical system of its own. "Ben-my-Chree" is an exception to the rule that plays with serious interest do not win lasting popularity. The notion of the piece is too familiar to need re-description. We can all recall the strong points of "Ben-my-Chree"—the quarrel between the two brothers about a girl, the murder of Ewan by Dan, his trial for murder, and his confession of the crime. The incidents of the drama are well remembered by the playgoers of London and the provinces, and were warmly applauded by the audience at the Princes on Wednesday evening.

NEW PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Under the Direction of ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, JULY 3rd, AT 7-45,
AND NIGHTLY AT 7-45.

MATINEES—Wednesday & Saturday at 2-30.

THE INTERESTING PLAY,

BEN-MY-CHREE

(GIRL OF MY HEART)

By HALL CAINE and WILSON BARRETT.

Music by MICHAEL CONNELLY.
Produced by WALTER and FREDK. MELVILLE.

Characters:

Dan Mylrea, son of Bishop Mylrea		Mr. LAUDERDALE MAITLAND
Ewan Mylrea		Mr. AUSTEN MILROY
Thorkell Mylrea, the Deemster		Mr. FELIX PITT
Gilchrist Mylrea, Bishop of Man		Mr. WILLIAM LUGG
Davy Fayle ...	Fishermen	Mr. AUSTIN MELFORD
Billy Quilleash ...		Mr. EDWIN GRIFFEN
Ned Teare ...		Mr. RONALD ADAIR
Jim Callow ...		Mr. H SMITH
Michael Looney ...		Mr. WILLIAM ALLEN
Jabez Gawn		Mr. WILSON BLAKE
Mr. Harcourt, Governor of the Island		Mr. LEYTON CANCELLOR
Jem Curphey, Blacksmith		Mr. RAYMOND WOOD
Hommy Beg, Servant of the Deemster		Mr. J. T. MACMILLAN
Coroner		Mr CHARLES CLEVELAND
Kitty, Servant to the Deemster ..		Miss ALICE BELMORE
Liza Teare ...	Fishwives	Miss BETTY MELTON
Nancy		Miss PEGGY NELSON
Kathleen		Miss MARJORIE DAY

and

Mona Mylrea, Daughter of the Deemster Miss JESSIE WINTER

Fishermen, Fishwives, Townspeople, Soldiers.

Act 1	= =	GARDENS OF BALLAMONA
		Mona, my darling!
Act 2	= = =	POOLVASH BEG
		My life for my sister's honour.
Act 3	= = =	THE TYNWALD
The Sentence.		Alone let him live—Alone let him die.
Act 4, Scene 1		INTERIOR OF BISHOP'S COURT
		The Love Message.
Scene 2	= =	VIEW OF THE COAST
		Alone.
Scene 3		EXTERIOR OF BISHOP'S COURT
		The Prodigal's return.
Scene 4	= =	INTERIOR OF CHAPEL
		Girl of my heart.

Costumes executed by JOHN HYMAN, 19 Leicester Square, W.C.
Scenery by LYCEUM STUDIO and FRANCIS BULL.

The Orchestra under the Direction of ALEXANDER HUMPHREYS will play the following selections:—

OVERTURE	"Ben-my-Chree"	*Connelly*
FANTASIA	"Carmen"	*Bizet*
SELECTION	"The Arcadians" ...	*Monckton & Talbot*
ENTR'ACTES ...	*(a)* "Dawn"	*A. E. Matt*
	(b) "Brüderlein Fein"	*Leo Fall*

Acting Manager and Treasurer .. .. G. GORDON JEFFERSON
Stage Manager .. .. WILSON BLAKE

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Waters, J.

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Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, JULY 4, 1912.

MISS E. ASQUITH AS ACTRESS.

By permission of Mrs. Waldorf Astor a performance of Sir John Vanbrugh's 200-year-old comedy "The Confederacy" was given in her drawing-room in St. James's-square last evening by an organisation known as the Theatre in Eyre. The entertainment was presented in aid of the Victoria League, and an explanatory note printed on the programme—which was otherwise conceived in a truly sober spirit—stated that: "In spite of its title, the play bears no reference to the present political situation."

Last night's company handled the materials deftly enough, and overcame to some extent the handicap of getting the illusion on a stage not much larger than a pantry. The Premier's daughter, Miss Elizabeth Asquith, played the part of Corinna with much charm, and the conspiracy of the two wives was spiritedly enacted by Miss Marcelle Du Cros and Lady Eileen Elliot. A success of curiosity would be, perhaps, the best verdict on play and players. J. W.

ROYAL COURT THEATRE.

Proprietor . . . . . Mr. J. H. LEIGH

Under the Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

THURSDAY, FRIDAY and SATURDAY EVENINGS,

JULY 11th, 12th and 13th, at 8.30.

SATURDAY AFTERNOON at 2.30.

FIRST PRODUCTION IN LONDON OF

THE COUNTESS CATHLEEN

A PLAY IN FIVE SCENES,

By W. B. YEATS

Produced by NUGENT MONCK

Mary Rua	... NELL BYRNE
Teig Rua	... U. WRIGHT
Shemus Rua	PATRICK MURPHY
The Countess Cathleen	...MAIRE O'NEILL
Oona (her Nurse)	...MON O'BEIRNE
Aleel	FRED. O'DONOVAN
First Merchant... ...	... HERBERT HEWETSON
Second Merchant	J. M. KERRIGAN
Steward	H. E. HUTHINSON

Peasants, Servants, Angelical Beings, Spirits.

The Scene is laid in Ireland and in Old Times.

SCENE I.	The House of Shemus Rua
SCENE II.	A Wood
SCENE III.	Hall in the House of Countess Cathleen
SCENE IV.	A Wood
SCENE V.	The House of Shemus Rua

Waters, J.

15 1173

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, JULY 12, 1912.

"COUNTESS KATHLEEN."

MR. W. B. YEATS'S NEW PLAY AT THE COURT THEATRE.

The Irish Theatre Society made a distinct departure last evening from the general character of its offerings at the Court Theatre by presenting a play based on a tale of folk lore. Mr. W. B. Yeats, the author, has, in the notes appended to his recently published version of this play, been at some pains to explain that he could not obtain absolute information regarding the origin of the legend that inspired him to write "The Countess Kathleen."

In a somewhat different version he had given this play to Dublin thirteen years ago, and then had the exciting experience of finding it necessary to send for a score of police to prevent some objecting students from interrupting the performance.

The first public performance of "The Countess Kathleen" in London last evening occasioned not a suspicion of discontent in any part of the crowded theatre. On the contrary, this curious legend of early Christian Ireland—in which the ministers of the devil, the spirits of the woods and air, are as real to the starving peasants as the angels of Christian belief—was listened to with rapt attention.

The story is far from complex, and depends more for its interest on the imagery of some of the poet's lines rather than on the incidents of the lady of the land, who, to save her poor dependents from the tortures of the famine, sold her soul to the devil and gave the money in charity. This legend, written in five short scenes that followed each other with not more than a moment's interruption, was acted throughout with quite extraordinary reverence and a sense of poetry that could not fail to impress.

The stage effects and mounting, although of the simplest and most inexpensive kind, were a help, not a hindrance, to the drama, which was played on a stage without footlights, lighted for the greater part of the performance by arc lamps placed in one of the circles.

J. W.

THE DAILY TELEGRAPH.

ONDON, MONDAY, JULY 15.

ONDON OPERA HOUSE.

END OF THE SEASON.

a "gala performance," as it was styled, ended urday night Mr. Oscar Hammerstein's second gu at the house he built and dedicated to Kingsway. In respect of the works it has roduced, the season now brought to a close proved very momentous, and anything like hy retrospect of its doings is hardly called or many and obvious reasons interest centred in the production of Lord Howard de and Mr. Joseph Holbrooke's Cymric music- "Children of Don," and if that work, in so it failed to realise the expectations of those hoped that it might advance the cause of opera, proved a disappointment, yet Mr. erstein must have credit for his enterprise in it a hearing. A complete list of the operas in the course of a three months' season d in our columns on Saturday, and there is to repeat it. But one may note that Offen- "Tales of Hoffmann" takes pride of place as the number of performances it secured— and that "La Traviata" stands at the of the list, having been given but once. The oreign novelty brought to a hearing was el's "Don Quichotte," a work quite charac- of its composer, and possessing charm rather alities of a more arresting order. But at t enjoyed the advantage, like most of Mr. erstein's productions, of beautiful staging, introduced us, moreover, in Mr. Lafont—who ed in the title-part—to an artist of command- rits.

ously the closing performance calls for no discussion. Its attractions were of the kind ribed as miscellaneous, the programme con- of operatic "snippets." To many people the crowded audience the most interesting of the evening, probably, was Mr. Hammer- speech, in which, as will be seen below, the manager spoke of his heavy losses and pro- nevertheless, to try his luck again in the —an announcement received with immense asm.

that matter, the whole evening was one of asm. The Venice scene from "Tales of nn"; the second act of "Rigoletto," with elice Lyne (also heard later in the "Shadow from "Dinorah") as Gilda, Mr. Orville as the Duke, and Mr. Vilmos Beck as the a scene from Massenet's "Herodiade," as Madame Augusta Doria and Mr. Henry Miss Victoria Farr's performance of the ene from "Hamlet"; Madame Jeanne singing of the Jewel Song from "Faust"— things, among others, called forth the t tributes, and everybody seemed happy. ola and Mr. Ernaldy were the conductors.

MR. HAMMERSTEIN'S LOSSES.

Cheerful in adversity and modest in manner, Mr. Hammerstein addressed Saturday's audience from the stage, and let them into some of his secrets, financial and otherwise. He spoke of heavy losses as one accustomed to such trifling matters, assumed a tone half-earnest, half-jocular, and had his reward in a tremendous ovation. He was not always quite audible, but a good deal that he said was clear enough, and excited sympathetic interest and applause, as well as laughter on occasion. Some time ago, he mentioned, one of his artists sued him. That was nothing new. She sued him for breach of promise. He had promised to let her sing—and didn't. That was the breach of promise. He had produced his books, showing the receipts of his establishment during the opera season. During the seven months in which he had produced grand opera in London he had lost over £45,000. (A voice, "Shame.") He recalled his production of "Don Quichotte"—one of Massenet's most popular creations. On the first night the public assembled in great multitudes, and the receipts were £85. From that they dwindled to £51 at the last performance of the work. The question arose: Was it his fault, or the fault of the public? ("Not your fault, sir," shouted someone.) But he had not come before them to whine, and be indignant. He would only tell them that he had been warned before he came to London that he was going to present grand opera to an absolutely uneducated public. Musically, though, he believed he was coming before a public that desired all his best efforts. But operatically they were uneducated. Love for grand opera must be inherited. It must come from generation to generation. That was why the Governments of other countries—all except America—built and subsidised opera houses. They considered grand opera the most educational form of music. It was a mystery to him how the London public allowed themselves to be without it. Why did they not ask their County Council or their Ministers to build them an opera houses? They had a right to it. (A Voice: "We have taxes enough already.") He was not such a rich man as to be able to continue indefinitely such an undertaking. He had a mortgage on the building amounting to some £40,000. Any other man would have said good-bye to the enterprise. But he was proud of having created such an organisation. Nearly everything and everybody connected with it—except some of the leading artists—was English, and he took the opportunity of saying that finer voices could not be heard anywhere in the world than in this country, and the love of music here was inborn.

What was he to do? Devote that house to music-hall purposes? ("No.") In his opinion it would be a crime. With the little brain he possessed he had tried hard to solve the problem. He was alone in the enterprise. Not a solitary soul besides himself was interested in it to the tune of a penny. It was his inborn love for his profession that enabled him to face disaster. He had no desire for wealth. He was an enthusiast, a musician, and to withdraw now would be to him horrible. He had struggled against it, and it was a terrible thought to him to contemplate giving up that beautiful edifice and slinking away.

"And so," Mr. Hammerstein concluded, "I am going to give opera again." A great burst of cheering greeted this announcement, whereupon Mr. Hammerstein added that he would be here again in the middle of November, and would end "when you don't come again."

VAUDEVILLE THEATRE

Miss ADA POTTER'S SEASON

MONDAY, JULY 15th, at 8.30,

The Ideal Wife

By MARCO PRAGA

Translated from the Italian of "La Moglie Ideale,"
By Mrs. T. C. CRAWFORD.

Gustavo Velati	(a Lawyer) ...	Mr. C. M. HALLARD
Andrea Campiani	(a Stockbroker)	Mr. CLARENCE BLAKISTON
Giannino (his Son) ...	...	Master FRANK BERESFORD
Constanzo Monticelli	(Velati's Partner)	Mr. LESLIE FABER
Teresa ...	... ...	Mrs. JAMES HEARN
Ettore ...	... ...	... Mr. FRED PENLEY
Julia Campiani	(Wife of Campiani)	... Miss ADA POTTER

ACT I. ...	Dining Room at Andrea Campiani's House
ACT II. ...	Sitting Room in Gustavo Velati's House
ACT III. ...	Drawing Room at the Campianis' House

Miss Ada Potter's Dresses by SHERIDAN & HOUSE, 6, Lansdowne Place, Russell Square.

The Play Produced by Mr. NORMAN McKINNELL.

Preceded at 8.0 by a Comedy in One Act,

FOR PEACE AND QUIET

Adapted by Mrs. MAX O'REILL

John Stoker	... ...	Mr. LESLIE FABER
Valerie Stoker	....	Mrs. LESLIE FABER
Scene	... ...	John Stoker's Study

Mrs. Leslie Faber's Dress by MADAME MOLLIE, 99, Regent Street.

Furniture supplied by Messrs. SPILLMAN. Plate by WALKER & HALL

Programme of Music

MARCH ...	... "A Bunch of Roses" ...	...	*Chapi*
FANTASIE ...	... "Cavallario Rusticana" ...	...	*Mascagni*
SELECTION ...	... "The Pink Lady" ...	...	*Ivan Caryll*
POTPOURRI ...	... "Princess Caprice" ...	...	*Leo Fall*

Musical Director - - - EDWARD JONES

General Manager, Stage Manager } For Miss Ada Potter { RICHARD T. MAYNARD, FRED PENLEY

Ices, Tea and Coffee can be had of the Attendants

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co., Ltd.

MATINEE EVERY WEDNESDAY at 2.30

PRICES OF ADMISSION.—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 2 and 8. Commence at 2.30 and 8.30

Telephone No. 3815 Gerrard.

Box Office, (ARTHUR FRYE) open from 10 to 10

Business Manager (for Messrs. A. & S. GATTI) MR. HERBERT CLARK

First produced by Eleonora Duse at Turin, the English translation of this piece, by Mrs. T. C. Crawford, had a preliminary canter at Crosby Hall in May, when Miss Ada Potter appeared in the leading female part for two performances. As may be remembered, "The Ideal Wife" is Julia Campiani, whose temperament and adaptability enable her, whilst for two years the passionate lover of Velati, a lawyer, to discharge to the full all her duties to her unsuspecting husband, Andrea, and their little son, Giannino. But Velati, tired of the *liaison* and wishing to marry, finds Julia's amiability an obstacle, especially as he has not the moral courage to explain that he no longer loves her. Convinced at last that the break must be final, the woman reconciles herself to the situation, insisting, nevertheless, on her right to have outward appearances respected by an apparently gradual withdrawal, so that her husband's confidence may remain unimpaired.

and was preceded by a comedy in one act, adapted by Mrs. Max O'Reill, entitled

"FOR PEACE AND QUIET."

John Stoker .....Mr. Leslie Faber
Valerie Stoker .....Mrs. Leslie Faber

This also treats of matrimonial difficulties, but of a lighter nature. Valerie, the irresponsible young wife of John Stoker, literary man and long-suffering husband, comes to demand her periodic allowance, only to find that it has been swallowed up in fines. These have been inflicted by her husband for various wifely failings as a final attempt to secure immunity from constant outbursts of temper and consequent interruptions to work. But, in the present case, Valeria had anticipated her allowance by purchasing an expensive "hall lamp with stained-glass panels," an unnecessary article which has been an object of dispute between them; and she has given a promise to pay signed with her husband's name. After various ineffectual attempts to move him, she is obliged to make a clean breast of the matter, and, "for peace and quietness," he gives in, this time, to a wife who is just beginning to appreciate her husband at his real worth.

THE
PLAYHOUSE

Tuesday

16/7/1912

Orch. Stall

E 18

This to be retained

To-Night, Tuesday, July 16th, at 9 o'clock
Mr. CYRIL MAUDE begs to announce
Miss HORNIMAN'S COMPANY
From the Gaiety Theatre, Manchester
In a Lancashire Play, called

HINDLE WAKES

By STANLEY HOUGHTON.

Mrs. HAWTHORN	Miss ADA KING
CHRISTOPHER HAWTHORN	Mr. LEONARD MUDIE
FANNY HAWTHORN	Miss EDYTH GOODALL
Mrs. JEFFCOTE	Miss DAISY ENGLAND
NATHANIEL JEFFCOTE	Mr. HERBERT LOMAS
ADA	Miss HILDA DAVIES
ALAN JEFFCOTE	Mr. J. V. BRYANT
Sir TIMOTHY FARRAR	Mr. EDWARD LANDOR
BEATRICE FARRAR	Miss SYBIL THORNDIKE

ACT I. **Scene 1—Kitchen of the Hawthorns' House, 137, Burnley Road, Hindle. Bank Holiday, Monday, August 6th, 9 p.m.**
Scene 2—Breakfast-room of the Jeffcotes' House, Bank Top, Hindle Vale. The same night, 10.30 p.m.
Scene 3—The same, 1 a.m.
ACTS II. and III. **The same, Tuesday Evening.**

Produced by Mr. LEWIS CASSON.

Preceded, at 8.20, by

MAKESHIFTS

A Comedy, in One Act, by GERTRUDE L. ROBINS.

CAROLINE	Miss ADA KING
DOLLY	Miss SYBIL THORNDIKE
Mr. THOMPSON	Mr. HERBERT LOMAS
ALBERT SMYTHE	Mr. LEONARD MUDIE

Scene:—A Suburban Sitting-room.

Director ...	For Miss A. E. F. Horniman	Mr. Lewis Casson
Business Manager ...		Mr. Edwin T. Heys
Acting Manager ...		Mr. H. Chiswell Billing
Stage Manager ...		Mr. Edward Broadley

GENERAL MANAGER . . . . . Mr. ALFRED TURNER

Mr. Stanley Houghton's fine play of Lacashire life, "Hindle Wakes," was first produced a few weeks ago by the Stage Society, when it received due notice in these columns; but it is worthy of a second detailed notice on its public production at the Playhouse last Tuesday. It is acted as before by Miss Horniman's company from the Gaiety Theatre, Manchester, and when we say that the play and the acting are worthy one of the other, we give each highest praise. "Hindle Wakes" is a human, virile, courageous play; from the opening scene it arouses one's interest and grips one's sympathies. The acting is beautifully artistic in its fine restraint and its glorious equality. The story tells of a factory owner's son of Hindle in Lancashire who takes one of his father's mill hands to spend a week-end with him at Llandudno. The girl is supposed by her parents to be with a friend at Blackpool, and it is through the accidental death by drowning of this friend on the Sunday that the truth is brought to light. Fanny Hawthorn's parents, honest, respectable people, are shocked, but philosophical. "It's what happens to many a lass," says the father; "I never thowt it would happen to mine." The mother "talks rather bitter like" at first, but is willing to admit her daughter's cleverness if she can use the incident as a means to become a rich man's wife—"plenty of girls make good matches that way," she philosophises. Off goes Christopher Hawthorn, the father, to his old friend, now the rich mill owner, Nathaniel Jeffcote, and tells the story of his daughter's betrayal. Nathaniel, all sympathy, promises to see that the girl is righted; and even when he learns that the culprit is his own son, Alan, the fine old man does not waver in his resolve.

But Alan, who is on the point of marriage with a girl to whom he is deeply attached, refuses to wed Fanny Hawthorn, in spite of his father's threats to disinherit him. His mother upholds his resolve; but Beatrice, his fiancée, sees the matter differently. She has strong religious convictions; and her definite standard of morals points to Fanny's prior right to Alan's name. Nevertheless, Beatrice's renunciation, Nathaniel's threats, Alan's sullen acceptance, all go for nothing. Fanny "won't be driven not any road," and in a magnificent outburst of pride she refuses to be "made an honest woman of" by Alan. She is fond of him, yes, they have had a very good time together; but he is only her "fancy" as she was his. He is not "man" enough to become her husband; she is strong and daring enough to claim an equal moral code. Untamed, defiant, magnificent in her self-assertion, Fanny marches off to face the future where some day she will find her true mate awailing her.



WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietors ... ... Sir Charles Wyndham and Miss Mary Moore.

Sole Lessee ... ... Mr. FRANK CURZON.

Under the Sole Management of W. H. C. NATION.

PRODUCTION OF A NEW COMEDY IN TWO ACTS.

On MONDAY, AUGUST 5th, AND FOLLOWING EVENINGS AT 8

Will be presented a New Comedy in Two Acts, Adapted from

L'ONCLE BAPTISTE by EMILE SOUVESTRE

Originally produced at the Theatre du Gymnase, Paris, entitled

FALLING HIS CREST

Paul Dupont, Inventor and Manufacturer of Machines ... Mr. DAVID BARNETT
Baptiste Dupont, his brother, a Mechanician ... ... Mr. BUCHANAN WAKE
Quentin, a Commercial Traveller, afterwards a Big Financier ... Mr. HUGH MARLEIN
Arthur de Restoul, a Civil Engineer of the Government for Bridges and Roads ... ... Mr. LESLIE RYECROFT
Baron de Verneux ... ... Mr. RICHARD COWELL
Benoit, Paul Dupont's Cashier ... ... Mr. TERRY HURST
Lolotte, Baptiste Dupont's Wife ... ... Miss UNA BRUCKSHAW
Louise ... ... Miss JOAN WILLOUGHBY
Emma, Paul Dupont's Daughter ... ... Miss PHYLLIS BIRKETT

ACT I. ... ... **Paul Dupont's Cotton Mill, near Orleans**

ACT II. ... ... **Paul Dupont's Residence in Paris**

To be followed by the Musical and Satirical Play, in Three Scenes, introducing several New Songs by W. H. C. NATION, entitled

THE LAND OF NONLOCIA

Florian, Prince of Logria, travelling in disguise ... ... Miss UNA BRUCKSHAW
Coriander ... ... Mr. HUGH MARLEIN
Phormio ... ... Mr. CHARLES HANBURY
Arbutus, King of Nonlocia ... ... Mr. DAVID BARNETT
Mercutio, First Lord in Waiting ... ... Miss LORNA DELLAR
Princess Iris, Daughter of the King ... ... Miss DOROTHY HOBBS
Amaryllis, Lady in Waiting ... ... Miss FLORENCE LINDLEY
Lord Goldsticko ... ... Miss WINIFRED HAYS
Lord Silverstick ... ... Miss ZOE VASHTI

Lords, Ladies, Guards, Attendants, etc., etc.

Scenery by HEMSLEY. Costumes and Wigs by CLARKSON.

"The Orphaned Little Sweeps." Imitated from a French Ballad by W. H. C. Nation. Sung by Miss Dorothy Hobbs
"The Reverse of the Medal." Written by W. H. C. Nation. Composed by Napoleon Lambelet. Sung by Mr. Charles Hanbury
"The Little Cabin Boy." Imitated from a French Tyrolienne by W. H. C. Nation. Sung by Miss Una Bruckshaw
"An Old Established Inn."* Written by W. H. C. Nation. Composed by Napoleon Lambelet. Sung by Miss Lorna Dellar
"The Magic Mirror." Written by W. H. C. Nation. Composed by Napoleon Lambelet. Sung by Mr. Charles Hanbury
"The Woodcutter" Imitated from a French Rustic Song by W. H. C. Nation. Sung by Mr. Hugh Marlein
"The Reaper." Imitated from a French Harvest Song by W. H. C. Nation. Sung by Miss Florence Lindley and Chorus
"Love in Winter." Written by W. H. C. Nation. Composed by H. G. B. Hunt, F.R.S.E., Mus. B. (Oxon.) Sung by Miss Una Bruckshaw
"The Anti-Jingo Blacksmith." Imitated from the French by W. H. C. Nation. Sung by Mr. Hugh Marlein

* The Words of this Song are to be found in the Third Illustrated Edition of Mr. W. H. C. NATION'S Work, "PRICKLY PEAR BLOSSOMS" (Published by GAY & HANCOCK, 12 Henrietta Street, Covent Garden, W.C.).

Scene 1 ... ... **The Gardens of the King's Summer Palace**
Scene 2 ... ... **A Room in the Palace overlooking a Cornfield.**
Scene 3 ... ... **The Gardens**

ACTING MANAGER AND TREASURER ... ... Mr. T. H. FRIEND
MUSICAL DIRECTOR AND CONDUCTOR ... ... Mr. NAPOLEON LAMBELET

PRICES OF ADMISSION:—Private Boxes, £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD.

Doors open at 7.30. Commence at 8.

Having had, during the last six years, nine half a dozen seasons of several months' duration apiece, at Terry's, the Gaiety, and the Royalty, that undaunted veteran Dovonian, Mr. William Hamilton Barrington Nation, bobbed up again serenely at another theatrical local habitation, this time Wyndham's, on Monday, when, before a noisy and unkindly boisterous Bank Holiday audience, he presented a double bill of the kind now familiar to his supporters. Thus, it opened with another of his adaptations from the French, and ended with a musical piece, containing several of those melodious songs so skilfully imitated from French ditties by Mr. Nation, who once more has Mr. T. H. Friend as his acting manager and treasurer, and Mr. Napoleon Lambelet for musical director and conductor. *Falling His Crest*, described as a new comedy, in two acts, which started the programme on Monday, is an adaptation of Emile Souvestre's *L'Oncle Baptiste*, originally produced a good many years back at the Gymnase. Mr. Nation has preserved the Gallic names and locale and the post-Restoration period, whilst introducing into the dialogue many touches of pithy humour, presumably his own. In his English version, *Falling His Crest* (a not especially significant title) is a domestic drama of a type formerly very popular, and, capably played, it seemed to cause considerable interest at this first performance at Wyndham's. The Uncle Baptiste of the French title is a "free-and-easy" rough diamond, an honest old workman, brother of Paul Dupont, a cotton manufacturer, who seems to be more skilful in inventions than in actual matters of business, to judge from his surprise and perturbation when he discovers that his affairs are in a state of financial embarrassment. From this position Paul is, of course, extricated by the savings of Baptiste, grievously offended twice in the course of the action because the inventor had seemed to be ashamed of the homely manners of his humble brother and the latter's suspicious and meddlesome wife, Lolotte. It was, indeed, to further the marriage of his daughter Emma with Arthur de Restoul, her cousin, a young engineer with the incubus of a stiff-backed Baron for an uncle, that Paul Dupont had left Orleans for Paris, refusing the loan of 42,000 francs that Baptiste had just won in a lawsuit. This sum the inventor is only too glad to accept in the second act, after his fine friends are forsaking him through Baptiste, in drink and in choler, blurting out a true story (which he had thought to be a fiction) that Paul was in dire straits, and in urgent need of money. Speedily repairing the harm done by his *faux pas*, Uncle Baptiste also smoothes over the matrimonial difficulties of Emma and young De Restoul by threatening to expose the former cowardice of the very starchy other uncle, the Baron de Verneux, who had, years before, been a regimental comrade of Baptiste. This effective character was played on Monday in a suitably bluff and downright manner by Mr. Buchanan Wake, with capable support from Miss Una Bruckshaw as Lolotte and Mr. David Barnett as Paul. Miss Phyllis Birkett gave a very pleasing embodiment of Emma, whose lover, with his uncle, had passable exposition from Mr. Leslie Ryecroft and Mr. Richard Cowell. Mr. Hugh Marlein acted briskly as Quentin, a time-serving financier.

As for that musical and satirical play, *The Land of Nonlocia*, which had some success at the Royalty in the spring and summer of last year, it did not meet with favour from an unruly section of "the gods" at Wyndham's on Bank Holiday. In the circumstances one must note the plucky efforts made by the company in general, and in particular by

MONDAY, AUGUST 12th, 1912, at 8.30.
Matinee every Wednesday at 2.30.

MR. ALLAN AYNESWORTH'S SEASON.

An Original Comedy, entitled

"READY MONEY"

By JAMES MONTGOMERY.

Jackson Ives	An International Character	**Mr. ALLAN AYNESWORTH**
Stephen Baird	Owner of "Sky Rocket" Mine	**Mr. KENNETH DOUGLAS**
William Stewart	Of the "Garden Estates" Co.	**Mr. FRANK DENTON**
Sydney Rosenthal	Of the "Equality" Insurance	**Mr. A. E. BENEDICT**
Sam Welch	A Millionaire's Son	**Mr. TOM SHELFORD**
Sumner Holbrook	A Broker	**Mr. ROBERT RENDEL**
James E. Morgan	Owner of "Safety" Mine	**Mr. OWEN ROUGHWOOD**
Hon. John H. Tyler	A retired Business man	**Mr. HARRY CANE**
Captain West	U.S. Secret Service	**Mr. FRANKLYN ROBERTS**
Hammond		**Mr. HUBERT WILLIS**
Quin		**Mr. EDWARD THIRLBY**
Flynn		**Mr. JAMESON THOMAS**
Nell	Welch's Manservant	**Mr. FRANK TENNANT**
Paul	Maitre D'Hôtel	**Mr. CECIL ROSE**
Reddy	Office Boy	**Mr. WILLIAM MANNING**
Miss Grace Tyler		**Miss HILDA ANTONY**
Miss Ida Tyler		**Miss ALICE RUSSON**
Mrs. John Tyler		**Miss MAY WHITTY**
Miss Margaret Elliott		**Miss DOROTHY THOMAS**

Synopsis of Scenery.

ACT I. .. .. .. Welch's Chambers, Fifth Avenue, New York.—Time—11.15 p.m., New Year's Eve.
ACT II. .. .. 11 a.m. New Year's Morning. The same.
ACT III. .. .. The next day at 22, Wall Street.

Produced under the direction of MR. ALLAN AYNESWORTH.

PRECEDED AT 8 BY

"AN OBJECT LESSON"

By FREDERIC SARGENT.

Mark Graffam	A Barrister	**Mr. JERROLD ROBERTSHAW**
Marie Graffam	His wife	**Miss LILLEMORE HALVORSEN**
Noel Frobisher	Their friend	**Mr. FRANK TENNANT**

Gowns and hats from Debenham & Freebody, Wigmore Street. Furniture by Oetzmann & Co. Floral Decorations by J. Russell, Haverstock Hill. Ascherberg-Perzina Piano used in this Theatre. The Perfumed Fans supplied by L. T. Piver & Cie, of Paris.

Programme of Music.

Before "An Object Lesson"—Overture "Raymond" .. .. .. *A. Thomas*
Before "Ready Money"—Selection of Irish Melodies.
Before Act II.—Violin Solo (Selected) .. MR. ALBERT CAZABON.
Berceuse
Spring Dance .. .. *Grieg*
Before Act III.—French Suite .. .. *Bach*

Acting Manager	for Mr. Allan Aynesworth	Mr. HARRY ELMER
Stage Manager		Mr. HARRY CANE
Assistant Stage Manager		Mr. JAMESON THOMAS
General Manager	**(for Sir Charles Wyndham and Miss Mary Moore)**	Mr. A. F. HENDERSON

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, AUGUST 13, 1912.

"READY MONEY."

ROLLICKING AMERICAN COMEDY.

Jackson Ives .....Mr. Allan Aynesworth.
Stephen Baird .....Mr. Kenneth Douglas.
William Stewart .....Mr. Frank Denton.
Sydney Rosenthal .....Mr. A. E. Benedict.
Sam Welch .....Mr. Tom Shelford.
Sumner Holbrook .....Mr. Robert Rendel.
James E. Morgan .....Mr. Owen Roughwood.
Hon. John H. Tyler .....Mr. Harry Cane.
Miss Grace Tyler .....Miss Hilda Antony.
Miss Ida Tyler .....Miss Alice Russon.
Mrs. John Tyler .....Miss May Whitty.
Miss Margaret Elliott .....Miss Dorothy Thomas.

America has sent London a new play funny and exciting enough to draw crowded audiences to the New Theatre for many a day to come. It was introduced there last evening by Mr. Allan Aynesworth, to inaugurate his actor-managership, and, to use an American phrase of the theatre, it "handed out" laughs and thrills without one moment's cessation.

"Ready Money" is the title of this comical detective drama, invented and written by Mr. James Montgomery, an American dramatist hitherto unknown in this country. There is money all over the play and detectives are racing at full speed to try and discover where it came from. "Ready Money" is a play of gold mines, financiers, and police; a hero made rich by an adventurer's counterfeit bank-notes, and no one a penny the poorer for the trick.

I is a breathless business, in which everybody in the story does just what the audience hopes they will do. It is full of the most comical exaggeration: even the hotel waiter admits to having made fifty thousand dollars by tips. Finally, in sore distress, the hero honours counterfeit bank notes. From that moment he is literally surrounded by police. Never before did detectives put men through such an ordeal of cross-examination, and never before did detectives meet with such a defeat. The brilliant adventurer beat them at every turn, the hero did nearly as well.

It is all capital sport of the stage; intensely funny because it is all taken—as it ought to be—half-seriously, and last night's audience shouted and laughed at the Mephistopheles-like adventurer that Mr. Aynesworth gave them with such good humour, and at the innocent daring of the get-rich-quick hero that Mr. Kenneth Douglas enacted with such admirably assumed innocence.

It was the first play of the new season, and the laughter that followed it was the best criticism.

J. W.

NEW
THEATRE

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12/8/1912

Orch. Stall
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To be retained
LEFT

"You must have money to get money" is the axiom that Jackson Ives hammers at the head of young Stephen Baird, his three weeks' acquaintance in "Ready Money." Poor Stephen is in a desperate plight, "living a hand-to-mouth existence, with his hand getting longer every day," and reduced to his last "quarter" on New Year's Eve in New York. His only asset is an apparently worthless gold mine in Arizona which will cease to be his on Jan. 2 unless he can find 20,000 dollars by that date. Stephen sees as little chance of getting the money as the moon; and when Mr. Ives presents him with fifty thousand-dollar bills as a loan his gratitude is great, and he burns to make some repayment in other than kind. Mr. Ives is not slow to test his gratitude; binding him to secrecy, he informs the horrified Stephen that he (Ives) is a counterfeiter—a great artist at the game. The notes that Stephen holds are magnificent forgeries, "better than the originals." But Ives is a marked man. Captain West, of the U.S. Secret Service, is on his track, and is only waiting until he can put his hand on sufficient evidence. Stephen is at first indignant, then interested and curious, as Ives divulges his scheme. He does not suggest for an instant that Stephen shall be guilty of dishonesty; he knows his man too well for that. All that he shall do is to show the "ready money" and await the results, in which Ives proposes to share. Out of curiosity, Stephen agrees.

The effect is instantaneous. Everyone jumps to the conclusion that Stephen's mine has turned out trumps; his friends are eager to share his good luck; his popularity goes up by leaps and bounds; cheques for shares are thrust upon him; congratulations deafen him; and the New Year finds a silent and bewildered Stephen displaying in one hand a sheaf of cheques, and in the other a wad of counterfeit notes. The next day he attempts to put matters right. He assures his friends that the mine is still worthless, no gold has been discovered, and he will return their cash; but as he can give no explanation for the "ready money" he had shown, they refuse to believe him, and reproach him with wishing to keep a good thing to himself. Matters are further complicated by the arrival of Ives with startling news. The "'tecs" have discovered his whereabouts, and, finding no evidence at his rooms, are hot on his bee's. The notes are still in the possession of honest Stephen, and, if found, he also is liable to arrest. Ives, hating to destroy his work, hits on an ingenious plan. The notes shall be posted to Stephen, and "the Government will guard them during the night." They are just slipped into an addressed and stamped envelope when the "'tees" burst into the room. From this moment the interest that has never flagged reaches and sustains a very high pitch, and thrill succeeds thrill. Every moment discovery and arrest seem imminent; but the coolness and resource of the counterfeiter and his unwilling partner foil the "'tees" time after time, and they bluff and bully in vain. Under their very eyes the incriminating notes are carried off in the bag of Steve's "best girl," and remain in her unconscious possession until the day after, when she comes to see her fiancé at his office. Stephen is once more holding the coveted envelope in his hand, when they are again surprised by the Secret Service men. This time all appears lost. With a gratified smile, Captain West takes the notes from their cover and hands them to the expert who accompanies him, but their faces fall woefully when the notes are tested and are found to be good. "Do you mean to say that money is good, after all?" cries Stephen, as the door closes on the discomfited West and his minions. "Good!" echoes the counterfeiter, "the best I ever made!" But Stephen's spell of bad luck is broken, and he is left happy in the possession of unimpaired honesty, the sweetest of "best girls," and the best of good luck.

VAUDEVILLE THEATRE

Sole Lessees and Managers - - - - - - - A. & S. GATTI

TO-NIGHT at 8.30

Miss Hilda Trevelyan and Mr. Edmund Gwenn

WILL PRODUCE A COMEDY IN THREE ACTS,

ENTITLED:

Little Miss Llewelyn

Founded on "Le Mariage de Mlle. Beulemans,"

By FRANTZ FONSON and FERNAND WICHELER.

Enos Llewelyn ...	...	MR. EDMUND GWENN
James Barrington	...	MR. E. W. GARDEN
Walter Barrington	...	MR. RONALD SQUIRE
Owen Griffiths ...	...	MR. TOM OWEN
Thomas Griffiths	...	MR. R. A. HOPKINS
Gwilym Richards	...	MR. D. H. MUNRO
Noah Davies ...	...	MR. ERNEST G. COVE
Emlyn Evans ...	...	MR. DAVID PRYCE
Benjamin Lewis	...	MR. JEFFREY REES
David Jones ...	...	MR. OWEN PRITCHARD
Mrs. Llewelyn ...	...	MISS HANNAH JONES
Lizzie ...	...	MISS LILIAN MASON
Maggie Annie ...	...	MISS PAMELA DUDLEY
Miss Llewelyn ...	...	MISS HILDA TREVELYAN

The Scene is laid in Carmarthenshire, Wales.

ACT I.	...	Enos Llewelyn's Office
ACT II.	...	The Dining Room
ACT III.	...	"The Ship" Inn

The Play Produced by Mr. NORMAN McKINNEL.

Preceded at 8 by a Phantasy in One Act, entitled

THE MAKER OF DREAMS

By OLIPHANT DOWN

Pierrot ...	...	MR. ELIOT MAKEHAM (By kind permission of Miss Horniman)
Pierrette ...	...	MISS PAMELA DUDLEY
The Manufacturer	...	MR. E. W. GARDEN

The Incidental Music by BEATRICE PATTENDEN

The Play produced by Mr. DONALD CALTHROP.

Programme of Music

PRELUDE ...	...	"The Maker of Dreams"	...*Beatrice Pattenden*
SELECTION	...	... "Welsh Airs" ...	... *F. Godfrey*
POTPOURRI	...	"Princess Caprice"	... *Leo Fall*
a. TWO STEP	...	"The Cranky Crawl"	... *Arthur Chesney*
b. VALSE	...	... "One More" ...	... *Isobel Quin*

Musical Director - - MR. EDWARD JONES

The Scenery has been painted by W. T. HEMSLEY.

Wigs by CLARKSON. Furniture by JAMES S. LYON.

The redecoration of the Theatre has been carried out by Messrs. ROPLEY, 35, Duke Street, W.

Manager - -	for Miss Trevelyan and Mr. Gwenn	- MR. CECIL PAGET
Stage Manager		MR SIDNEY T. PEASE

Ices, Tea and Coffee can be had of the Attendants

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co., Ltd.

MATINEES on Wednesday and Saturday at 2.30

PRICES OF ADMISSION.—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 2 and 7.30. Commence at 2.30 and 8.

Telephone No. 3815 Gerrard.

Box Office, (ARTHUR FRYE) open from 10 to 10.

Business Manager (for Messrs. A. & S. GATTI) MR. HERBERT CLARK.

VAUDEVILLE THEATRE

31/8/1912

STALL

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This part to be retained

DAVID ALLEN & SONS, LTD., LONDON, HARROW.

Waters, J.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

MONDAY, SEPTEMBER 2, 1912.

A WELSH COMEDY.

MR. EDMUND GWENN'S SUCCESS.

'LITTLE MISS LLEWELYN.'

Enos Llewelyn .....Mr. Edmund Gwenn.
James Barrington .....Mr. E. W. Garden
Walter Barrington .....Mr. Ronald Squire.
Gwilym Richards .....Mr. D. H. Munro.
Lizzie .....Miss Lilian Mason.
Miss Llewelyn .....Miss Hilda Trevelyan.

"Little Miss Llewelyn," produced by Mr. Edmund Gwenn and Miss Hilda Trevelyan at the Vaudeville on Saturday evening, is an English version of the charming Belgian play "Le Mariage de Mlle. Beulemans," of M. Frantz Fonson and M. Fernand Wicheler, which was given in French for a limited season at the Globe Theatre a year ago.

The story as set out by the adaptor—his name does not appear on the programme—is the same in both plays, but instead of the home of a Brussels brewer we were shown on Saturday the home of a licensed victualler in a Welsh town. The change is unimportant. We get again the lovable, comical hot-headed old man with a charming daughter who pulls all the strings and finds a way eventually out of a marriage of convenience with a wealthy neighbour's son in order that she may engage herself to the much more attractive young fellow who is learning something of commercial life in her father's office.

The success of "Le Mariage de Mlle. Beulemans" depended to a very considerable extent on its humour—the humour of simple Belgian folk laughing at the young Parisian's method of speaking French, and at his more polished manners which they regarded as absurd. Transfer the story to a town in Carmarthenshire, substitute Welsh folk for Belgians, take a young Londoner instead of a Parisian and you get the Belgian play in Welsh form as it was given at Messrs. A. and S. Gatti's Theatre on Saturday evening.

There was no question about the humour of "Little Miss Llewelyn." The laughter that accompanied every word spoken by old Enos Llewelyn was eloquent of the favour it won. His failure to understand his London employé, his outbursts of indignation, and then his sudden conversions to gentleness were delightful, and all the more so because he never for one moment was conscious of the fact that his daughter was charming, coaxing, and inspiring everyone to do as she wanted. Those quaint country folks, characters everyone, Gwennie Llewelyn, her mother, the woman servant, and their neighbours, were all delightful, but above them, speaking English as well as any Welshman, was old Enos Llewelyn, licensed victualler, ambitious of the presidency of his trade society, and the unconscious hero of his native town.

For this venture into the theatrical world as joint managers, Mr. Edmund Gwenn and Miss Hilda Trevelyan have not been content to rely mainly on their own ability and popularity. They have surrounded themselves by excellent artistes, some of whose names are new, but all of whom contributed to the success of their play.

J. W.

Poetically fanciful in other respects, besides in the matter of name, *The Maker of Dreams*, a phantasy, by Oliphant Downs, which, fairly well played, forms the curtain-raiser in the Vaudevillo bill, has its general effect marred by certain prosaic touches. There is a serio-comic Pierrot, who protests that he has been singing badly in the market-place on account of the cold, a statement which may agree with his view, "Everything is absurd; that is the Tragedy of Pierrot," though it seems to conflict with his continual, yet unavailing, Quest of the Ideal Woman. Yet all the time he had a loving, real woman at hand in his purely business partner, Pierrette. The latter is visited by the so-called Manufacturer, a bewigged Cupid grown old, who, shooting at Pierrot with his toy bow, causes the latter to see that Pierrette had loved him all along.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

TO-NIGHT, MONDAY, SEPTEMBER 2nd, 1912, at 8.15,
AND EVERY EVENING,

CHARLES FROHMAN

PRESENTS

KLAW & ERLANGER'S PRODUCTION

(DIRECTION OF JOSEPH BROOKS)

REBECCA

OF

SUNNYBROOK FARM.

By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON.

Adapted from Mrs. Wiggin's Rebecca Books.

THE PEOPLE.

Miranda Sawyer ...	Rebecca's Maiden Aunts	... MARIE L. DAY
Jane Sawyer ...		ELIZA GLASSFORD
Mrs. Perkins		... ADA DEAVES
Mrs. Simpson		... VIOLA FORTESCUE
Rebecca Rowena Randall		... EDITH TALIAFERRO
Emma Jane Perkins ...	Village Children	... LIELA FROST
Clara Belle Simpson ...		VIOLET MERSEREAU
Minnie Smellie		... NUNETTE FOSTER
Alice Robinson		... CLARA MERSEREAU
Jeremiah Cobb, Village Stage Driver... ...		... ARCHIE BOYD
Abner Simpson		... SAM COIT
Abijah Flagg		... EDWIN SMEDLEY
Adam Ladd ("Mr. Aladdin")...		... HAYWARD GINN

SYNOPSIS.

ACT I. Scene 1 ... ... **The Brick House Dooryard. July**

"She won't no more fit int' that house than Perkins' Colt."

Scene 2 **The Stage Driver's Kitchen. Uncle Jerry Cobb tries his hand at diplomacy.**

ACT II. ... ... **The Ladd Cottage, North Riverboro. September**

"I'm sure you must be Mr. Aladdin."

ACT III. ... ... **The Sawyer's Barn. Harvest Time**

"It needs a child's hand, with a light touch. Yours was made for it. Rebecca."

(Three and a half years elapse. Little Riverboro puts on long dresses.)

ACT IV. ... ... **The Brick House in June. Graduation Day**

"Mother was right after all. My coming to the Brick House was just like a fairy story."

PLACE State of Maine. **TIME** About 1880.



Rebecca of Sunnybrook Farm.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

TUESDAY, SEPTEMBER 3, 1912.

REBECCA OF SUNNYBROOK FARM.

COMEDY OF SIMPLE SENTIMENT.

Plays made from popular works of fiction are favoured commodities in American theatres, and "Rebecca of Sunnybrook Farm," which was presented at the Globe Theatre yesterday evening, was more than an ordinarily successful instance, in the United States, of the book-made play.

This dramatisation by Mrs. Kate Douglas Wiggin and Miss Charlotte Thompson of the former's chronicles of "Rebecca" had the advantage of being interpreted yesterday evening by the American company that has played it to crowded "houses" in many American cities; and no doubt that was much the best arrangement. On no farm in this country could time have been found for the amount of sentiment generated in the Brick House, in the State of Maine, where Rebecca from Sunnybrook Farm grew from childhood into womanhood. Nor would it have been fair to expect English actors wholly to understand the humour of American village life such as was set out here in four acts of uninterrupted sentiment and sweetness.

Rebecca herself was a pleasant child, merry and mischievous, but entirely free (until she grew to be a big girl) from the sentimentality of the villagers near the Brick House where her maiden aunts made their home. But sweet seventeen—fatal age—condemned Rebecca to become as sentimental as the other inhabitants of the village, and in a scene that showed how young America has accepted the old, old fairy stories of Europe, Princess Rebecca promised her hand to Prince Adam.

It is only fair to all concerned to say that the acting was as good as could possibly be expected in a slight play of such obvious sentiment, and that Miss Marie L. Day, Miss Ada Deaves, Mr. Hayward Ginn, and Miss Edith Taliaferro earned the friendly applause accorded them at the close of the evening.

J. W.

It is difficult to estimate the qualities of the child Rebecca in one breath or in one sentence. She is one of a large family oppressed by the monotonous regularity with which the necessity for paying the interest on a mortgage on their farm recurs. She is thirteen years of age, impressionable, apparently artless, with a large fund of antiative, and when she alights from Jeremiah Cobb's stage coach on a visit to her aunts Miranda and Jane at the Brick House, she is on her best and most polite behaviour. The aunts being temporarily absent, and opportunity presenting itself, she organises and enjoys a romp with other girls, which at its wildest part is interrupted by the return of Aunts Miranda and Jane. Miranda is of the busy, scolding order, and her sharp temper and harsh words so frighten Rebecca that the child runs away the same night in the midst of a thunderstorm, and takes shelter in the house of Jerry Cobb, the coach driver. That genial person, after allowing a judicious mingling of tears and tea, succeeds in helping Rebecca to make up her mind to go back to Brick House and to face the amenities of a life and education with her two aunts. In the second act we find her engaged with other girls in trying to sell soap to neighbours in order to provide a certain Simpson household with something which it does not want. The effort brings her in contact with Adam Ladd, who seems eventually to act as the good fairy to everyone in the piece. In the third act Rebecca is again interesting herself in the household worries of the Simpsons, this time because the neighbours will have nothing to do with the Simpsons on account of "Mrs." Simpson having no wedding ring. So Rebecca sets out to procure the "piece of jewellery" which will make "Mrs." Simpson happy, by asking Adam Ladd for a ring. That individual devotes to the purpose his mother's wedding ring, which, as he explains at length to Rebecca, he has always carried with a photograph over his heart. Simpson does the "right thing" by the mother of his child, and is engaged by Adam Ladd on a permanent job. The last act is placed three and a-half years later, Rebecca has put up her hair, and let down her frocks and has graduated, and is the joy of her friends and the pride of Aunt Miranda, now a broken old woman. Rebecca is now going to work hard and save money to pay off the mortgage. But Adam Ladd has been before her. He arrives with the news that "the railway" have bought the farm, and that, after paying off the mortgage, there will be 5,000 dollars to spare, a matter palpably engineered by himself. He would marry Rebecca, but she asks him to "wait." As she is only seventeen, he says he will.

TUESDAY SEPTEMBER 3rd, AND EVERY EVENING AT 8.

DRAKE.

Francis Drake - - - - - - - - - LYN HARDING
Queen Elizabeth - - - - - - - - - PHYLLIS NEILSON-TERRY

Lord Burleigh	BASSETT ROE
Lord Howard of Effingham	FREDERIC SARGENT
Christopher Hatton	ROHAN CLENSY
Sir Walter Raleigh	HAROLD BLISS
John Doughty	HERBERT WARING
Thomas Doughty	PHILIP MERIVALE
Don Guerau D'Espes	FRANCIS CHAMIER
Don Pedro Zubiaur	W. E. GEHE
Don Bernardino de Mendoza	DIGBY STROUS
Don Pedro de Valdez	E. A. SMYTHE
Sir George Sydenham	HENRY MORRELL
Le Sieur de Marchaumont	ARTHUR V. WEBSTER
Sir John Hawkins	FRED VIGAY
Martin Frobisher	WILLIAM HARBERD
John Wynter	N. CAMPBELL BROWNE
John Chester	J. ESMOND WALLS
Captain John Thomas	CHRIS WALKER
Thomas Fenner	SCOTT CLARKE
Tom Moone	A. E. GEORGE
Gregory	ROSS SHORE
Brewer	FREDERICK ROSS
Lady Lenox	ELINOR FOSTER
Mother Moone	CICELY RICHARDS
Bright	ROY BYFORD
Fleming	HOWARD ROSE
Rev. Francis Fletcher	BEN FIELD
Pedro	STANLEY HOWLETT
Diego	LORING FERNIE
Mr. Vicary	ANTHONY WARDE
Mr. Charles	FREDERICK J. BURNETT
Mr. Caube	H. E. NICHOLLS
Cooke	ERNEST DIGGES
William Hawkins	W. ESMONDE
Yole	ALFRED H. GODDARD
Potter	ARCHIBALD FORBES
Bewes	A. E. ALLEN
Doidge	SYDNEY GOULDIE
Menhennick	MONTAGUE KERR
Beckerleg	GORDON CARR
Courtenay	ARTHUR CHICKEN
Tailor	M. A. BUXTON
Haberdasher	A. THORNLEY
Pikeman	GEORGE LAUNDY
Balladmonger	ALEXANDER SARNER
Dame Sydenham	STELLA ST. AUDRIE
Elizabeth Sydenham	AMY BRANDON-THOMAS

His Majesty's Theatre

Proprietor and Manager - SIR HERBERT BEERBOHM TREE.



DRAKE.

A PLAY IN THREE ACTS BY LOUIS N. PARKER.

EVERY EVENING AT 8.



"There's time to finish the game and beat the Spaniards too."



Thanksgiving at Old St. Paul's Cathedral

In this naval pageant-play of Mr. Parker, crowded as it is with historical characters and with the reproduction of real episodes more or less as they actually happened, the plot proper seems to have designed to work up to Drake's exhortation, after the overthrow of the Armada, to future generations of Englishmen to maintain the naval supremacy that he had helped to gain. At the opening, at Hampton Court, we are shown Francis Drake's meeting with Queen Elizabeth and with his wife to be, Elizabeth Sydenham. There follows this Great Adventurer's seeing the Pacific at a Pass across the Isthmus of Darien, for the first time, with his earliest experience of the frankly piratical joy of seizing Spanish gold and other treasure from the Indies; and his return to Plymouth synchronises with the opening of the machinations against him of John, the fanatical Catholic brother of Thomas Doughty. Drake's entertaining the Queen in his garden, and his secret marriage to Elizabeth Sydenham are matters dealt with early in Mr. Parker's second act, which goes on to the court martial, held at Port St. Julian on the deck of Drake's ship, "The Golden Hind," of Thomas Doughty, who, found guilty of conspiracy to murder and high treason, is duly executed. The revengeful brother John is conspicuous in the Deptford scene, three years later, where Elizabeth, engaged in a Royal progress, knights Drake, in spite of the vehement protests of the Spanish Ambassador, Don Bernardino de Mendoza. The Armada looms large in the third and last act of this bold attempt to reproduce scenes in the glorious days of Good Queen Bess. A vivid representation is given of the historic game of bowls on Plymouth Hoe, and, later, the victorious hero, on the good ship "Revenge," is shown as heading in triumph the "Rosario," the captured flagship of the Andalusian squadron. John Doughty re-appears, again furiously hostile against Drake, whom in despair to slay near St. Paul's, for it is on the West Front of the Cathedral that takes place the pageant in celebration of the overthrow of the Spanish Fleet. Here Elizabeth personally offers up thanks for the victory of her sailors, standing on the steps of the Cathedral; and the play ends with Drake's patriotic appeal, including the sentence, "See that ye hold fast the heritage we leave you."

Synopsis of Scenery.

ACT I.

DRAKE'S DRUM.

SCENE 1. A Chamber at Hampton Court—*Joseph Harker.*

SCENE 2. The Pass across the Isthmus of Darien—*Alfred E. Craven.*

SCENE 3. The Quay at Plymouth—*Alfred E. Craven.*

ACT II.

THE WORLD ENCOMPASSED.

SCENE 1. Drake's Garden at Plymouth—*Alfred E. Craven.*

SCENE 2. On board the "Golden Hind" at Port St. Julian. —*Alfred E. Craven.*

SCENE 3. The deck of the "Golden Hind" at Deptford. —*Alfred E. Craven.*

ACT III.

THE FORTUNATE AND INVINCIBLE ARMADA.

SCENE 1. Plymouth Hoe—*Joseph Harker.*

SCENE 2. On board the "Revenge" at Sea—*Joseph Harker.*

SCENE 3. The Precincts of Old St. Paul's—*Alfred E. Craven.*

SCENE 4. The West Front of Old St. Paul's—*Joseph Harker.*

The Play Produced by Sir HERBERT TREE in conjunction with the Author.

The Music has been specially composed by Sir CHARLES VILLIERS STANFORD.

The Author wishes to express his obligation to Miss ISA M. FREEMAN for much valuable assistance.

Many of the Principal Dresses designed by SEYMOUR LUCAS. R.A.
Costumes executed by B. J. SIMMONS and by L. & H. NATHAN.

FIRST MATINEE SATURDAY, SEPTEMBER 7th,
and every following Wednesday and Saturday at 2.

STAGE MANAGER—CECIL KING.
ASSOCIATE STAGE MANAGER—STANLEY BELL.
MUSICAL DIRECTOR—ADOLF SCHMID.
CHORUS MASTER—ALFRED BELLEW.
GENERAL MANAGER - - - - - - - - HENRY DANA.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d Balcony 5s.
Upper Circle, 4s., 3s. and 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. POTTER.) OPEN DAILY 10 TO 10. TELEPHONE GERRARD 1777.

The safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.



The Armada

HIS MAJESTY'S THEATRE. DRAKE



"ENGLAND IS WATCHING"

On **WEDNESDAY, SEPTEMBER 4th, at 8.30,**

BY ARRANGEMENT WITH

Mr. ARTHUR CHUDLEIGH.

Mr. and Mrs. GRAHAM MOFFAT

AND THEIR COMPANY OF SCOTTISH PLAYERS

— IN —

A SCRAPE O' THE PEN

A Scottish Comedy in Three Acts, by GRAHAM MOFFAT,

Author of "BUNTY PULLS THE STRINGS."

Characters in the order of their appearance.

Eppie Oliphant Inglis	Miss KATE NESBIT
Flora M'Gilp	Miss DORIS LINDSAY
Mrs. Baikie	Miss MARGARET NOBLE
Geordie Pow	Miss AGNES MILLER
Hugh Menzies	Mr. JOSEPH BARKER
Leezie Inglis	Mr. ALFRED BRYDONE
Mattha Inglis	Mrs. GRAHAM MOFFAT
Peter Dalkeith	Mr. GRAHAM MOFFAT
Miss Pringle	Mr. WILL JAXONE
Taffy Knot	Miss MARGARET BOYD
Jean Lowther (Mrs. Hugh Menzies)	Mrs. BLAKE ADAMS
Alec Inglis	Miss JEAN AYLWIN
Beenie Scott	Mr. NORMAN MacOWAN
Wedding Party, Villagers, etc.	Miss ADELAIDE GRACE

ACT I.	The Farm Kitchen, Honeyneuk.	Time, afternoon.
ACT II., Scene 1	The same.	Night.
	There will be Three minutes interval between Scenes 1 and 2.	
Scene 2	The Village Cross, Minniehive.	Near midnight.
ACT III.	Same as Acts I. and II.	Midnight

The Action takes place on the 31st Dec., 1874, and on 1st Jan., 1875, immediately after the year comes in.

The Orchestra under the Direction of Mr. HERBERT E. HAINES

PROGRAMME OF MUSIC.

OVERTURE, "Rob Roy"	*Foster*
a. SERENADE, "Love in Arcady"	*Hadyn Wood*
b. DANSE RUSSE	*Tschaikowsky*
SELECTION, "The Thistle"	*Middleton*
MARCH, "Wee Macgreegor"	*Devin*

Play Produced under the personal direction of Mr. GRAHAM MOFFAT and Mr. CLIFFORD BROOKE.

Costumes designed by Mrs. GRAHAM MOFFAT.

Scenic Artist .... Mr. SYD COOK. Incidental Music ... Mr. JULIAN H. WILSON.

MATINEES WEDNESDAY AND SATURDAY AT 2.30.

FIRST MAT[illegible], SEPTEMBER 7th.

Stage Manager ... ...
Acting Manager ... ...

Moffat ... CLIFFORD BROOKE
... J. CHAS. HUMPHREYS

PRICES:—Reserved Seats: [illegible]s., £3 3s. and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, First Two Rows, 5s.; Other Rows; 4s. Unreserved Seats. [illegible]theatre, 1s. 6d.; Gallery, 1s.

Business Manager .. ([illegible]re) .. **Mr. LEONARD LILLIES**

COMEDY THEATRE
Sole Lessee,
Mr. Arthur Chudleigh
4/9/1912

STALL
H19

To be retained

strength of plot or force of dramatic movement. A slighter story has rarely been spread over three acts. The piece, we believe, was originally in two acts, in which it was played in Scotland. The charm lies in the intimate revelation of the naïveté of primitive conditoins of life—a naïveté that derives a certain piquancy from the point of view of the audience, a point of view that amiably if unconsciously flatters itself because of its relative worldly sophistication.

Mr. Moffat puts his period a little forward. The period of *Bunty Pulls the Strings* was about 1850. That of *A Scrape of the Pen* is 1874. Yet, between 1860 and 1874, the world in the village of Honeyneuk, which is very like the village of Lintiehaugh, did not move very much. The costumes—with the ugly "bustle" much in evidence—seem antique enough in these days; and there are customs—such as the midnight wedding of Geordie Pow—and doings— such as Peter Dalkeith's always going about in the flowing headdress of a funeral mute—that might very well be mediæval instead of affairs of the late seventies. The presence of an English lady in this scene of action is, from force of contrast, a little disturbing. She is a sort of *deus ex machinâ*—though by no means a welcome one. She is a travelled woman, a Mrs. Baikie, who supposes that she is doing a kindness in returning to old Mattha Inglis a lost pocket-book that has come into her possession. It is a pocket-book that Jean Lowther gave as a girl to Aleo Inglis, the scapegrace son of Mattha and Leezie Inglis. Jean has for some years been the wife of Hugh Menzies, and the two live with the Inglises. The pocket-book contains the record of a Scots marriage between Jean and Aleo, duly witnessed by Geordie Pow and Flora M'Gilp. Immediately after this left-handed marriage, Alec went away; and nothing has been heard of him since. Jean hardened against Alec, particularly when she learnt that Alec had been untrue to her. The measure of his misdoing is seen in little Eppie, whom the Inglises adopted when her betrayed mother died in childbirth. Regarding the irregular union as "a scrape of the pen," Jean married in the ordinary way Hugh Menzies. The entry in the pocket-book tells everything to Mattha Inglis; and Jean, when he taxes her, does not deny. Inglis is of the Calvinist stock, and he is sorely tried when Jean beseeches him to keep the secret of the first marriage. But he promises to say nothing to Hugh Menzies. Then, in the midst of the moonlit merrymaking on a snowy New Year's eve over the wedding of Geordie Pow and Beenie Scott, the prodigal returns a rich man from South Africa, eager to make up to Jean for his seven years' desertion. His return brings about a good scene between the old father and mother, hesitating whether they shall or shall not, for Jean's sake, destroy the only evidence of the first marriage. Aleo comes into the room. They have already told him of his child sleeping upstairs. They give him now the paper from the pocket-book. He knows the position. The old people tremblingly leave it to him to do what he will with the paper. It seems that there is a real sacrifice for him, for—however unreasonably—he thinks that the right, as well as the hardship, is on his side. A long silence follows—and he tears up the paper and puts it on the fire. The curtain falls here, with the rest left to the imagination. The scene is, in its way, acutely dramatic, and one would not have it altered, even if the audience is put in a sudden doubt whether the play is actually at an end.

Mr. and Mrs. GRAHAM MOFFAT in



"A SCRAPE O' THE PEN"

PRINCE OF WALES THEATRE.

Sole Proprietors - The Executors of the late Mr. EDGAR BRUCE.

Lessee and Manager ... . FRANK CURZON.

BY ARRANGEMENT WITH FRANK CURZON

To-Night, Thursday, September 5th, 1912, at 8.0,

MISS MARIE TEMPEST

PRODUCES A NEW PLAY ENTITLED

"ART AND OPPORTUNITY"

A Comedy in Three Acts, by HAROLD CHAPIN

Algernon Horace Gossamore ...	(Third Duke of Keeleton) ...	Mr. GRAHAM BROWNE
George Frederick Gossamore	(Earl of Worplesdon, his Cousin)	Mr. CHARLES V. FRANCE
Algernon George Frederick Gossamore	(The Earl's Son)	Mr. EDMOND BREON
Henry Bently, M.P. ...	(The Duke's Secretary)	... Mr. NORMAN TREVOR
Tenby	... ...	Mr. HOLTON COOPER
Lady O'High ...	(Aunt to the Cousins, Gossamore by birth)	Miss KATE SERGEANTSON
Pauline Chevrelle ...	AND	Miss MARIE TEMPEST

Act I. ... ... The Hall at Eftswood
Act II ... ... The Park at Eftswood
Act III ... ... The Drawing Room at Eftswood

The Play produced by Mr. GRAHAM BROWNE.

MATINEE EVERY WEDNESDAY AT 2.30.

The Orchestra under the direction of HAROLD ROBERTSON GRIMSTON, will play the following Music

The Celesta & Mustel Organ by MUSTEL & Co. 30 Wigmore Street, W.
Grand Pianoforte by BLUTHNER & Co. 18 Wigmore Street, W.

Musical Director ... H. ROBERTSON GRIMSTON | Stage Manager ... F. W. TARVER

Prices—Boxes, £1 1s. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s. Other Rows, 4s.
Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 2485.

Business Manager (for Miss Marie Tempest) HERBERT ROSS
Business Manager (for Frank Curzon) T. B. VAUGHAN

Extract from the Rules made by the Lord Chamberlain

This Pauline Cheverelle, called Peter, as "short" for Pauline, by Algernon George Frederick Gossamore, the rather, but not altogether stupid young aristocrat to whom she had somehow got herself engaged, was a delightfully intriguing young widow, self-called an adventuress, the death of whose late love-match husband could have never been doubted by the Gossamore family, if only they had known how he had been in the habit of "mixing his drinks." This is all that one hears of the deceased Cheverelle, who is of no account in Harold Chapin's new version of a widow's wiles. Pauline Cheverelle came down "like a jelly-fish" on the fold inhabited by Algernon Gossamore the younger, who was nephew and heir to Algernon Horatio Gossamore, third Duke of Keds, and son of that leading Cross Bench peer's cousin, George Frederick Gossamore, Earl of Worplesdon, both elder men coming to grief, as signally as did the youth, in their bouts with the merry widow. "Peter," who had succeeded in hooking her Algernon, prided herself not only upon the ease with which she twisted men round her finger, but also upon the transparent candour of her conduct and upon the frankness with which she laid her cards upon the table. But her pretty comparison of herself to a jelly-fish was neatly capped by the rider added by her quondam foe and fourth victim at Eltswood, the Duke's secretary, Henry Bently, M.P., who remarked, with his characteristic sound sense, "A jelly-fish is transparent, so that it may not be easily seen through." Yet, confessing that an artist needs luck (alias, Art its Opportunity), she admits to the Earl that she usually manages to get her own way, and that she does not expect her specious little arguments to be taken too literally. This enchanting woman of the world, a little dangerous no doubt, if by no means so black as she painted herself, was brought down to Eltswood in order that she might undergo a sort of public examination as to her good points and less commendable qualities from a sort of family council, an important member of which is Lady O'Hoyle, the very imposingly aristocratic aunt of the Duke and the Earl, who fails in her plan of "overawing" the supposed little simpleton nearly as badly as the Duke with his crudely insulting proposal of buying "Peter" off.

Algernon the younger, not really in love with Mrs. Chevorelle, who, as he perceives, might be rather of a trial in married life, is almost glad when she herself breaks off the engagement, ostensibly because she is five years his senior, "too old for *him*," as the Earl significantly says. Worplesdon, who is shown tenderly drying the widow's eyes as they are sitting together on the great staircase of the Hall, in the first act, is, for the second or third time in the action, bluffed into making a supposed declaration to her himself and in attempting to cut out his own, and not unnaturally jealous, son, after "Peter" has indignantly and impulsively returned, torn up, a cheque for £5,000, which she had, after a first refusal, accepted from Bently, acting on behalf of the Duke. This massively, if brutally, intellectual secretary-M.P., who represents the "reasoning brain" that is said to render plausible the dictates of "the unreasoning will" of the by no means brilliant Duke ("brains against blood," as Pauline says by a slip of the tongue), is, in his turn, subjugated by the fascinating widow. At first openly acting against her, Bently becomes so much exercised by her apparent sensitiveness at being beaten by him, and especially by a touchingly reproachful letter acknowledging defeat, that he feels a strange interest in Pauline, which she cunningly and successfully explains as being the dawn of love. This most unexpected passing from Earl to secretary is greatly to the relief of the Duke, afraid of being caught himself, for he, at the truly whimsical final curtain, shakes Bently's hand warmly, crying, "You did it for me."

As a matter of fact, Pauline, so far from being but a scheming little cat keen after the main chance, was seemingly an ordinary woman of impulse, rapidly turning her attention to Bently as being so much cleverer than his aristocratic employers. So, after all, there may have been an intended italicisation on the author's part of the "blood against brains" saying.



PRINCE OF WALES THEATRE

ART AND OPPORTUNITY

MARIE TEMPEST

LYRIC THEATRE

Lessee and Manager ... ... Mr. WILLIAM GREET.

Sole Director ... ... Mr. PHILIP MICHAEL FARADAY.

THURSDAY, SEPTEMBER 5th, 1912,
at 8 o'clock,
Mr. PHILIP MICHAEL FARADAY
PRESENTS

THE GIRL IN THE TAXI

A Musical Play in Three Acts

By **FREDERICK FENN and ARTHUR WIMPERIS.**
Adapted from the German of GEORG OKONKOWSKI.
Music by JEAN GILBERT.

Baron Dauvray (A newly elected Member of the Academy)	Mr. ARTHUR PLAYFAIR
Baroness Delphine Dauvray (His Wife)	Miss AMY AUGARDE
Jacqueline (Their Daughter)	Miss MARGARET PATON
Hubert (Their Son)	Mr. ROBERT AVERELL
Rene (Their Nephew, Lieutenant)	Mr. ALEC FRASER
Mariette (Their Housemaid)	Miss VIOLET GRAHAM
Monsieur Pomarel (A wealthy Manufacturer of Tours)	Mr. C. H. WORKMAN
Suzanne (His Wife)	Miss YVONNE ARNAUD
Professor Charcot	Mr. LOUIS GOODRICH
Rose	Miss CECILY STUCKEY
Alexis (Head Waiter of the Jeunesse Doree) ..	Mr. FREDERICK VOLPE
Emile, Felix (Waiters)	Mr. GEORGE CARROLL
Tina	Mr. W. H. GEALE
Mimi, Phyrnette, Irma, Fraisette, Charlotte, Celeste (Stars of the Jeunesse Doree)	Miss PHYLLIS ALLEN, Miss GWLADYS GAYNOR, Miss DANIE RAYNE, Miss ETHEL MORRISON, Miss VIOLET VERNON, Miss GOOGOO MURRAY, Miss PEGGY BETHEL
Godet, Paillasson, Vivarell (Habitues of the Jeunesse Doree)	Mr. EDMUND DIGUES, Mr. LOUIS RUSSELL, Mr. OTTO ALEXANDER

Act I.	Reception Room in Baron Dauvray's House in Paris
Act II.	Restaurant "Jeunesse Doree"
Act III.	Same as Act I.
Time	The Present.

There will be an interval of Fifteen minutes between the Acts.

THE PLAY PRODUCED BY Mr. P. MICHAEL FARADAY.

Musical Director ... ... Mr. JACQUES HEUVAL

The Scenery, Costumes and Properties by BARUCH & Co., London, New York, Vienna, Berlin.
Furniture and Decorations by FRYERS, LTD., 6 Henrietta Street, Cavendish Square, W.

Should an encore be demanded and refused it will not be from want of courtesy to the audience, but from a desire on the part of the Management that the piece should conclude in reasonable time on the first night.

Gentlemen's Modern Dress by Messrs. WALKER & Co., 38 Sackville Street.
Modern Hats by MAISON LEWIS.

Wigs by CLARKSON. Lighting by DIGBY. Floral Decorations in Foyer by RUSSELL, Haverstock Hill.
The Pianos used in the Theatre kindly supplied by Messrs. CHAPPELL & Co.

Stage Manager	Mr. C. A. MAYNARD
Assistant Stage Manager	... Mr. E. F. SAXON
GENERAL MANAGER	Mr. WILLIAM GIFFARD

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

PRICES OF ADMISSION:

Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 7.45 (wet nights 15 minutes earlier); Matinees at 2. Commence at 8; Matinees at 2.30.
Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER AND TREASURER ... ... Mr. TOM PITT

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, SEPTEMBER 6, 1912.

"THE GIRL IN THE TAXI."

A GREAT SUCCESS AT THE LYRIC THEATRE.

Baron Dauvray .....Mr. Arthur Playfair
Baroness Delphine Dauvray (his wife) .....Miss Amy Augarde
Hubert (their son) .....Mr. Robert Averell
Rene (their nephew, Lieutenant)....Mr. Alec Fraser
Monsieur Pomaret .....Mr. C. H. Workman
Suzanne (his wife) .....Miss Yvonne Arnaud
Professor Charcot .....Mr. Louis Goodrich
Alexis (head waiter) .....Mr. Frederick Volpe

Mr. Philip M. Faraday gave something almost new last night in the musical piece that he presented at the Lyric Theatre under the title of "The Girl in the Taxi." We have had all sorts of musical plays, good musical comedies, and indifferent comic operas, but Mr. Faraday gives us a farce that can hold its own for high spirits and uproarious fun with any farce with or without music that has been seen in London for years.

If it never had a note of music to help it it would yet score heavily, for it is played as spiritedly as a Palais Royal farce. Last night's audience roared with laughter, while strange to relate, the success of the performance was made by three actors who do not belong to the musical comedy side of the profession.

Mr. Arthur Playfair, Mr. Robert Averell, and Mr. Frederick Volpe carried "The Girl in the Taxi" out of the region of musical plays. They hardly allowed the audience to remember that there were some pretty tunes—some of them, perhaps, reminiscent of other popular tunes—for the farce was the thing, and they kept to it in spite of the music.

"The Girl in the Taxi" makes no claim to originality in the character of its story. There need be no quarrel with that fact. Mr. Frederick Fenn and Mr. Arthur Wimperis have prepared the English version from the German of Herr Georg Okonkowski, who on his part had based his story on a French light comedy.

Paris remains, as in the Continental version, the scene of the farce, and the characters have figured before in such plays. There are husbands who prefer to go to restaurants when they ought to be asleep. There are comical waiters and pretty women, but the authors who employed these in the making of this play have used their materials with a sense of humour and skill, and Mr. Faraday has provided actors who know how to be comical. The result was therefore what it should have been—an entertainment of irresponsible fun and high spirits.

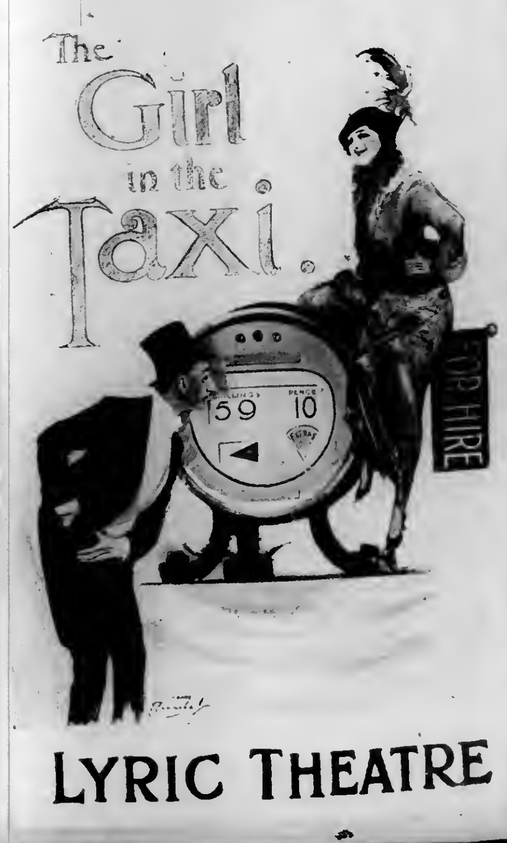
Mr. Alec Fraser, Mr. C. H. Workman, Mr. Louis Goodrich, and Miss Amy Augarde were all good in what they were given to do, and Miss Yvonne Arnaud sang charmingly, but first honours go to Messrs. Playfair, Averell, and Volpe. J. W.

As to the flavour of the story, there may be more than one opinion, although similar themes have often been exploited upon the stage, notably in such pieces as *Pink Dominoes*. Musical plays, like life, must not be taken too seriously, but, at the same time, the strict moralist would find much to condemn in *The Girl in the Taxi*. Whether the strict moralist—or the maiden aunt, or the unsophisticated "flapper," for that matter—is wanted in the theatre at all is an open question. At all events, and without being squeamish, one may be permitted to deprecate the growing tendency upon the stage to count marital infidelity and the repudiation of the marriage tie as amusing so long as they are accompanied by music or witty dialogue. Having admitted, however, that the story is decidedly *risqué* and by no means food for babes, one may resign oneself to its humorous qualities. And that these are plentiful will be evident from a brief recital of the plot. Baron Dauvray, at whose mansion in Paris the action commences, is as unblushing a humbug as it would be possible to find in a day's march. He is an eminently respectable scientist by day, whose *métier* is heredity; by night he is something of a satyr, and well-known at the haunts of gilded vice. By some caprice or other he has awarded a prize for conjugal virtue to a certain Suzanne Pomard, the young wife of a wealthy and middle-aged silk manufacturer of Tours, a circumstance which brings the Pomards up to the Gay City upon a mission of thanks. Suzanne, who is by no means as innocent as she is painted, has had an *affaire* with a young lieutenant named Rene, a nephew of the Baron, who is in love with the Baron's daughter Jacqueline, but regarded with disfavour by the parents because of his cerulean past. The Baron has also a son, Hubert, who finds it impossible to cut a dash on an allowance of five shillings a week, and greatly desires to "see life"; and the ball is set rolling in good earnest when René takes the education of Hubert in hand, and when he, Rene, has obtained the Baron's permission to his engagement with Jacqueline if he can detect him in any peccadillo. There is plenty of the peccadillo element in the next act, which takes place in the small hours at the Restaurant, Jeunesse Dorée, whither most of the characters have surreptitiously repaired. Here, Hubert, in place of Rene, is found taking supper with Suzanne, who has kicked over the traces upon her husband's departure for a fortnight's military service, and here, also, the Baron has a cosy little meal behind curtains with a lady named Rose, who is the wife of a Professor Charcot. Rose, by the way, is really the girl in the taxi of the title since she and the Baron had accidentally entered the same vehicle by opposite sides, and decided that "My taxi, I believe?" should be "Our taxi!" The amusing imbroglio which follows is caused by all the characters meeting unexpectedly at the restaurant—father and son, and even daughter (for Rene has indulged Jacqueline's foolish desire to "see life"), and by M. Pomard's subsequent appearance upon the gay scene in a state of chronic inebriety. How M. Pomard, who has not gone to the manœuvres after all, is cleverly prevented from meeting his wife face to face, how the Baron is pleased to find that his son is a gay dog, and his theories of heredity are confirmed when he realises that he is not the champagne father of a Mellin's Food son, as he expresses it, after all, and how the suspicions of Professor Charcot are aroused, may well be imagined. There are also some highly amusing scenes in the last act, when the roysterers sit down to breakfast next morning, and are waited upon by a new butler, who turns out to be the ex-head waiter at the restaurant, and when Pomard, whose only sin is that he had looked upon the wine when it was red, is artfully persuaded by the Baron to apologise all round, and so set all remaining suspicions at rest. All the "naughty" folk are certainly victorious in this scene,

while unsuspecting virtue is made to look decidedly foolish, and the curtain falls upon the inference that the Dauvray *ménage* will continue to maintain its unruffled respectability after many riotous "nights out" to come!







APOLLO THEATRE.

EVERY EVENING AT 8.

Mr. TOM B. DAVIS'S PRODUCTION

THE GRASS WIDOWS

A Comic Opera in Three Acts

Written by ARTHUR ANDERSON and HARTLEY CARRICK
Founded on the German of A. M. WILLNER and JULIUS WILHELM

Music by GUSTAVE KERKER
Composer of "THE BELLE OF NEW YORK."

Polycarp Ivanovitch .. .. Mr. BERT COOTE
Count Boris Rimanow .. .. Mr. GORDON CLEATHER
Jerome I. (King of Silonia) .. .. Mr. EDWARD McKEOWN
Prince Petroff (Russian Chargé d'Affaires at Tassello)
Mr. WALTER DOWLING
M. Deschamps (Dancing Master at the Academy)
Mr. JACK BUCHANAN
Lieutenant André (An Officer of Cossacks) Mr. FRANK A. WOOD
Priest .. .. Mr. ERNEST ARUNDEL

AND

Vodka (Janitor of the Academy, formerly Horace Dudman)
Mr. ALFRED LESTER

Betty Baker (of 2 Marine Parade, Bloomsbury)
Miss DOROTHY MINTO

Princess Athanasia (Lady President of the Academy)
Miss DAISY LeHAY

Olga	Students at the Academy	... Miss MURIEL MORRIS
Irene		... Miss NORA GUY
Elisa		... Miss LARRY LAWSON
Natalie		... Miss DAISY MANNING
Nadina		...Miss DAISY WEST COLLINS
Petrovna		... ... Miss LILY COLLIER
Lydia		... Miss GERMAINE ARNOUX
Anna		... Miss FLORENCE RAY

Honorka (Tatjana's Friend) .. .. Miss THELMA RAYE

AND

Tatjana .. .. Miss CONSTANCE DREVER

Solo Dances in Acts II. and III. by Miss TOPSY SINDEN.
Arranged by E. ESPINOSA. Music by GUY JONES.

APOLLO
THEATRE
7/9/12
Orch. Stall
C 1
To be retained

Act I. ..	Dancing Hall at "The Snowdrops" Academy, St. Petersburg
Act II.	At the Embassy at Tasselle (Three months later)
Act III.	The Hall at the King's Falconry (The following day)

The Costumes and Scenery designed by PERCY ANDERSON.

Costumes executed by B. J. SIMMONS & Co., 7 & 8 King Street, Covent Garden, W.C.

Miss Dorothy Minto's Dresses by Madame ALEXANDRE.

Scenery painted by F. L. SCHMITZ.

The Duel in Act III. arranged by FELIX BERTRAND.

Production by GUYTON HEATH.

The Orchestra will be conducted by the Composer.

MATINEE EVERY WEDNESDAY AT 2.15.

Prices:—Boxes, £1 1s. to £5 5s. Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d.; Last Row, 6s. Upper Circle 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.
Box Office open 10 to 10. Telephone Gerrard 3243.

Stage Manager } For } EDWARD SHALE
General Manager } Mr. Tom B. Davis } A. C. BELSEY

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Daily Mail

Daily Circulation Five Times as large as That of Any Penny London Morning Journal.

MONDAY, SEPTEMBER 9, 1912.

"THE GRASS WIDOWS."

MISS CONSTANCE DREVER IN A NEW MUSICAL PLAY.

Alexarp Ivanovitch .....Mr. Bert Coote.
Count Boris Rimanow .....Mr. Gordon Cleather.
Prome I. .....Mr. Edward McKeown.
Prince Petroff .....Mr. Walter Dowling.
Sonka .....Mr. Alfred Lester.
Peggy Baker .....Miss Dorothy Minto.
Princess Athanasia .....Miss Daisy LeHay.
Manorka .....Miss Thelma Raye.
Marijana .....Miss Constance Drever.

It would be necessary to go back a few years to an older class of musical comedy to find one to correspond with "The Grass Widows," produced at the Apollo Theatra on Saturday evening. It wears an old-fashioned air and looks but a country cousin of the polished, quick-witted, confident, alive musical comedies that London is now accustomed to.

The authors of "The Grass Widows," with a very natural desire to have some element of novelty in the play which they have adapted from a Viennese original, have overloaded it with improbabilities. A ladies' school, for instance, where the penalty to be paid by a male visitor is immediate marriage with the girl he is seen speaking to is admittedly far fetched, even for an academy in St. Petershurg; and the presence in the school, as janitor, of a melancholy Cockney from Bloomsbury does not exactly add a note of poetic fancy to the improbable one.

MARRIED SCHOOLGIRLS.

The adventure of the two young men who were married instanter to two of the most charming girls in the school went very flat. It hardly appeared worth the girls' while capturing two such witless noblemen, and it appeared still less worth while prolonging the play for a further two acts in order to reconcile the men to their clever wives.

Of course, there was always the delight of listening to Miss Constance Drever. As a singer she has no superior in musical comedy, and she can act with intelligence. Mr. Gustave Kerker has provided her with very pretty numbers, and ona very showy scene such as usually takes an audience by storm, but the make-believe sincerity that Miss Drever is expected to command in the loving scenes with her husband and with a song went for nothing, simply because they were frankly impossible and unlika anything outside a theatre. Miss Drever is such a good artiste that she is always worth hearing, and in her scenes with alert Miss Thelma Raye there was much pretty acting and some admirable tunes.

These pleasant features and the rare comical figure cut by Mr. Alfred Lester as a wandering Englishman doing odd jobs in Russia—janitor in a girls' school, "dungaree-dnster" to a royal court, falconer to a king, and at last reconciled to his own "girl" from Bloomebury—helped in some measure to commend "The Grass Widows" to Saturday's audience, which was not altogether unanimous at the close of the entertainment.

J. W.

1.175 177

Proprietress: THE Miss Lena Ashwell

KINGSWAY THEATRE

Lillah McCarthy – Granville Barker

Every Evening. Matinees: Wednesdays and Saturdays.

The Voysey Inheritance

A Comedy, in Five Acts by
Granville Barker.

Mr. Voysey - - -	Edmund Maurice
Mrs. Voysey - -	Florence Haydon
Trenchard Voysey, K.C. -	Eugene Mayeur
Honor Voysey - -	Geraldine Olliffe
Major Booth Voysey -	Charles Fulton
Mrs. Booth Voysey (Emily)	Janet Hope
Christopher - - -	Eric Rae
Edward Voysey - -	Arthur Wontner
Hugh Voysey - -	Harcourt Williams
Mrs. Hugh Voysey (Beatrice)	Grace Lane
Ethel Voysey - -	Barbara Everest
Denis Tregoning - -	Charles Maunsell
Alice Maitland -	Jean Sterling Mackinlay
Mr. Booth - - -	William Farren
The Rev. Evan Colpus -	Charles Daly
Peacey - - - -	Moffat Johnston
Phoebe - - - -	Gwynneth Galton
Mary - - - -	Vera Cunningham

THE KINGSWAY.

On Saturday evening, September 7, 1912, was revived here the comedy, in five acts, by Granville Barker, entitled: *The Voysey Inheritance.*

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THEATRE ROYAL, DRURY LANE LIMITED

MANAGING DIRECTOR, ARTHUR COLLINS.

Mr. Arthur Collins requests the pleasure of

Mr James Watts'

Presence on

Thursday Evening, Sept. 12, 1912

At 8 o'clock

To witness the Production of

EVERYWOMAN

HER PILGRIMAGE IN QUEST OF LOVE

A MODERN MORALITY PLAY

BY

WALTER BROWNE

Music by GEORGE W. CHADWICK Conductor, J. M. GLOVER

The Play Revised by STEPHEN PHILLIPS

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

SIDNEY SMITH,
Business Manager.

P. 1.175 179

EVERYWOMAN

HER PILGRIMAGE IN QUEST OF LOVE

A MODERN MORALITY PLAY

BY

WALTER BROWNE

Music by GEORGE W. CHADWICK. Conductor, J. M. GLOVER

The Play Revised by STEPHEN PHILLIPS

Produced by ARTHUR COLLINS.

Miss ALEXANDRA CARLISLE	**as**	**EVERYWOMAN**	
Miss KATE RORKE	as	**TRUTH**	
Miss GLADYS COOPER ... (By arrangement with Vedrenne & Eadie)	,,	**BEAUTY**	**Everywoman's Companions**
Miss PATRICIA COLLINGE	,,	**YOUTH**	
Miss JESSIE WINTER	,,	**MODESTY**	
Miss WILDA BENNETT	,,	**CONSCIENCE**	
Miss MARY BROUGH	,,	**GREED**	
Miss VERA BERINGER	,,	**SELF**	
Miss CLARA BECK	,,	**VICE**	
Miss B. BAILEY ...	,,	**VANITY**	
Mr. H. B. IRVING	as	**NOBODY**	
Mr. FRED LEWIS	,,	**WEALTH, a Millionaire**	
Mr. W. H. DENNY	,,	**STUFF**	**Theatrical Managers**
Mr. HENRY WENMAN	,,	**BLUFF**	
Mr. WILFRID DOUTHITT	,,	**PASSION, a Play Actor**	
Mr. JOHN TRESAHAR	,,	**PUFF, a Press Agent**	
Mr. ION SWINLEY	,,	**KING LOVE**	
Mr. E. H. KELLY	,,	**WITLESS**	
Mr. AUSTIN MELFORD	,,	**FLATTERY**	
Mr. E. W. ROYCE	,,	**AGE**	
Mr. HOWARD RUSSELL	,,	**TIME**	

Mr. EDWARD MORGAN	as	POTTS
Mr. ASHDOWN	,,	CHARITY
Mr. BOLDRINI	,,	SCRIBE
Miss M. BELL	,,	PERT
Miss V. FOSTER	,,	FLIRT
Miss F. WATSON	,,	DIMPLES
Miss S. BOURCARD	,,	CURLS
Miss M. MACDONA	,,	GIGGLES
Miss F. VAUGHAN	,,	SHAPE
Miss I. DEAN	,,	SMILES
Miss V. RANGDALE	,,	SLY
Miss C. MURRAY	,,	CURVES

SYNOPSIS OF SCENERY

ACT I.

EVERYWOMAN'S HOME [R. McCleery

ACT II.

THE STAGE OF A THEATRE [Bruce Smith

ACT III.

EVERYWOMAN'S MANSION [R. McCleery

ACT IV.

Scene 1. **PICCADILLY CIRCUS** (New Year's Eve) [R. McCleery

CHANGING TO

Scene 2. **EXTERIOR OF A CHURCH** [R. McCleery

The Interval between Acts IV. and V. will be five minutes only.

ACT V.

EVERYWOMAN'S HOME [R. McCleery

Gowns and Costumes designed by COMELLI.

Business Manager ... ... SIDNEY SMITH

The Weekly Dispatch
LONDON: 2, Carmelite Street, E.C.

SEPTEMBER 15, 1912.

"Everywoman."

"Everywoman," presented by Mr. Arthur Collins at Drury Lane Theatre on Thursday evening, is so totally unlike the thing that is expected there that a natural hesitancy must arise when it has to be described. We go to Drury Lane Theatre every September disposed to be interested and amused by a drama dealing, in more or less exaggerated terms, with a series of exciting incidents having a theatrical relationship to possible events. This year, however, all those conventions are put aside, and in place of what we have always looked for find something in the nature of a sermon, that is described on the programme as "a modern morality play." I have no quarrel with the policy that seeks for novelty in a stage production, and "Everywoman" is a novelty for Drury Lane, but it is not a novelty for London, as all who saw the revival of the old morality play "Everyman," impressively presented by the Elizabethan Stage Society ten years ago, can remember.

• • • • •

"Everywoman" was written in America, and it requires no great stretch of the imagination to conceive the idea that the author may have been inspired by the success obtained in America by the company taken over there in "Everyman" from England by Mr. Bén Greet. To say, however, that "Everywoman" has a tithe of the impressiveness of "Everyman" would not, in my opinion, be true. It is, I admit, very beautifully staged at Drury Lane Theatre; it is well acted, too, and may be an enormous success, but I felt all through the performance that it is more likely to create an audience for itself than to attract the play-going public that loves a drama.

• • • • •

There are five acts in "Everywoman" devoted to a woman's "pilgrimage in quest of love," and all the characters appearing in these five acts are symbols—Love, Truth, Passion, Beauty, Modesty, Youth, Vice, etc., etc. Woman mistakes passion for love, and although she makes no lapse from the straight path, we find her practically outcast, very wretched, and deserted. In one act, or rather two, conceived in questionable taste, we are led to understand that there is no place for modesty in the theatre, but if the management of Drury Lane Theatre had to take this play as they got it from America, it is only charitable to presume that this peculiar view of affairs represents American opinion. It certainly can be taken for granted that the picture of a rehearsal as given in this "morality" play comes up to the description that we might expect to find given by a preacher convinced that the stage is a place of perdition, and quite unfit for any decent woman. That, of course, may be an American view of the theatre, and if it suits them they are welcome to it.

There is a representation of Piccadilly-circus in the new spectacle at Drury Lane, introduced by the chorus thus:—

> See this is Piccadilly pavement gay,
> With good intentions paved, as poets say,
> And so another place resembling well . . .

In the matter of good intentions *Everywoman* is on a par with Piccadilly and the other place. But, unlike the other place, it is cold. As morality, it is edifying, but it is cold as art. If in art, as in nature, motion generated heat, *Everywoman* would be almost as hot as the other place. It is full of bustle, dance, alarums, and excursions; at times it is even orgiastic. But it remains cold. The reason is quite simple. Art deals with intuitions, not with concepts; with concrete individual things, not with abstract ideas. If the artist shows you a set of concrete individual things—say the personages in a play—and tells you that they stand for certain abstractions—say conscience and wealth and vice—he is telling you what is, artistically, irrelevant. It is by virtue of his concrete individual things, and of nothing else, that he will move you. At best, the attribution of a symbolic value to his concrete things will only be an *addition* to his art, a kind of afterthought, a mental exercise over and above the dose of æsthetic enjoyment. But the American author of *Everywoman* has not gone to work in that, comparatively harmless, way. He has thought of the abstract things first and tried to turn them into concrete things. Indeed, his process has been naïvely simple. He has taken a commonplace about life, perfectly true but perfectly commonplace, which you may suppose to be worded thus:—A woman with youth and beauty naturally seeks for love; but if she is deceived by the flattery of her mirror and discards her modesty she is likely to find a love that is not born of truth. Though she may succeed in escaping the snares of passion she will probably be seduced by wealth. Then, her youth and beauty forsaking her, she comes to grief. The author has taken this statement, exactly as it stands, given each of the nouns a capital letter, assigned them as names to a set of players, and, hey presto! there you have *Everywoman*. Art of this kind is on the level of those political cartoonists who illustrate current phrases—draw one statesman "sitting on the fence" and another "ploughing the sands." Politically, we daresay, these cartoons are vastly effective; but considered as efforts of the artistic imagination, they might come from the nursery. And that is what one feels about *Everywoman*; it has a touch of the babyish. To name a young woman Youth and a beautiful woman Beauty, to kill them off, and then to assume that the intrinsic poverty of this notion as drama will be in any way compensated by the fact that it has been suggested by a moral commonplace, is a piece of artistic infancy. True, they did this sort of thing in the fifteenth century, when the Morality Play was a natural growth, appropriate to its time and surroundings. But the author of *Everywoman*, though he calls it a Modern Morality Play, cannot reproduce that time, its naïveté, its sincerity, and all its other qualities that make it the 15th century and not the 20th. And his "modern" element is only an incongruity. The spirit and the appeal of a genuine Morality Play are whole worlds away from the spirit and appeal of a realistic presentation of Piccadilly-circus.

It is there, of course, that Mr. Arthur Collins comes in. We hear much nowadays about "diseases of occupations," and the particular complaint which attacks managers of Drury Lane (owing to the vastness of the stage, an obvious resort for crowds) is agoramania. Mr. Collins has long since fallen a victim to it. He must always have a crowd, is obsessed by crowds, rides the whirlwind and directs the storm of crowds. Regularly, twice a year, he has fits of crowds, and on each occasion the symptoms are the same; two attacks in rapid succession—a crowd of pretty women and a miscellaneous street (or race-course, or river) crowd. They both duly recur this autumn in *Everywoman*. The crowd of pretty women consists of chorus-girls, supposed to be rehearsing before the manager (or rather the two managers—the more the merrier is the Drury Lane motto) of a theatre. They are quite a festive and corybantic lot; we have not the slightest objection to seeing a cohort of beauties in dazzling silks and satins kicking their heels in the air, but fail to see what it has to do with the soul-adventures of Everywoman. Nor do we mind being shown Piccadilly-circus at midnight—in fact at that particular hour much prefer Piccadilly-circus at Drury Lane than at Piccadilly-circus. The fact remains that your "modern Morality Play" here becomes stark staring "musical comedy." You have the familiar chorus; daughters of Joy (shrill treble) alternating with "Johnnies" (baritone) and Pickpockets (bass). Through the windows of the Criterion Restaurant we observe multi-millionaires supping with bediamonded ladies. Then from the steps of the Criterion the arch-multi-millionaire addresses the crowd, like Drake at St. Paul's at another playhouse, while the police obligingly enforce silence. Having blessed the crowd, the orator drives away (in a real "electric") with Vice. Yes, decidedly, we prefer to visit our Piccadilly-circus at Drury Lane.

But we are forgetting the orgy. Next to its crowds, Drury Lane is famous for its orgies. We have seen them at hunt-breakfasts and mess-dinners; in this instance we have it at a supper, given by Everywoman, at the charges of the multi-millionaire. When enough champagne corks have been popped Everywoman mounts the table, while the gentlemen go down on their knees to her. Then the voice of Conscience is heard (a very sweet voice—Miss Wilda Bennett's), Youth is observed to be faint and Beauty moribund on a sofa, the dessert turns into death's-heads, and the orgy ends in wild confusion.

These are the things for which the patrons of Drury Lane will rush to see *Everywoman*. A church scene, with organ-peals, funeral procession, and a theatre-full of incense, they will find a separate ecstasy. And when at last they see Everywoman safe in the arms of True Love, they will no doubt have a comfortable feeling of virtuous satisfaction. It is the wildest theory once more. You saw them at Piccadilly-circus and tipsy supper parties, have had the fun of seeing multi-millionaires driving off with Vice in electric broughams, and yet come out on the right side in the last act, partly in sympathy with True Love and all the copy-book virtues.

But for our part *Everywoman* leaves us cold. A spark of imagination, a momentary glow of poetic feeling, an individual turn given to the old commonplaces, would have made all the difference. The author has not vitalized his theme, but merely throws his abstractions at our head; the vitality is in the crowds, and they would have done just as well in any other play. As for the players, they make praiseworthy, but hopeless, efforts to turn concepts into individuals. Miss Alexandra Carlisle is only the conventional heroine-in-distress; what else could she be? Miss Gladys Cooper and her companions are just pretty girls being pretty girls. Mr. Fred Lewis as the multi-millionaire is a tight fit for the electric brougham. Mr. W. H. Denny, an old Savoy favourite, is thrown away upon a minor part; so is Miss Kate Rorke. Mr. H. B. Irving as chorus (called Nobody, for no apparent reason except that the author may play upon the ambiguous use of "nobody" in English) recites his speeches with a dignity which their inherent insignificance will hardly bear. He reminds us of Goldsmith telling Johnson that he would make little fishes talk like big whales. The play, it seems, has been revised by Mr. Stephen Phillips—which sets us wondering what the unrevised version can have been like. There is an almost continuous musical accompaniment, composed with a sense of the appropriate by Mr. George Chadwick, and played with immense gusto by Mr. Glover's orchestra. But the best music was the voice of Conscience. Of course the author called it a "still, small voice." Fortunately it was neither.

A. B. Walkley in The Times



Miss Alexandra Carlisle ("Everywoman")

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ALDWYCH THEATRE

STRAND, W.C.

Proprietor - - SIR JOSEPH BEECHAM
General Manager - - A. M. LOADER
(Who holds the Licence of the Lord Chamberlain).

SATURDAY, SEPTEMBER 14th, at 8 p.m.

And EVERY EVENING following at 8.30. SATURDAY MATINEE at 2.30.

BY ARRANGEMENT WITH

SIR JOSEPH BEECHAM

LOUIS MEYER

PRESENTS

THE GREAT JOHN GANTON

A PLAY IN FOUR ACTS

(Founded upon ARTHUR J. EDDY'S celebrated Novel "Ganton & Co.")

By HARTLY J. MANNERS

Dresses and Hats by VIOLA, 27 Albemarle St., W.
Grand Piano by J. B. CRAMER & CO., Ltd.
Furniture by J. S. LYON, Ltd. Typewriters by REMINGTON.

Acting Manager ... ... DONALD BAYLIS

PRICES:—Boxes, £3 3s., £1 10s.; Stalls, 10/6; Balcony, 7/6, 5/-; Upper Circle, 3/-, 2/6; Pit (unreserved), 2/-; Gallery (unreserved) 1/-.

BOX OFFICE (L. A. BACK) **open 10 a.m. to 10 p.m.** **Telephone: 2315 GERRARD.**

Waters, J.

The Great John Ganton

By HARTLY J. MANNERS

At 8 p.m. Saturday Matinee at 2.30

CAST:

John Ganton - - -	**George Fawcett**
Will Ganton - - -	ERIC MATURIN
Alan Borlan - - -	EARLE BROWNE
Jack Wilton - - -	DRELINCOURT ODLUM
Browning - - -	FRANK COLLINS
Delaney - - -	ERNEST LEICESTER
Rev. R. Clavering - -	HERBERT VYVYAN
Dr. Shields - -	H. APPLEBY
Norbury - - -	E. GULSON
Dr. Morton - - -	J. MURDOCH
Adolph - - - -	T. BERRY
Shafter - - - -	KING FORDHAM
Macduffy - - - -	A. GLENROY
Clerk - - - -	F. HILL
May Kating - - -	LAURA COWIE
Mrs. Wilton - - -	MABEL TREVOR
Hester Ganton - - -	MARIE HEMINGWAY
Mrs. King - - -	LORNA TUFFLEY
Mrs. Trelway - - -	MARJORIE WATERLOW
Nurse - - - -	MAY TAVERNER
Typist - - - -	MURIEL MASON

Act I. - John Ganton's Office, Union Stockyards, Chicago
Act II. - - The Verandah at the Chicago Golf Club
Act III. - - - - John Ganton's Office
Act IV. - - - - John Ganton's Home

The Play produced by E. DAGNALL.

Programme of Music.

1. OVERTURE ... ... "Euryanthe" ... ... *Weber*
2. VIOLIN SOLO ... ... "Siegfried Paraphrase" ... *Wagner-Wilhelmj*
   or
   "Sursum Corda" ... ... *Elgar*
3. ALLEGRETTO FROM 8th SYMPHONY ... ... *Beethoven*
4. DANZE PIEMONTESE, No. 1 IN A. ... ... *Sinigaglia*

Musical Director - Mr. THOMAS CHAPMAN

1.17. 185

ALDWYCH :: THEATRE

Proprietor : : : : Sir JOSEPH BEECHAM
General Manager : : : : Mr. A. M. LOADER



GEORGE FAWCETT in "THE GREAT JOHN GANTON"

Last night a new American drama, with yet another self-made, strong, obstinate man as its central character, made its appearance in London, and this time the theatre was the Aldwych. The production was under the auspices of Mr. Louis Meyer, by arrangement with Sir Joseph Beecham, proprietor of the theatre, and the actor exploited in the name part in this drama by Hartley Manners was Mr. George Fawcett, who on his first and last visit to London a few years ago earned very considerable popularity as Big Bill, a cowboy, in Mr. Lewis Waller's production of "A White Man." In that play Mr Fawcett's performance indicated an ability to interpret a much more serious part than a very bluff cowboy, and last night's experience of his acting powers endorsed fully the flattering anticipations of the actor's American friends.

Meat Packer as Hero.

It is quite true, of course, that "The Great John Ganton" is no subtle example of a stage play. It is, indeed, no more than a very obvious drama in which the interest is entirely centred on this John Ganton, a millionaire meat packer of Chicago, who smashes all who oppose him in speculation, and is eventually cornered—in domestic affairs—by the simple young girl whom he had forbidden his son to marry. It will be understood that the entertainment of the play is confined to all the grim, strong, fighting things done by this great John Ganton, his utter contempt for men and women, whether friends or foes, and his ultimate conversion to the view of life taken by his boy and the girl that loved him. In no department can "The Great John Ganton" be described as new, but there is an amusing, American, hustling way of carrying the incidents that is attractive, and last night's audience was fairly well pleased with what they saw, and if critical of the drama, were not so of Mr. Fawcett, who really gave an excellent performance within the limitations of the drama he had to make possible and entertaining. J.W. & W.D.

CRITERION THEATRE

Tuesday, September 17th, 1912, at 9 o'clock.

Matinee every Wednesday and Saturday, commencing Saturday, September 21st, at 2.30 p.m.

"A Young Man's Fancy"

A Comedy in Three Acts

By H. V. ESMOND

Lord Porth		Mr. C. M. LOWNE
Hon. Gerald Porth	(his son)	Mr. CHARLES MAUDE
Lord Pierton		Mr. ROLAND PERTWEE
Worgan	(Lord Porth's valet)	Mr. THOMAS WEGUELIN
Steele	(Lady Julia's butler)	Mr. CHARLES BISHOP
Lady Julia Ventermere		Miss LOTTIE VENNE
Ella Grant		Miss ENID BELL
Madame Monpansier		Miss MARIANNE CALDWELL
Cora	(Her daughter)	Miss DORA BARTON
Mrs. Macherew	(Lord Porth's housekeeper)	Miss NELLIE BOUVERIE
Miss Rudder		Miss JANE COMFORT
Clara	(Madame Monpansier's Assistants)	Miss AVICE SCHÖLTZ
Emily		Miss EILEEN BARRY
Clorinda		Miss ELSPETH INNES-KER
Waitress		Miss JOY LUMSDEN

ACT I. .. .. *Lord Porth's Bedroom (morning)*

ACT II. .. .. *Madam Monpansier's Flower Shop (afternoon)*

ACT III. .. .. *Drawing Room at Lady Julia Ventermere's (evening)*

The action of the Play takes place in one day.

[illegible] Debenham & Freebody. Miss Enid Bell's dresses by Blanchquaert. Hats by [illegible] Paints to be Seen in. Flowers by Cripplage Flower Mission. Wigs by [illegible]

Preceded at 8.15 by

"THE FORTUNE TELLERS"

A One-Act Play by H. R. ABBOTT.

Sir William Brancaster	Mr. THOMAS WEGUELIN
Julius Brancaster	Mr. THOMAS PAUNCEFORTE
Claud Thornleigh	Mr. ROLAND PERTWEE
Lady Brancaster	Miss CONSTANCE ROBERTSON
Lady Angela	Miss JOY LUMSDEN

SCENE

Fortune Teller's Tent at a Bazaar in Sir William Brancaster's Grounds.

Manager	ARTHUR FENLEY
[illegible]	CLAUDE VERNON
[illegible]	CHRISTOPHER WILSON

The "young man" of the play is the Hon. Gerald Porth, son of Lord Porth, a breezy and genial man of the world. The first act opens in Lord Porth's bedroom, at 10 o'clock in the morning. To be introduced to the sleeping apartments of the aristocracy is no novelty to the playgoer—Sir Arthur Pinero did it in "The Princess and the Butterfly," and others have followed his example—but the details in this case are humorously realistic, the steam rising from the bath, which is seen through an open door, a most realistic valet, and, as a lady in the audience remarked, "real naked feet." Owing to the fact that the painters are in the house Lord Porth's bedroom becomes the scene of action, and here, pallid with last night's debauch, in dressing-gown and slippers, comes the Hon. Gerald, between whom and his relations—represented by his aunt, Lady Julia Ventermere—there are differences. These have been caused, not by an opposition of interests, but by the tactless way in which Aunt Julia has tried to "hustle" Gerald into an engagement with Ella Grant, a rich young American girl. Gerald is really in love with her, and she with him; but he refuses to propose to her "on compulsion," and she is in a position which demands the finest tact for its proper handling, for Gerald has compromised himself by an entanglement with Cora Monpansier, the very wide-awake daughter of Mme. Monpansier, who keeps a flower shop. His father gives Gerald a cheque to pay off Cora with, and Lady Julia, who calls on Lord Porth to protest against Gerald's behaviour, determines to go to his rescue.

In the second act we have a very faithful reproduction of a fashionable flower shop, with Mme. Monpansier, a sharp and business-like old Frenchwoman, in the pay-box, and a bevy of girl assistants attending to customers. Gerald hands Cora the cheque, and there is a scene of very droll comedy when Lady Julia tries to "tackle" Mme. Monpansier, who, entrenched in her "cage," is more than a match for her assailant. Then Lady Julia has a passage of arms with the clever Cora, who easily comes off victorious. By Mme. Monpansier's instructions Cora announces that she and Gerald are married, and the young man acquiesces in the misstatement in order to annoy his aunt, and, perhaps, to beguile Ella.

In the last act Lady Julia prepares a kind of court-martial or *conseil de famille* on the supposed marriage, and informs Gerald that his "wife" is flirting outrageously with a certain Lord Pierton. Cora and Pierton send letters of excuse; and Gerald explains the real state of things, proposes to Ella, and is accepted.

"THE FORTUNE TELLERS."

Sir William Brancaster..Mr. Thomas Weguelin
Julius Brancaster .. Mr. Thomas Pannceforte
Claud Thornleigh ..... Mr. Roland Pertwee
Lady Brancaster .. Miss Constance Robertson
Lady Angela ..... Miss Joy Lumsden

There was perhaps too prolonged preparation for the fun of this piece, which proved to be a pleasant anecdotal comedietta, strong enough, perhaps, for an entertainment which evidently aimed at gaiety and lightness. Two young people, Claud Thornleigh and Lady Angela, have quarrelled; and it is the object of Lady Brancaster and Sir William Brancaster to reconcile the ex-lovers. Julius, Sir William's son, who is presiding over a fortune-telling tent in the grounds of his father's house, where a bazaar is being held, persuades his parent to dress up as the seer; and Sir William, Claud, and Lady Angela in turn occupy the tent, and assume the position of presiding prophet. In this way, Claud and Angela come to an understanding, and are engaged. The recent suppression of fortune-telling advertisements makes the play topical,

SAVOY THEATRE.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

Lillah McCarthy. **Granville Barker.**

SATURDAY, SEPTEMBER 21ST, 1912, AT 8 P.M., AND
EVERY FOLLOWING EVENING AT 8.15.

SHAKESPEARE'S

The Winter's Tale

PRODUCED BY GRANVILLE BARKER.

Time	HERBERT HEWETSON
Leontes	HENRY AINLEY
Mamillius	ERIC RAE
Camillo	STANLEY DREWITT
Antigonus	GUY RATHBONE
Cleomenes	FREDERICK CULLEY
Dion	FREDERICK MORLAND
Polixenes	CHARLES GRAHAM
Florizel	DENNIS NEILSON-TERRY
Archidamus	FELIX AYLMER
Mariner	FRANCIS ROBERTS
Old Shepherd	H. O. NICHOLSON
Clown	LEON QUARTERMAINE
Autolycus	ARTHUR WHITBY
A Servant	ERIC LUGG
Another Servant	J. P. TURNBULL
Shepherd's Servant	NEVILLE CARTSIDE
A Gaoler	HERBERT ALEXANDER
An Officer of the Court	JOHN KELT
The Court Poet	H. B. WARING
A Lord	GEORGE BURROWS
Another Lord	FRANK CONROY
Paulina's Steward	NIGEL PLAYFAIR
Hermione	LILLAH McCARTHY
Perdita	CATHLEEN NESBITT
Paulina	ESMÉ BERINGER
Emilia	ENID ROSE
Mopsa	JANET ROSS-JOHNSON
Dorcas	EFGA MYERS
A Lady	MARY DEVERELL
Another Lady	VERA DYER

DECORATION OF THE PLAY BY NORMAN WILKINSON.

THE COSTUMES DESIGNED BY ALBERT ROTHENSTEIN.

There will be One Interval of 15 minutes.

Stage Director ... HAROLD CHAPIN Stage Manager ... OSWALD MARSHALL.
Acting Manager ... HOWARD LESLIE
General Manager ... A. S. PIGOTT

Mr. Bernard Shaw, captured whilst admiring the new gallery in the Little Theatre after a rehearsal of "Captain Brassbound's Conversion," allowed himself to be drawn on the subject of the production of "A Winter's Tale" by Mr. Granville Barker at the Savoy.

"The subject is really a highly technical one," he said. "Nobody but a practised stage craftsman can understand the importance of the revolution that Barker has effected in the lighting and general aspect of the stage. He has got rid of the footlights, and apparently trebled the spaciousness of the stage, though the actual addition consists only of a strip formerly occupied by the orchestra and the front row of stalls. To the imagination it looks as if he had invented a new heaven and a new earth. Instead of the theatre being a huge auditorium, with a picture frame at one end of it, the theatre is now a stage with some unnoticed spectators round it. The crushing importance of the front of the house has gone.

"You see, to Barker the play's the thing; and consequently in his theatre the stage is the thing. People used to talk of the tyranny of the actor-manager; but the real tyranny was that of the *acting*-manager, gloating over his rows of well-dressed deadheads, and oblivious and contemptuous of the Punch and Judy show in the corner called the stage. In Barker's house the stage is triumphant; the play is triumphant; and the spectators are so utterly extinguished by the splendour of the stage that they might just as well wear jerseys and tam-o'-shanters as try to make fashion plates of themselves in the ordinary way. I challenge the stalls to dress up to the stage at the Savoy if they can."

"The critics were not all pleased with the change, though?"

"Nonsense! They never noticed the change. It was so right that they took it as a matter of course. What they didn't like was Shakespeare. It will take them ten years to acquire the taste for Shakespeare's later plays, and to learn his language, which is now almost a dead language. Just read one of their notices purely as a piece of English. Then read a page from 'A Winter's Tale'; and believe, if you can, that the two writers were fellow-countrymen. Probably they will never learn the riot of Renaissance art. On the whole, they don't like art. They always speak of it as something new and disagreeable. To Barker it is something eternal and delightful. That is what nerves him to these astonishing adventures."

"WHERE they *do* agree on the stage, their unanimity is wonderful." In view of the controversy created by Mr. Granville Barker's production of "The Winter's Tale" at the Savoy, one might cap Mr. Puff with the remark that where the critics are at variance their disagreement is remarkable. Rarely have there been such marked differences of critical opinion as those which greeted this revival. One charge, that against the actors of exceeding the speed-limit and talking to the danger of the verse, has, it is true, been pretty well substantiated. But the degree of criminality involved has been very differently estimated. The REFEREE, for instance, considered that this fault was to some extent mitigated by the correspondingly

Increased Swiftness of Dramatic Action,

and by the fact that—particularly in the speeches of Leontes—the verse is too intricate and involved to be really intelligible on the stage, so that the actor was, in a measure, justified in considering the spirit before the letter of the text. To this view the *Westminster Gazette* also subscribed, and highly extolled the beauty of the staging, considering also that "the effect [of the costumes] against the white background was fascinating. One had a kind of complicated poem of moving colour of a depth greater than that of precious stones." The *Pall Mall Gazette*, too, appraised Mr. Norman Wilkinson's "decoration" of the play very highly, liked the men's costumes exceedingly and the girls' not at all, but felt so far as the poetry was concerned that Mr. Barker "has extinguished it, and, unfortunately, with it he has extinguished—so far as this revival is concerned—the soul of 'The Winter's Tale'!"

* * *

The *Times* dubbed the production "Post-Impressionist Shakespeare," but continued with the admission that "It is very startling and provocative and audacious, and on the whole we like it." The *Morning Post* was scarcely so kind: "We had been prepared for a certain amount of freakishness, not to say perversity, but not for a performance so unimpressive." The *Daily News and Leader* was even more antagonistic. "Shakespeare has suffered," says this journal. "He has been

Made a Stalking Horse

for Mr. Norman Wilkinson's simple-minded scenery, for Mr. Albert Rothenstein's baroque costumes, and for Mr. Granville Barker's love of a stage picture. Acting is sacrificed to a false idea of the need of rapidity of action." On the other hand, though the *Daily Telegraph* found in the presentation "something too anxious, too restless, and something discordant," it also found "acting of compelling passion and tenderness, of grace, humour, and charm," and described the whole thing as "a fine piece of work in which there is to be found infinitely more promise than flaw." The *Daily Chronicle* put it "candidly" that there was "too much Barker."

* * *

But the *Standard's* dictum is "a remarkable dramatic experience," a verdict supported not unnaturally by the *Evening Standard*, which agree that "it is something new, enlivening, and entirely entertaining." The *Daily Graphic* regards the revival as "an event that contributes a new and beautiful note to the stage production of Shakespeare." The *Daily Mail*, however, flaunting the mantle of prophecy, assumes that "By the compact majority it will be regarded as a triumphant vindication of existing methods"; while the *Observer* asserts, "The production certainly marks an advance in our staging of Shakespeare"; and the *Sunday Times* evidently regards it as the result of half-digested ideas "made in Germany."

* * *

Meanwhile, Mr. Gordon Craig, with characteristic impetuosity, has dashed to the assistance of Mr. Barker, who, to judge from the extensive interviews that have appeared, is quite capable of undertaking his own defence. Mr. Barker meets the chief criticism of his work with

The Reproof Valiant

that it is not the actors who gabble, but "the Playgoer who does not known how to listen." This may be sound argument from one who probably knows every word of the text, but it is poor comfort for the playgoer who is seeing and hearing the play for the first time. Again, "the music, the swing, the dash of it all are half the battle," says Mr. Barker, and he gives a quotation from one of Leontes's speeches, which certainly "no amount of slow-going" would make more comprehensible. And, in a letter to the *Daily Mail* on Thursday, Mr. Barker declares: "There is no Shakespeare tradition," and he challenges anyone, "having cleared his mind from a generation of prejudice to deny" that "The Winter's Tale" "is played as Shakespeare wrote it, and in the spirit he meant it to be."

Dr. Johnson said that "The Winter's Tale" was entertaining in spite of its absurdities. This play, "Cymbeline," and "The Tempest" were the three latest dramas that came from Shakespeare's pen. He was in the serener stage of his strenuous life, and it is possible that he "took it easy" in the choice of the story and in the treatment. It may have been that he wrote these three dramas rather to occupy himself than with the idea of increasing his fame and fortune, and that the allotment of a seashore to Bohemia was a hint that he looked upon the whole story of Greene's "Pandosto" as a fairy-tale, only worthy of a location in "Cloud-cuckoo-land." "The Winter's Tale" looks like the free, careless play of a consummate artist, who still shows his quality in the reckless but masterly strokes of his brush.

Considering what Johnson called its "absurdities," it is surprising that "The Winter's Tale" should have been so often revived by moderns. Garrick butchered it apologetically for Drury Lane in 1756, and played Leontes in that garbled version. Kemble sustained the same character when the drama was done at the same house in 1802, with Mrs. Siddons as Hermione; and Macready was the Leontes of a revival at Covent Garden in 1837. The cast of Charles Kean's elaborate production of the play in 1856 included Miss Heath who played Florizel, the Perdita being Miss Carlotta Leclercq, while John Ryder was the Polixenes. Then there was Chatterton's revival at Drury Lane in 1878, with Miss Wallis as Hermione, Mrs. Hermson Vezin as Paulina, and Miss Emily Fowler as Perdita, and, above all, Miss Mary Anderson's production of the piece at the Lyceum in 1887, when she doubled the rôles of Hermione and Perdita, Mr. Forbes-Robertson playing Leontes; Mr. F. H. Macklin, Polixenes; Mr. J. Maclean, Camillo; and Mr. Charles Collette, Autolycus.

Plays

EVERY EVENING AT 9 O'CLOCK,

BY ARRANGEMENT WITH

Mr. ARTHUR CHUDLEIGH.

Mr. and Mrs. GRAHAM MOFFAT

AND THEIR COMPANY OF SCOTTISH PLAYERS

— IN —

A SCRAPE O' THE PEN

PRECEDED AT 8.30 BY

ALL MEN ARE FOOLS

A Play in One Act by H. M. VERNON.

Colonel Hazeldon	Officers of the Gordon Highlanders	Mr. CLIFFORD BROOKE
Major Farnam		Mr. NORMAN MacOWAN
Lieut. the Hon. Percy Montrose ...		Mr. J. V. BRYANT
Tanda (an Indian Servant)		Mr. J. MORTON

Scene—Room in the Colonel's Bungalow in India. **Time—The Present.**

The Orchestra under the Direction of Mr. HERBERT E. HAINES

PROGRAMME OF MUSIC.

	DANCE, "The Cadet"	*Haines*
(Before Act I.)	OVERTURE, "Rob Roy"	*Foster*
(Before Act II.)	1. "Dance Russe"	*Tschaikowsky*
	2. "Love in Arcady"	*Hadyn Wood*
	3. "The Ramblers"	*Matt*
(Before Act III.)	SELECTION, "Princess Caprice"	*Leo. Fall*
	MARCH, "Wee Macgreegor"	*Devin*

Play Produced under the personal direction of Mr. GRAHAM MOFFAT and Mr. CLIFFORD BROOKE.
Costumes designed by Mrs. GRAHAM MOFFAT.

Scenic Artist ... Mr. SYD COOK. Incidental Music ... Mr. JULIAN H. WILSON.

MATINEES WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager	For Mr. Graham Moffat	CLIFFORD BROOKE
Acting Manager		J. CHAS. HUMPHRYS

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s. and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Upper Circle, First Two Rows, 5s.; Other Rows, 4s.
Unreserved Seats: Pit, 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

Business Manager ... **. LEONARD LILLIES**

THE COMEDY.

On Thursday, September 19, 1912, *A Scrape o' the Pen* was preceded by a play, in one act, by H. M. Vernon, entitled:—

All Men Are Fools.

Harry M. Vernon, favourably known as author of *The Third Degree*, *Canada*, *The Deputy Sheriff*, and other plays and sketches, has not undertaken any serious responsibility in providing the new first piece at the Comedy. *All Men Are Fools*, which has been serving as curtain-raiser to *A Scrape o' the Pen* since Thursday, is a mere trifle, written brightly enough, which may derive some adventitious charm from the picturesque and romantic Indian setting and environment that have been bestowed upon it. The title refers to the fooling of three men by one woman, and, incidentally, of a fourth by another, the name of the fair impostor being given in neither case. In the pretty bungalow of Colonel Hazeldon, of the Gordon Highlanders, one hears the discussion between him and Major Farnam as to how Hammond, a brother officer, had been humbugged by a girl, who, going back to England, ostensibly to get her trousseau, had employed that indispensable stock for the benefit of another man. The Colonel and the Major, becoming communicative, confess, severally, that each was engaged, the former's *fiancée* waiting only for his promotion, and the latter's for his succession to a title. It turns out that both have had their noses put out of joint by a subaltern, Lieut. the Hon. Percy Montrose, who, coming to ask for leave of absence, as he wishes to get married, having actually come into a peerage, shows them the photograph of the woman who was about to make him happy. Oh, for feminine duplicity; the photo. was the counterfeit presentment of the charming widow who had deluded both Colonel and Major.

FIRST PERFORMANCE, TO-NIGHT, SATURDAY, SEPTEMBER 28th, 1912.



The Playhouse

LESSEE & MANAGER

Mr Cyril Maude

Telephone Nos.: Box Office City 5162 & 5163; Gerrard 3970
Manager's Office: Gerrard 487

To-Night, Saturday, September 28th, 1912, at 8.45 o'clock

Mr. CYRIL MAUDE will produce, for the first time, a New Farce, in Three Acts, called

THE LITTLE CAFE

By TRISTAN BERNARD. (Author of "Toddles," "French as he is spoke," etc.)

ALBERT LORIFLAN (*The Waiter at the Little Café*)	Mr. CYRIL MAUDE
BIGARDON (*A Solicitor*)	Mr. CHARLES GLENNEY
PHILIBERT (*Proprietor of the Little Café*)	Mr. CHARLES BIBBY
LUIGI (*Head Waiter at the Café Fifine*)	Mr. JOHN HARWOOD
PLOUVIER (*Motor Car Agent*)	Mr. JAMES DALE
GASTONNETT (*A Jeweller*)	Mr. GEORGE C. BROWNE
COLONEL KERKONDEC	Mr. MARK PATON
ROCHE VILLAR	Mr. HASTINGS LYNN
PIETRO	Mr. E. R. HOLLWAY
CELLARMAN	Mr. ERNEST GRAHAM
BIANCA POGGIAPARTICO	Miss MAIDIE HOPE
BERENGERE D'AQUITAINE	Miss MADELINE SEYMOUR
YVONNE (*Daughter of Philibert*)	Miss VERA COBURN
MIRIAM (*Cashier at the Little Café*)	Miss DAISY THIMM
JACQUELINE	Miss PEGGY HYLAND

LAPORTE (*A Detective*)	*Customers at the Little Café*	Mr. G. MASTERS	DIANE	*Customers at the Little Café* Miss MAUDE ANDREWS
JABERT		Mr. RONALD BRENT	AMÉLIE	Miss FAITH CELLI
PEZARD		Mr. W. HEMSTOCK	MADAME GRANDET	Miss A. TRAVERS
POULAIN		Mr. T. CASS	ANTOINETTE	Miss MONICA WEBB
POPINOT		Mr. G. H. GILBEY	PAMELA	Miss T. EDGAR BRUCE
PARBONNET		Mr. COLSTON MANSELL	ZOUZOU	Miss M. FORSYTH
RADINOT		Mr. G. MORRIS	NANON	Miss LAWRENCE COOPER
OLIVIER		Mr. L. ANDERSON	ZELIE	Miss AMY ELLIOT
XAVIER		Mr. R. CARFAX	CORINNE	Miss DOROTHY HANBURY
FRASIER		Mr. H. COATS	SUZANNE	Miss NETTA WESTCOTT
CROUCHOT		Mr. C. B. KESTON	STEPHANIE	Miss ALICE CHALMERS
NINON		Miss RUTH BIDWELL	AIMÉE	Miss ROSE ATKINS
LAWYER'S CLERK		Mr. L. PRINCE	LOLA	Miss DAISY LEIGH

BIANCA'S BAND: Miss KATHLEEN GRAHAME, Miss ELSIE MAYNARD, Miss G. VANE, Miss DORIS BATES.

Customers, Waiters, Sergt. de Ville, etc., etc.

ACT I.	The Little Café	
ACT II.	The Café Fifine	BRUCE SMITH
ACT III.	The Little Café	"
		"

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Ladies' Evening Dresses by MARTIAL & ARMAND, 125, New Bond Street. Hats, etc., by the MAISON LEWIS, 210, Regent Street.
Jewellery worn by the Ladies in Act II. by the Goldsir Diamond Co., 135, Regent Street. Wigs by CLARKSON, [illegible]
Costumes by MORRIS ANGEL, Cambridge Circus. Fancy Costumes by Mr. TOM HESLEWOOD, 38, Royal Avenue, Chelsea.
Dress Suits by COOLING, LAWRENCE & SONS, 47, Maddox Street, W. Furniture by DRUCE & Co., Baker Street.
Silver and Cutlery by G. G. HONOUR, 63, Hatton Garden, E.C.
Mr. MAUDE wishes to thank Mr. DEGUILI, of the Pall Mall Restaurant, for his assistance in arranging the tables, etc., in Act II.
Words of songs sung by Miss MADELINE SEYMOUR written by Mr. C. H. BOVILL. The song "O Sole Mio" sung by Miss MAIDIE HOPE is by arrangement with Messrs. G. RICORDI & Co., 265, Regent Street.

Preceded at 8.15 by a Comedy in One Act, also for the first time, called

AUNT BESSIE

By WILFRED T. COLEBY. (Author of "Their Point of View," etc.)

Mr. GIBSON	Mr. D. MUNROE
FRED CHAYTER	(By arrangement with Miss Hilda Trevelyan and Mr. Edmund Gwenn.) Mr. ARTHUR CURTIS
EMILY C. ROUCHER	Miss MABEL GARDEN
Mrs. GIBSON	Miss JOAN BLAIR

Scene—The Gibsons' Parlour, 127, Accacia Road, Brixton.

The following Programme of Music will be played:

"MARCH OF THE GIANTS"	*Finck*	"CHANSON DU PRINTEMPS"	*Gillet*
SUITE ... ... "Woodland Pictures" ...	*Fletcher*	VALSE ... ... "Tesoro mio!"	*Becucci*
1. In the Hayfields		"LA LISONGERA"	*Chaminade*
2. An Old Garden.		INTERMEZZO ... ... "Petite Câline" ...	*Gillet*
3. The Bean Feast.		VALSE ... ... "The Rose of Yesterday" ...	*Lehmann*
"DANSE DES BAISERS"	*Ch. Borel Clerc*	MARCH ... ... "La Berangère" ...	*J. Ansell*
"The Cubanola Glide"	*Von Tilzer*		

Matinee Every Wednesday & Saturday at 2.15

Stage Manager - - - - - - - - Mr. JOHN HARWOOD
Musical Director - - - - - - - - Mr. JOHN ANSELL

Assistant Business Manager - Mr. H. M. THORBURN

Box Office Open 10 to 10 under the direction of Mr. F. R. UNDERWOOD.

Private Boxes, £1 1s. to £4 4s. Stalls, 10/6 Balcony Stalls, 7/6 Fauteuils, 6/- Balcony, 5/- Upper Boxes, 2/6 Gallery 1/-

All Seats, including Gallery, can be booked.

GENERAL MANAGER - - - - - - Mr. ALFRED TURNER

We are so accustomed to have comedies presented to us under the title of farces, that when a frank farce is offered to use with a correct description of its quality, we are rather inclined to demand more from it than it professes to supply, which is fun. Of fun there is no lack in "The Little Café," and that statement disposes of all analytic or microscopic criticism. The piece does not pretend to be anything more than a farce, with an ingeniously-invented story, plenty of comic incident, and at least one extremely funny personage.

"Other waiters have no past, no present, and no future, they simply wait for all time. I am an extraordinary waiter; I have a past." Thus does Albert Loriflan, waiter at the "Little Café," differentiate himself from "other waiters." In the first place, Albert's parentage was extraordinary; his father was a gentleman, "gay, handsome, debonair," his mother was Scotch—"extra dry" Scotch—and in their son the characteristics of both parents struggled for precedence. Albert's "guv'nor," M. Philibert, proprietor of the "Little Café," has a beautiful daughter, Yvonne, who speaks Italian of sorts and plays the piano after a fashion. Albert loves Yvonne passionately; she is attracted by the man, but despises the waiter. Doubtful of herself, she petitions Papa Philibert to give Albert the sack. Papa is about to obey his daughter, when the serpent enters Eden, and tempts honest Philibert, who, after a feeble resistance, falls.

Bigardon, a solicitor, has advance news of a fortune for Albert, a heritage of £32,000; and as solicitors in French farces are invariably unscrupulous, he has concocted a clever little scheme for dispossessing Albert of one-fourth of his fortune as soon as he is in possession of it, and of this Bigardon proposes to annex one-half, leaving the remainder to Philibert for his share in the transaction. When Albert ascends from the cellar where he had been putting "a little wine on the top of a lot of beer," inducing thereby a mood of much conviviality, he is persuaded with little difficulty to sign a contract by which he agrees to remain at the little café for twenty years at a salary of £4 a week, the forfeit for breach of the contract to be the sum of £8,000. But when news of his inheritance arrives by the next post, Albert refuses to fall into the trap set so cleverly for him by the wily Bigardon. The Scotch caution inherited from his mother asserts itself; and, after a futile attempt to make Philibert the contract-breaker, Albert makes up his mind to remain a waiter from 8 to 12, and follow in the footsteps of the "bon vivcur," his father, from 12 to 8.

This decision nonplusses the conspirators for a while; but clever Bigardon again rises to the occasion. He will see to it that the life of Albert the gentleman shall become too attractive for Albert the waiter, so he introduces him to smart restaurants and still smarter ladies, who try their hardest to win his love in order that they may spend his money. The "canny Scot" remains uppermost in Albert; he revels at night at the expense of others, by day he serves coffee, absinthe, "one Bock one," to the patrons of the "Little Café," pockets their tips, and remains ever faithful to Yvonne the Scornful, "a silent worshipper outside a shrine he could never hope to enter." In despair, Bigardon at last abandons his original plan of campaign, and prepares another. This time Yvonne is to be an unwilling confederate, and is to hex Albert to leave the "Little Café" for her sake. This she agrees to do with some reluctance; but the sight of his distress touches her heart. She discloses the true state of her feelings for him, and Albert enters the shrine, a "silent worshipper" no longer.

"The Little Café" was preceded by a new comedy in one act, by Wilfred T. Coleby, entitled

"AUNT BESSIE."

Mr. Gibson .....Mr. D. Munroe
Fred Chayter .....Mr. Arthur Curtis
Emily C. Roucher .....Miss Mabel Garden
Mrs. Gibson .....Miss Joan Blair

"Aunt Bessie" is rather a cynical little piece. Aunt Bessie's husband has a favourite niece, Emily, of whom the aunt is inclined to be jealous, and her feeling is intensified when she hears from Emily's lips a confession of dishonesty under stress of circumstances, and is told of her uncle's help to disentangle her from the "consequences" which the aunt is supposed to have heard about from her husband. Aunt Bessie, however, still manages to score off the latter, though she has to descend to a little prevarication in order to accomplish this desirable end



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St. James's Theatre

KING STREET,
ST. JAMES'S, S.W.

EVERY EVENING at 8.15 (MATINEES at 2)

WILL BE ACTED

THE TURNING POINT

An English version, in Three Acts,

of HENRY KISTEMAECKERS' Play, "La Flambée" by PETER LE MARCHANT

Lieutenant-Colonel Felt	... ...	GEORGE ALEXANDER
Bertrand de Mauret	... ...	ATHOL STEWART
Marcel Beaucourt	... ...	GODFREY TEARLE
Julius Glogau	... ...	E. VIVIAN REYNOLDS
Monseigneur Jussey	... ...	J. D. BEVERIDGE
Stettin	... ...	RUPERT LISTER
Henri Cartelle	(Prosecutor for St. Claude)	ALFRED A. HARRIS
Paul Rudiet	... (Examining Magistrate) ...	HAROLD HOLLAND
Justin	... ...	EDGAR B. PAYNE
The Mayor	... ...	HERBERT REA
Dr. Dufot	... ...	W. COATS-BUSH
Recorder to M. Rudiet	... ...	JOHN RIDLEY
Orderly	... ...	AUSTIN FEHRMAN
Country Policeman	... ...	V. C. GUY
Monique Felt	... ...	ETHEL IRVING
Yvonne Stettin	... ...	NORMA WHALLEY
Thérèse Deniau	... ...	LETTICE FAIRFAX
Annette	... ...	OLGA NICHOLSON

The Scene is laid at Stettin's Country House.

THE SCENES ARE FROM DESIGNS BY FELIX JOUBERT AND GUY LAKING AND PAINTED BY G. SACKMANN.

INTERVALS: 10 minutes between the Acts.

"THE TURNING POINT."

English version, in Three Acts, by Peter le Marchant, of Henry Kistemaecker's Play, "La Flambée," produced at the St. James's Theatre on Tuesday, Oct. 1.

"The Turning Point" is one of the most interesting and remarkable plays that have been presented in London for a long time. That it is a triumphant success at the St. James's goes without saying; its sensational story and strong scenes make that secure. But the treatment is curious—and curiously effective. For instance, the author, M. Kistemaecker, is elaborate in his preparation. The way in which we are introduced to the personages in the first act is unusually deliberate. We glide into knowledge of how matters stand, as Burke was said to glide into a subject, "like a serpent." It is necessary that the audience should be informed of the exact state of Monique Felt's feeling for her husband. M. Kistemaecker manages this most adroitly. A benevolent bishop is introduced, who gives his former penitent a lecture on the sin of divorce, and the evil of advanced modern thought. We are interested in the argument, and, under cover of it, we acquire the information that Monique's husband has worn out the love which grew out of her nursing the strong man during his illness by the way in which he has kept that part of his life which concerns his career as an important military magnate entirely separate from her, and by his stoical self-sufficiency. At one time it seems as if the author were merely failing into the mistake of verbosity; but, later on, we realise how much this artistic preparation adds to the strength of the action when it comes. Again, there are few "common or garden" dramatists who, at whatever inconvenience regarding scenery, could have resisted the temptation to show us the murder of Glogau actually committed. But M. Kistemaecker knew better. The climax of "La Flambée" is a moral, not a physical, one. It is not whether Felt shall escape punishment for his justifiable homicide, but whether he shall win back his wife's love, that is the most important thing at stake.

Felt has got deeply into debt in order, by supplying his wife with luxury, to win her love. Having lost this wife's love, he tries to regain it by giving her all that most women covet and desire. The secret agent of a foreign power, anxious to obtain the plans of an important French fortress, buys up all Felt's bills, and then threatens to make him bankrupt. At the same time, his wife, worn out by his attitude towards her—an attitude which the misguided man imagines to be the way to win her deepest affection—has arranged with a certain Marcel Beaucourt, a successful barrister and politician, that she shall obtain a divorce from Felt—who, in order to excite her jealousy, has been pretending to make love to another woman—and that she shall then marry Beaucourt. This is the situation at the end of the first act, the curtain coming down on Glogau, the agent of the foreign power, making an appointment with the Colonel in his room.

The second act takes place in Monique's dressing-room, which "gives," as the French say, on her husband's bedroom—the pair are divorced *de thoro* already. Monique has arranged with Beaucourt to come to her at 1 a.m. to discuss the divorce. Just before that hour, Monique's maid arrives from above to tell of a mysterious "thud" she has heard on the floor on which Monique and her husband sleep. Then Felt comes in, no longer the self-contained, authoritative soldier, but a trembling, hopeless criminal. Broken-spirited, and seeing death and disgrace at hand, he explains to his wife his past and present conduct, and finally confesses to having strangled Glogau in the next room, in a fit of fury at the agent having offered to return him his bills in exchange for the plans of the important French fortress. Then Monique's love, which was not dead but only sleeping, awakes. There is a short scene of passionate affection between them, and then she takes command of the situation, and prepares to save her husband. This is done in the last act by taking Beaucourt into their confidence. At first eager to ruin Felt, he hears the whole story, and succeeds in getting Glogau's death attributed to Anarchists.

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, OCT. 2nd, at 7-45,
and NIGHTLY at 7-45.
MATINEES—Wednesdays & Saturdays at 2-30.

AN ENTIRELY NEW AND ORIGINAL DRAMA

THE OPEN DOOR

By ARTHUR SHIRLEY and BEN LANDECK.

The Play Presented and Produced by WALTER and FREDK. MELVILLE.
Music specially composed by H. Sullivan-Brooke.

Characters:

Raphael (a Refugee)		Mr. C. W. STANDING
Colonel Stepanmitch (Chief of Military) ...		Mr. C. F. COLLINGS
Tarask Kravosky (Judge of Court) ...		Mr. HERBERT WILLIAMS
Superintendent of Police		Mr. HARRY NEWMAN
Osip		Mr. C. MORGAN RICKARDS
Rabbi Simeon		Mr. EDWARD THANE
Jankel		Mr. LAWRENCE PHILLIPS
Fifi Dupont	Dancers of St. Petersburgh Grand Ballet	Miss EVELYN HOPE
Carmen Gelaune		Miss CISSIE NORRIS
Vi Darville		Miss LILIAN DACROY
Hortense Rigodon		Miss GLADYS VIVIAN
Joseph (a Jailor)		Mr. FRED ELSWORTHY
Anna Feodorovna		Miss BLANCHE STANLEY
Judah Abramoff (a Spy)		Mr. FRED MORGAN
Baron Gavrilo Petroff	Governor of the Province	Mr. ALBERT WARD
Kwas	Cossacks	Mr. HENRY LONSDALE
Gourki		Mr. FRED POWELL
Peter		Mr. PERCY BAVERSTOCK
Paul		Mr. CYRIL GRIFFITHS
Feodor Shtabel		Mr. HARRY G. WRIGHT
Major Zarvod ...	Russian Officers	Mr. H. SMITH
Lieut. Pavolda ...		Mr. ALFRED EVERITT
Capt. Kara ...		Mr. HAROLD GAZE
Capt. Vladimir ...		Mr. HUGH SELWYN
Ivan Vinikoff (Government Prosecutor) ..		Mr. WILL T. RILEY
Zorah (a Dancing Girl)		Miss LILIAN HALLOWS
Miriam (Raphael's Wife)		Miss ETHEL BRACEWELL
and		
Homo (a Friend of Man)		Mr. HALLIWELL HOBBES

Soldiers, Prison Guards, Peasants, etc.

Acting Manager and Treasurer .. .. LESLIE HUGHES

ACT 1. Scene 1.	The Refugees.	**The City of Molsk.**
Scene 2.	A Friend of Man.	**The Forest.**
Scene 3.	"The man can die, but the woman must live."	**Inside the Cave.**
ACT 2. Scene 1.	The Law and the Woman.	**The Court House at Molsk.**
Scene 2.	The Brute and the Woman.	**The Barrack Yard.**
ACT 3. Scene 1.	Temptation of the Flesh.	**The Governor's Grand Supper Hall.**
Scene 2.		**On the road to the Plains.**
Scene 3.	Faith.	**The Plains.**
ACT 4. Scene 1.	The Gates of Freedom.	**Within the Prison.**
Scene 2.	Unto the Sea and the Land Beyond.	**The Open Door.**

Costumes executed by J. HYMAN & CO., 19 Leicester Square, W.
Scenery by H. K. BROWNE, W. D. HOBBS and LYCEUM STUDIO.

The Orchestra under the Direction of H. SULLIVAN BROOKE will play the following selections :—

(1) OVERTURE	- -	"Semiramide"	*Rossini.*
(2) ENTR'ACTE	- -	"Nero"	*Coleridge Taylor.*
(3)	- - -	"Capriccio Italien"	*Tschaikowsky.*
(4) TWO INTERMEZZOS	-	(*a*) "Miriam" (*b*) "Homo"	*H. Sullivan-Brooke.*

Stage Manager .. .. S. MAJOR JONES

Myaticism and melodrama are effectively allied in the autumn production at the Lyceum. "The Open Door" approaches closer, perhaps, than any other play to the dramatisation of the life of the Redeemer, a typical scene being that where the chief figure is placed for execution between two other condemned men, one unrepentant and the other justified, and after lying lifeless for a few seconds rises unscathed by the bullets of a firing party which have killed his companions. The incidents of the play are in most cases reverently presented, though the passage regarding St. Antony is not in the best of taste, and the implication of a religious in a charge of Infraction of the seventh commandment is to be deprecated. The drama, however, contains innumerable scenes of sentiment beloved of the masses, and preaches a salutary lesson of virtue and faith.

The leading personage, significantly named Homo, is first seen in the depths of a Russian forest, where he preserves from self-destruction, Raphael, a young Jew, and his wife, who have fled to the woods to escape the persecutions of Baron Petroff, a Muscovite inspector-general, who has cast lascivious eyes upon Miriam, the young Jew's pretty wife. Homo conducts them to a cave, and promises to protect Miriam, while Raphael goes off to warn his fellow-religionists in a distant town of a contemplated massacre of his brethren. Miriam's safety is short-lived, for a band of Cossacks raid the cave and carry off the girl, not, however, before Homo has given them a specimen of his supernatural power, for when the leader of the troup strikes him on the face and Homo turns the other cheek, the man's arm, raised to strike, falls powerless by his side.

Consigned to prison, Miriam is subsequently brought up to be tried for resisting the law, but the charge, at the Governor's instigation, is altered to a graver fault, which implicates the protector Homo, and she is sentenced to the knout. All preparations are made for the punishment, but the Cossack who is selected to perform the operation refuses to flog a woman, and is supported by his comrades, who revolt. They are about to attack the Governor and his officers when Homo, who has obtained a strange influence over the men, steps forward and restores order.

The Baron shows his gratitude to his preserver by arranging for Zorah, a dancing girl, to make an attack on his virtue. Draped in the approved Salome fashion, Zorah employs all her artifices and allurements, but in vain, and the interview ends in the complete surrender of Zorah, who, like the Magdalen, falls weeping at the feet of Homo. Meanwhile, Raphael has been betrayed into his enemies' hands by one of his brethren, who gets the promised reward of thirty pieces of silver, but is sentenced to be shot. Raphael and his wife are languishing in prison lamenting the absence of their promised preserver, when the prison door suddenly opens and Homo appears. He beckons them to follow, and the next scene finds them on a raft on the sea, whence they are taken on board a British ship, leaving Homo standing a solitary figure on the broad ocean.

WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietors ... Sir Charles Wyndham and Miss Mary Moore.

Sole Lessee ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

On THURSDAY, OCTOBER 3rd, 1912, at 8 o'clock, and EVERY EVENING AT 9,

DOORMATS

A New Comedy in Three Acts, by
HUBERT HENRY DAVIES.

Noel	Mr. GERALD DU MAURIER
Uncle Rufus	Mr. ALFRED BISHOP
Captain Harding	Mr. DAWSON MILWARD
Aunt Josephine	Miss NINA BOUCICAULT
Leila	Miss MARIE LÖHR

The action takes place in Noel Gale's house in Chelsea.

ACT I.	The Studio (Six weeks elapse)
ACT II.	The Drawing Room (A month elapses)
ACT III.	The Dining Room

THE PLAY PRODUCED BY GERALD DU MAURIER.

Scenery by J. A. FRASER and W. H. DAVIES.
Miss Marie Löhr's Costumes by PAQUIN, Ltd., 39 Dover Street, W.
Miss Nina Boucicault's Costumes by VIOLETTE, 20 Orchard Street, W.
Furniture by D. L. ISAACS, 50 New Oxford Street, W.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.15.
(FIRST MATINEE SATURDAY, OCTOBER 5th, at 2.15.)

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1. SPANISH MARCH, "La Giralda" ... *Juarrauz*
2. SELECTION, "Princess Caprice" ... *Leo Fall*
3. *a.* DANCE OF THE LITTLE FEET ... *Gaston de Bréville*
   b. "That Mysterious Rag" ... *Ted Snyder*
   c. NEW VALSE ... *Corelli Windeatt*
4. *a.* SONG, "Winds in the Trees" ... *Goring Thomas*
   b. MELODIE, "Un peu d'amour" ... *Lao Silesu*
   c. ENTRACTES, "Dream Dances" ... *Coleridge Taylor*

Musical Director ... ERNEST BUCALOSSI
Stage Manager ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD.
Doors open at 7.45. Matinees at 1.45. Commence at 8.15. Matinees at 2.15.

Business Manager ... HERBERT JAY

It is Aunt Josephine who explains the significance of the term "doormats" as applied to human beings. There are in this weary world the people who give all and the people who take all. The former, according to Aunt Josephine, are the doormats, and the latter are the boots. The charming old lady further explained to her nephew, Noel Gale, that there are men and women who are by nature unyielding and selfish; there are, happily, others who are just as pliant and unselfish, who find a never-ending delight in ministering to and in giving way to those they are closely associated with. Noel Gale, artist and good fellow, has allowed his wife to have her own way ever since their marriage. He has spoilt her just as a child is often spoilt.

Uncle Rufus, a retired Indian judge, and his wife—the Aunt Josephine already mentioned—come to stay with the Gales at their home in Chelsea, and they have not been long in the house before they discover that the young artist, their nephew, is not so happy in his domestic relations as they had hoped he was. There is a screw loose somewhere. Aunt Josephine, who is a bit of a critic in her way, detects a deterioration in Noel's artistic work. The portrait he is painting is mechanical. Noel admits that his wife, Leila, is fond of gadding about to theatres, balls, dinner parties, and other social functions. Of course, he must go with her, and the result is that his work as an artist suffers. He does not like the life, but he has given in to his wife's wishes. The old judge, having seen a good deal of life, tells his nephew that he has made a mistake. There is no recompense for the man who sacrifices himself at the altar of love.

An American calls upon Gale and suggests that he should enter into competition for an important job in America, but it is necessary that he should visit that country, all his expenses being guaranteed. He decides to accept the offer, but is keenly disappointed when he finds that his wife makes it quite evident that she has no wish to accompany him. What has happened—bearing out the judge's view—is that Leila has not appreciated what a good husband she has, and has entered into a foolish flirtation with Captain Harding. He is having his portrait painted by Gale, but that is only a pretext for seeing Mrs. Gale as often as possible. Leila does not mean that any harm shall come of making the captain her captive, but playing with fire is a dangerous game.

Gale departs for America. Leila is left in charge of Uncle Rufus and Aunt Josephine. The gallant Captain, quite indifferent as to whether his picture is ever finished or not, calls at the house every day, and Leila visits him at his chambers. The Captain believes he is very much in love, and he and the grass widow "spoon" in the drawing room. The old couple are disgusted, and Leila listens calmly to strong remonstrances. The Captain is given the cold shoulder. Then Noel returns home before he is expected, his letter having failed to reach his wife. When he learns of the goings on of Harding and Leila, Noel is naturally very angry, and this leads up to a strong scene between him and the naughty spoilt child, his wife. Taking the advice of Uncle Rufus, he attempts to turn the tables by making Leila jealous of the wife of his American friend, but it all ends in a complete surrender to Leila. But Gale has lost confidence in his wife, and the breach between the couple becomes wider every day. Indeed, the human "doormat" is having a very bad time of it, and the state of affairs becomes intolerable. His wife, he believes, is in love with another man. He must make a further sacrifice, and give her her freedom. The Captain, waxing bolder than ever, tempts Leila to run away with him in a motor-car which is waiting round the corner. Gale proposes to his wife that he should return to America, pick up with some woman there, and so give Leila the opportunity of bringing an action for divorce. Uncle Rufus and Aunt Josephine are horrified, the old man also waxes very wrath, but Noel is determined to unravel the matrimonial tangle in his own way. The three people principally concerned discuss the situation. The Captain and Leila are opposed to Gale's Quixotic proposal, but, finding the husband resolved, Harding gives in. Leila, however, stands firm, and the Captain loses his temper. The man appears in his true colours. He is an arrant cad, and selfish in the extreme. He and Leila say unpleasant things to each other, and the Captain, a despicable figure, beats an undignified retreat. The husband, however, weak as he has shown himself to be, is not disposed to take the lady back to his arms just yet. It is her turn to play the part of the doormat. Having had her lesson, there is hope that Leila will become a true and devoted wife in the future. All the same, one regrets that the Captain does not get the thrashing he so thoroughly deserves.

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Queen's Theatre.

∴ October 7th, 1912. ∴

MISS ETHEL WARWICK's SEASON.

"ZAZA"

By PIERRE BERTON and CHARLES SIMON, adapted by DAVID BELASCO.
By arrangement with CHARLES FROHMAN.

Cast of the Play.

Bernard Dufrene		Mr. GUY STANDING
Duc de Brissac		Mr. H. ASHETON TONGE
Jacques Rigault	*(An old College Chum of Bernard)*	Mr. PHILIP HEWLAND
Cascart	*(The Singing Partner of Zaza)*	Mr. H. A. SAINTSBURY
Blac	*(Coricaturist)*	Mr. LESLIE RYECROFT
Joly	*(Stage Manager, Ambassadors Theatre)*	Mr. HEATH HAVILAND
Hector	*(Cafe Chantant Performer)*	Mr. KENNETH BASHAM
Verneau	*(Cafe Chantant Performer)*	Mr. FREDERICK BINNINGTON
Rosa Bonne	*(Zaza's Aunt)*	Miss KATE KEARNEY
Madame Dufrene		Miss MINNIE GREY
Divonne	*(A Housekeeper)*	Miss NANCY GIRLING
Lisette	*(A Maid)*	Miss CONSTANCE BACHNER
Toto		Miss DOROTHY BURGESS
Alice Morel		Miss BEATRICE AINLEY
Florianne	*(ex-favourite)*	Miss MADELEINE MEREDITH
Lolotte	*(Cafe Chantant Performer)*	Miss FLORENCE GRIMALDI
Juliette	*(Cafe Chantant Performer)*	Miss MADELAINE BOWLAND
Flower Girl		Miss ESME FRANCIS
Nathalie		Miss INE CAMERON
Zaza		Miss ETHEL WARWICK

Plays

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NEW PRINCES THEATRE,

SHAFTESBURY AVENUE (New Oxford Street End),

LONDON, W.C.

Under the direction of { WALTER MELVILLE. FREDK. MELVILLE.

On WEDNESDAY, OCTOBER 9th, 1912, at 7.45.

Mr. LAUDERDALE MAITLAND (as EDMOND DANTES) **Miss FRANCES DILLON** (as MERCEDES)

AND FULL COMPANY IN

The Great Romantic Drama of ALEXANDRE DUMAS' MASTERPIECE

The Adventures of the COUNT DE

MONTE CRISTO

Play Presented and Produced by WALTER and FREDK. MELVILLE.

CHARACTERS IN THE PROLOGUE.

Edmond Dantès, Mate of the Pharaoh	Mr. LAUDERDALE MAITLAND
M. Danglars, Supercargo of the Pharaoh	Mr. AUSTEN MILROY
Fernand Mondego, Catalian Fisherman	Mr. LEYTON CANCELLOR
M. Noirtier, a Bonapartist	Mr. G. MAYOR COOKE
M. Villefort, Procureur de Roi	Mr. FELIX PITT
Caderouse, a Drunken Tailor	Mr. J. T. MACMILLAN
Gendarme	Mr. HERBERT MILTON
La Carconte, Wife of Caderouse	Miss POLLY MARSH
Marie, a Servant	Miss ISABEL ROLAND
Mercedes, a Catalian Peasant Girl	Miss FRANCES DILLON

PROLOGUE—Scene 1 ... ... **The Harbour of Marseilles**
Scene 2. Offices of the Procureur du Roi. The Brothers.
Scene 3. The Harbour. Arrest of Dantès.

A period of 14 years elapses between the Prologue and the Drama.

CHARACTERS IN THE DRAMA.

No. 19	
Abbe Busoni ...	
Johannes, a Jew ...	... ... Mr. LAUDERDALE MAITLAND
Count de Monte Cristo	
Abbe Faria	
Fernand Mondego, Count de Morcerf	Mr. FRED D. DAVISS
Baron Danglars	Mr. LEYTON CANCELLOR
M. Noirtier	Mr. AUSTEN MILROY
M. Villefort	Mr. G. MAYOR COOKE
Caderouse	Mr. FELIX PITT
Albert de Morcerf	Mr. J. T. MACMILLAN
Geodarme	Mr. R. MARIUS ST. JOHN
La Carconte	Mr. SPENCER CARPENTER
Mercedes	Miss POLLY MARSH
	Miss FRANCES DILLON

Act I. ... **Scene 1** ... ... **Madame de Morcerf's Secret**
Scene 2. Dante's Cell in the Chateau D'If. Dantès and the Abbe Faria. Death of the Abbe. The Oath of Vengeance. The Escape of Dantès. Change to the Open Sea. The World is Mine.

Act II. ... ... **Inn of the Pont Du Garde**
The Abbe Busoni. The Diamond. The Avenger. "ONE."
A Period of 5 years elapses between Acts II. and III.

Act III. ... ... **Salon de Morcerf**
The Banker. Albert de Morcerf's Story. The Count de Monte Cristo. Mercedes. The Living Man with a Dead Heart. "TWO."

Act IV. ... ... **The Forest of Fontainebleau**
The Denunciation. The Duel. THE LAST ONE. "THREE."

The Scenery painted by H. K. BROWNE, W. D. HOBBS and the LYCEUM STUDIO.
Uniforms and Costumes by JOHN HYMAN, 19 Leicester Square, W.

Acting Manager and Treasurer ... ... **G. GORDON JEFFERSON**
Stage Manager ... ... **W. WILSON BLAKE**

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER: CHARLES FROHMAN

Proprietors MR. & MRS. FRANK WYATT.

On MONDAY, OCTOBER 14th, 1912, at 8 o'clock, and on subsequent Evenings, at 8.30,

"I suppose I must not try to lead the conversation round to the triple bill at the Duke of York's?"

"Why not? There is no secret about it. It is in active rehearsal. There will be three plays by three authors—Barrie, Pinero, Shaw. Let the theatres of Europe produce three better men if they can!"

"What is the name of your play, Mr. Shaw?"

"There is no need to tell you: the authors will be recognised by their style: you can't mistake them. Good morning."

"One moment more. Is it true that when the three plays were finished it was found that all three authors had hit on the same subject, and that new plays had to be written?"

"No; because the new ones would have been on the same subject, too. What really happened was that the play that was finished first had a ghost in it, and when the second play arrived it had six ghosts in it. Now, it happens that there is only one ghost in stock at the Duke of York's Theatre; so the author of the six ghosts had to retire for ten minutes and knock off another play. As that is the simple truth of the matter, I may safely tell it to you, because nobody will believe it. Good morning."

Exit Mr. Shaw.

Very naturally, perhaps, some paragraphic capital has been made out of an alleged "coincidence" between the plays which Sir Arthur Pinero and Mr. J. M. Barrie have written to be presented with Mr. Shaw's new piece in

The Three-Dramatist Bill

which Mr. Charles Frohman is to present. During a short talk with Sir Arthur on general dramatic matters we touched upon this "coincidence" business in connection with his contribution to the Duke of York's programme.

* * *

"As to the so-called coincidence between my play and Mr. Barrie's original contribution to our triple bill," said Sir Arthur Pinero, "you may take it from me that there is little or nothing in it. The plays are wholly dissimilar in story, characterisation, and setting. There are, however, some 'effects'—I use the word in its purely theatrical sense—common to both pieces, the repetition of which might give an air of monotony to the programme; and it is for this reason, I assume, that my friend Mr. Barrie has withdrawn his original play and substituted another.

* * *

"But any play from Mr. Barrie's pen is bound to be charming and tender and altogether delightful; and I think the public may rely upon it that they will be offered something characteristic of his great genius. In the meantime, the matter has provided material for the sensational paragraph which, it seems, must always accompany a production nowadays, and which does so much, in my opinion, to vulgarise the theatre and to disgust those who would like to see its work carried on modestly."

* * *

DUKE OF YORK'S THEATRE.

TO THE EDITOR OF "THE DAILY TELEGRAPH."

SIR—A little misunderstanding seems to have arisen regarding three one-act plays to be produced presently at the Duke of York's Theatre, though you put the matter correctly in your Notes the other day. One of these plays is by me, and it is not the one I had written for the purpose. It is said that the change was made because of a resemblance between mine and one of the other plays. There is no resemblance either in subject or treatment, but the management discovered a somewhat similar scenic effect, which they thought was unfortunate for the programme, and I discovered that it was much better done by the other dramatist (I am showing some skill in writing this without mentioning his name), and so, without showing him my play, I substituted another. All this must be about as interesting to the general public as the appearance of a mouse in Bond-street, but perhaps you will kindly find space for it.—Yours truly,

The Athenæum. Sept. 30. J. M. BARRIE.

ON MONDAY, OCTOBER 14th at 8 o'clock, and on subsequent Evenings at 8.30,

CHARLES FROHMAN

PRESENTS

OVERRULED,

A DEMONSTRATION

BY

BERNARD SHAW.

GREGORY LUNN	Mr. CLAUDE KING
SIBTHORPE JUNO	Mr. ADOLPHUS VANE TEMPEST
MRS. JUNO	Miss MIRIAM LEWES
MRS. LUNN	Miss GERALDINE OLLIFFE

(By Arrangement with Miss Lillah McCarthy and Mr. Granville Barker).

SCENE ... A Corner in a Seaport Hotel.

PERIOD ... Yesterday Night.

THE WIDOW OF WASDALE HEAD

A FANTASY

BY

ARTHUR PINERO.

SIR JOHN HUNSLET	Mr. A. E. ANSON
MR. EDWARD FANE	Mr. VERNON STEEL
TUBAL (*A Servant at the inn*)	Mr. WILLIE WARDE
REUBEN (*Sir John's man*)	Mr. J. WOODALL-BIRDE
THE VISITOR	Mr. FRED KERR
MRS. JESMOND	Miss MARGERY MAUDE

SCENE ... A room in an inn at Wasdale Head in Cumberland.

TIME ... In the reign of George the Third.

The Costumes designed by BYAM SHAW, and executed by B. J. SIMMONS.

ROSALIND,

A COMEDY

BY

J. M. BARRIE.

MRS. PAGE	Miss IRENE VANBRUGH
CHARLES (*her friend*)	Mr. DONALD CALTHROP
MRS. QUICKLY	Miss HELEN HAYE

SCENE ... Far from London.

Plays

Mr. J. M. Barrie's piece, *Rosalind*, last on the programme, came as a welcome relief after the rather depressing ghost tale. Mr. Barrie has a wonderful sense of the theatre. He touches on sentiment and is off again before one can accuse him of being sentimental—his humour is quaint and so light and enjoyable; and yet at the finish of *Rosalind* one is driven to the conclusion that the success of the piece is the success of sentiment. Of course, Mr. Barrie had Miss Irene Vanbrugh to help him, and it was partly, if not mainly, due to her that the intangible something—usually referred to as atmosphere—was secured in *Rosalind* from the rising of the curtain. Mrs. Page is enjoying tea with her landlady—in a cottage presumably in the country somewhere. She is in a drab dressing-gown, with bedroom slippers, her hair rather untidy—in fact, she is rather slatternly, but she is evidently enjoying the cosy comfort of everything immensely as she thinks befits her middle age. She confesses to "forty and a bittock." Obtruding on her comfort comes Charles, a young man who, caught in the rain, wants to dry his clothes. He discovers a photograph on the mantelpiece of the actress with whom he is in love, and, thinking that Mrs. Page is her mother (she passes herself off as such), he reveals to her how deep and sincere his affection is. Mrs. Page is the actress in question, who, seen off by her admirers in a train for Monte Carlo, has chosen to rusticate and to enjoy for a month comfortable middle age, and she opens the eyes of Charles to the astonishing fact. That he does not believe it, and has to be convinced by the enumeration of particulars, such as the altered dress, the untidy hair, and the matter of the exchange of figure for comfort are channels for some of Mr. Barrie's delightful writing and nimble wit. On the stage, says Mrs. Page, people are either under 29 or over 60. No dramatists, except the inexperienced, wrote plays for middle-aged women. A woman was permanently 29 for years and years, and she was not confined to the stage; the stalls were full of twenty-nines. A telegram arrives. It is from her manager, to the effect that he had intended to produce three short plays, but they have turned out to be so much alike that he is going to put up *As You Like It*, and wants her for Rosalind. Charles has been summing up his emotions, which have been rather shaken, and Mrs. Page has chaffed him into admitting that he will go in her train, but get out at the next station. While she is changing and packing, the sentimental utterances of the landlady decide him to the heroic. He will marry her and make her middle age happy and smooth. But when Mrs. Page emerges from her room it is as the Beatrice he had previously known. Her middle age has been put off with her drab dress. She is as young, sprightly, and animated as she ever appeared, and she is going up to town to play Rosalind. "Good-bye, mother," she says, kissing her hand to the empty bedroom, and the two are gone in a whirl of laughter and high spirits. Charles will not get out at the next station; he will go all the way.

There is, of course, no particular novelty in the idea of Mr. Barrie's *Rosalind*. We have had it before, most recently, we think, in *Lady Frederick*

THE LITTLE THEATRE,

JOHN STREET. ADELPHI. W.C.

Proprietress GERTRUDE KINGSTON

TUESDAY, OCTOBER 15th, 1912, at 8 p.m.,
And Every Evening at 8.30 p.m.

Captain Brassbound's Conversion

By BERNARD SHAW.

Felix Drinkwater ...	HARRY NICHOLLS	Osman	ARTHUR BACHNER
The Rev. Leslie Rankin	GRAEME CAMPBELL	Johnson	HUGH TABBERER
Lady Cicely Waynflete	GERTRUDE KINGSTON	Sidi el Assif ...	PHILIP CUNINGHAM
Sir Howard Hallam ...	CHARLES SUGDEN	The Cadi of Kintafi ...	GEORGE BARRAN
Marzo	DAVID HALLAM	Captain Hamlin Kearney (*of the United States Cruiser Santiago*)	W. B. DAVIS
Captain Brassbound ...	GERALD LAWRENCE		
Redbrook	GEOFFREY DENYS	Petty Officer ...	CLIFFORD MARQUAND

Act I.—On the heights overlooking the Harbour of Mogador.

Act II.—A Room in a Moorish Castle.

Act. III.—A Room in Rankin's House.

Scenery by W. JOHNSTON. Costumes by EDITH CRAIG. Wigs by CLARKSON

Miss Kingston's Dress in Act I made by MADAME CARLIE, 60, Brompton Road, S.W., and in Act II by MADAME IRENE, 45, South Audley Street, W.

A Gong will sound on the Stage and a bell ring in the Tea Room one minute before the rise of the curtain.

MATINEES WEDNESDAY AND SATURDAY AT 2.30.
First Matinee, Saturday, October 19th.

Business Manager ... ... ARTHUR PENLEY

Captain Brassbound's Conversion,

written in 1899, had its copyright secured in the same year through a performance by Sir Henry Irving's company at the Court Theatre, Liverpool, when the title part was played by Mr. Laurence Irving, and that of Lady Cicely Waynflete by Miss Ellen Terry. It was performed in London by the Stage Society, at the old Strand Theatre, on Sunday, the 16th December, 1900, when Miss Janet Achurch played Lady Cicely, and Mr. Laurence Irving again Captain Brassbound. In October, 1907, it was produced in Berlin with Miss Agnes Sorma as Lady Cicely. It did not come into the normal traffic of the English stage until 1906, when it was produced by Messrs. Vedrenne & Barker at the Court Theatre, with Miss Ellen Terry as Lady Cicely. Miss Terry then made her jubilee tour of America, and subsequently of the British Provinces, with the play. It has been attempted by the Repertory Theatres of Glasgow, Manchester and Liverpool; but its dependence for the adequate performance of the part of Lady Cicely (written for Miss Ellen Terry) on artistic faculty and personal attraction of a very rare order has prevented its performance by companies without special resources.

Even Miss Terry had to struggle in 1906 against adverse opinions of the play owing to the rather violent transition through which the art of the theatre was then passing. When any art drifts into that phrase of extreme artificiality in which its touch with contemporary life is lost, the ensuing reaction to natural subjects and straightforward lifelike methods—the Return to Nature, as we say—may be welcome enough to the world at large; but it invariably and inevitably produces on the case-hardened professional critic an impression of perverse and outrageous violation of custom, undertaken wantonly in a spirit of mischief or as a bid for notoriety. In 1906 the Return to Nature was operating very grotesquely in this way in the London theatres; and Captain Brassbound's Conversion suffered with many other plays by the same author. Indeed it suffered specially because its thesis was trite, its story obviously taken straight from contemporary life, and its technical method ancient and simple. To begin with the method, it was far older than the platform-stage method of Shakespear or even the ritual method of ancient Athens, being frankly the time-honored trick of those dramatic interludes between the clown and the ringmaster which have enlivened circuses since men learnt the art of horsemanship. This method was stamped on the consciousness of literate Europe 250 years ago through its deliberate adoption by Molière. The material

is some six years and a-half
Captain Brassbound's Conversion,
ed by Miss Gertrude Kingston, on
day, at the redecorated and altered
playhouse in the Adelphi, was
ed at the Court at a series of
renne-Barker *matinées*, beginning
ch 20, 1906. Miss Kingston now
mes the *rôle* of Lady Cicely Wayn-
, sustained at the Court by Miss
n Terry, and, before that, by Miss
et Achurch, at the Strand, on the
-private production in December,
, by the Stage Society, then in their
nd season, and again by her at the
public performance, at the Queen's,
chester, May 12, 1902. The pirate or
and here, at present played by Mr.
ald Lawrence, had a grimly sardonic
onent, with the Stage Society, in Mr.
rence Irving, followed, at the Court,
Mr. Frederick Kerr; whilst his kid-
ped uncle, the indignant Judge, Sir
ward Hallam, is on this revival acted
Mr. Charles Sugden, treading in the
formerly filled by Mr. Courtenay
orpe and Mr. J. H. Barnes. Mr.
nd Gwenn is succeeded in the part
the Scotch missionary Leslie Rankin's
kney convert, Felix, or "Brandy-faced
" Drinkwater, by that long popular
edian Mr. Harry Nicholls, whom we
pleased to see in the West End again;
the rescuing American officer, Cap-
Hamlin Kearney (at one time played
Mr. Granville Barker and again by
James Carew), the fanatical Sheik Sidi
Assif, his superior the Cadi, the
unded bandit Marzo, and two other of
sbound's crew, Johnson and "Kiddy"
lbrook, are other parts affording op-
rtunity for good character sketches in
"Adventure" of George Bernard
aw, which the sarcastic author pub-
ed, under the category of "Three
ys for Puritans," together with *The*
ll's Disciple and *Cæsar and Cleopatra*.

Plays

ROYAL ADELPHI THEATRE.

STRAND, W.C.

Proprietors: Messrs. A. & S. GATTI.

Sole Lessee: Mr. GEORGE EDWARDES.

Manager (for Mr. George Edwardes): **Mr. J. A. E. MALONE.**

SATURDAY, OCTOBER 19th, and EVERY EVENING AT 8.

MATINEE EVERY SATURDAY AT 2.

Mr. GEORGE EDWARDES'

NEW PRODUCTION

THE DANCING MISTRESS

A MUSICAL PLAY IN THREE ACTS.

By JAMES T. TANNER.

Lyrics by ADRIAN ROSS and PERCY GREENBANK.

Music by LIONEL MONCKTON.

Stage Production by J. A. E. MALONE.

Musical Director ... ... Mr. CARL KIEFERT

PRICES OF ADMISSION.

Private Boxes, £1 11s. 6d. to £5 5s. Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.;
Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Telephones—2645 Gerrard, 8886 Gerrard.
BOX OFFICE open from 10 to 10.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every Playbill. 2.—The Public can leave the Theatre at the end of the performance by all exits and entrance doors, which must open outwards. 3.—Where there is a fireproof screen in front to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

. . . Cast of the Play . . .

Widdicombe ...	*Butler at "Down House"*	... **Mr. JAMES BLAKELEY**
Lord Lyndale (otherwise Mr. Viner) ...		... **Mr. F. POPE STAMPER**
Dubois		... **Mr. O. J. WILLIAMS**
Baron Montalba		... **Mons. G. CARVEY**
Berchili ...	*Manager of Grand Hotel des Alpes*	... **Mr. IVAN BERLYN**
Signor Tonelli	*Singing Master at "Down House"*	... **Mr. ELIOT SKINNER**
Mons. Rosemblum ...	*A Banker* ...	... **Mr. ERNEST A. DOUGLAS**
	AND	
Teddy Cavanagh ...	*An Aeroplanist* ...	... **Mr. JOSEPH COYNE**
Jeanic McTavish	*"Tuckwoman" at "Down House"*	... **Miss GRACIE LEIGH**
Mlle. Virginie Touchet ...	*French Mistress at "Down House"*	... **Mlle. M. CAUMONT**
Bella Peach ...	*Daughter of an Argentine Millionaire*	... **Miss ELSIE SPAIN**
Miss Pindrop...	*Principal of "Down House"*	... **Miss AGNES THOMAS**
Lady Margrave		... **Miss MAUD GRESSALL**
Lili	*A Parisienne* ...	... **Miss GINA PALERME**
Margot		
Paula		**Miss RUBY KENNEDY**
Genie		**Miss ANN CLEAVER**
Mimi	*Friends of Lili*	**Miss GERTRUDE WHITE**
Tonse		**Miss LEILA GRIFFIN**
Riette		**Miss LILIAN HADLEY**
Camille		**Miss DOROTHY DEVERE**
Toinette		**Miss YVONNE FITZROY**
Tommy		**Miss HEATHER FEATHERSTONE**
Lina		**Miss ISOBEL ELSOM**
Mary		**Miss KATHLEEN VINCENT**
Nora		**Miss GIPSY O'BRIEN**
Dora		**Miss CLAIRE LYNCH**
May	*Schoolgirls*	**Miss BETTY OLGAR**
Alicia		**Miss FLORA ALLEN**
Jo'		**Miss NORA WADELEY**
Sybil		**Miss MAUDE ASTON**
Phyl		**Miss BESSY MILLARD**
		Miss GLADYS IVERY
	AND	
Nancy Joyce ...	*Dancing Mistress of "Down House"* ...	**Miss GERTIE MILLAR**

Act I. ... **"Down House," a finishing School for Girls, near Brighton** ... ... *Terraine*

Act II. ... **The "Chalet," Grand Hotel des Alpes, Oberwald** } *Harker*

Act III. ... **The "Hotel Bristol," London** ... ... }

Dresses: Act I. by FIRENZE; Act II. by Miss FISHER and MARGAINE LECROIX; Miss Gertie Millar's and Act III. Dresses by LUCILE, Ltd.
MORRIS ANGEL & SON, B. J. SIMMONS and BURKINSHAW & KNIGHTS.
Hats by MAISON LEWIS.
Dresses from designs by COMELLI.

Dances arranged by FRED FARREN
(By permission of the Directors of the Empire Theatre)

Acting Manager ... (for Mr. George Edwardes) ... Mr. CHARLTON MANN

Nancy Joyce is the dancing mistress at a finishing school for girls near Brighton kept by a middle-aged spinster of mid-Victorian primness named Miss Pindrop. The establishment also boasts a comical butler called Widdicombe, who makes a hook among the young ladies and is very sweet upon an attractive Scottish tack-woman, Jeanie McTavish, as well as a warm-hearted French mistress of pronounced gambling proclivities in the person of Mlle. Virginie Touchet. Mlle. Touchet's friendship for and indebtedness to Nancy prompts her to make her a present of a Panama lottery ticket of the potential value of £20,000, and romance comes into the schoolroom when Lord Lyndale, in the character of a riding-master, comes to woo Bella Peach, the daughter of an Argentine millionaire, and when Teddy Cavanagh, an airman, drops from the clouds on a like mission to Nancy. Teddy, by the way, carries upon his person an Indian squaw stone which is calculated to turn from green to red when he meets "it" among the girls of his acquaintance, and it begins to blush when he first encounters Nancy. In the meantime, various "brothers" have been invited to tea by the young ladies in the absence of Miss Pindrop; a very weak and laughable effort at a French lesson is made by Mlle. Touchet; and Widdicombe, the butler, discovers by accident that the aforementioned lottery ticket bears the winning number—a discovery which prompts the immediate transference of his affections to Mlle. Touchet, whom he believes to be the winner, and from whom he withholds all news of her supposed good fortune. Nancy's summary dismissal from the school by Miss Pindrop for leading the company in a more or less decorous dance called "The Porcupine Patrol" brings the first act to a close.

In the second act, which takes place at the Grand Hôtel des Alpes at Oberwald, among a gaily dressed crowd engaged in skating, bob-sleighing, ski-ing, and other Alpine sports, Nancy is discovered as the skating-dancing mistress, and various musical comedy devices bring the whole of the company together again. There is also present a rather "bad" French baron, who seeks Nancy's favours, and causes much amusing jealousy upon Teddy's part. Teddy wagers with the Baron that he will fly over the Alps to London in forty-eight hours, and eventually takes the not-too-light Widdicombe with him as a passenger in his aeroplane. Before leaving, however, he entrusts a waiter with an open envelope addressed to Nancy, in which he encloses the Indian squaw stone, together with a request that she will wear it when he makes his ascent, and so let him know that his affection for her is reciprocated. When it is said that the Baron gets hold of the letter and substitutes for the squaw stone a necklace Teddy knew he was about to offer for her acceptance, and that Teddy sees it upon her neck when he takes his flight, the situation will readily be imagined. Everything comes right again, however, as in all true love affairs in all well-regulated musical comedies. Teddy wins his wager with the Baron, and he and Widdicombe arrive safely in London; the temporary estrangement between Widdicombe and Jeanie is dispersed in a final embrace; and Nancy becomes the happy possessor of the £20,000 lottery money, and her daring and terribly-in-love aviator into the bargain. Bella Peach and Lord Lyndale are also presumably made quite happy, and the only person whose future is at all hazy at curtain-fall is the generous-hearted Mlle. Touchet, who has apparently been captured by a bogus prince, and certainly deserves a better fate.



Waters, J.
Plays

2/3

Plays

CRITERION
THEATRE

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Oct. 22

Orchestra Stall

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Tuesday, October 22, 1912, at 8 o'clock, and every following evening at 9.

"TANTRUMS."

By FRANK STAYTON.

Myrtle .. .. (Mrs. Halstead's younger daughter) ..	Miss CHRISTINE SILVER
Cranley Fordyce	.. Mr. JOHN DEVERELL
Rose .. .. (Virginia's maid)	.. Miss DORA BARTON
Mrs. Halstead	Miss NELLIE BOUVERIE
Virginia .. .. (her elder daughter)	.. Miss MARJORIE DAY
Mr. Halstead	.. Mr. O. B. CLARENCE
Butler at the Halsteads'	(By arrangement with Charles Frohman)
Parlourmaid at the Halsteads'	.. Mr. L. WILLIAMS
Charlton Vansittart	.. Miss GLADYS PRESTON
Porter at Hotel Washington, Paris	.. Mr. CHARLES MAUDE
Waiter at Hotel Washington, Paris	.. Mr. GORDON HAY
	.. Mr. ROLAND PERTWEE

The Characters are in the order of their appearance.

Act I.—June	*The Halsteads' Home in Liverpool.—Afternoon.*
Act II.—July	*The Hotel Washington, Paris. Night.*
Act III.—September	*Vansittart's Flat, London.—6 p.m.*
Time ..	*The Present.*

Gramophones by The Gramophone and Typewriter Co. Scenery by Joseph Harker & Charles Sharp. Costumes by Mesdames Hind & Pyne.
Hats by Zyrot. Furniture by Spillman. Wigs by Clarkson.

On the first night the curtain will rise promptly at 8 o'clock, and every following evening at 9, preceded at 8.30 by

"THE FORTUNE TELLERS"

A One-Act Play by H. R. ABBOTT.

Sir William Brancaster	Mr. THOMAS WEGUELIN
Julius Brancaster	.. Mr. THOMAS PAUNCEFORTE
Claud Thornleigh	Mr. ROLAND PERTWEE
Lady Brancaster	.. Miss AVICE SCHOLTZ
Lady Angela	.. Miss E. INNES-KER

SCENE - - - Fortune Teller's Tent at a Bazaar in Sir William Brancaster's Grounds.

Programme of Music.

Overture	Prelude E Minor	*Christopher Wilson*
Before Act I.	Prelude in G Major / "Bourree"	*Christopher Wilson*
Before Act II.	Waltz for Stringed Orchestra	*Brahms*
Before Act III.	Second Suite	*Christopher Wilson*

Matinee, Wednesdays and Saturdays at 2.30, commencing Saturday, October 26th.

Business Manager	ARTHUR PENLEY
Stage Manager	CLAUDE VERNON
Musical Director	CHRISTOPHER WILSON

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Her Petruchio (his name is Charlton Vansittart, and he comes from New York) wants to tame her? Instantly she is so tame that she takes the ground from under his fine manly feet. He pretends poverty, because hard work will chasten her temper? Then he shall feed at home—and on her cooking, while she dines at the smartest restaurants and sends the bills to papa. This is the plain truth about Petruchios and Katherines. The great savage brutes come to heel at a word; and their mistresses are mighty proud to be seen in the street with their market baskets carried between monstrous jaws.

Unfortunately, Mr. Stayton will not be believed, because he has not played fair. In the first place, his Petruchio is no Petruchio at all, but a flabby imitation. So, not only do we lose interest in him very early, but we strongly suspect that Katherine, having once cowed him, would have taken him to the dogs' home instead of letting him carry her basket. We do not think it was all, or largely, Mr. Charles Maude's fault; but it is true that that very charming and clever young actor is not cut out to put up a good fight against a shrew.

And then, again, it was not fair on Mr. Stayton's part to give him not one but two shrews to fight. Early in Act II. we looked down the programme to see whether Miss Marjorie Day were not "doubling" two parts. No, she is still Virginia Vansittart (née Halstead). But how comes this witty, delightful woman to have the same name and appearance as the childish fool in Act I.? It is not merely a change of mood; it is a complete change of character; and our poor little Petruchio, who would have had small chance against the pettish idiot in Act I., is merely ridiculous when he takes on the finished piece of witty malice that confronts him in Act II. Habet! The play is over, and Mr. Stayton, who had a good point to make, has failed to make it.

He has omitted, too, a good deal of what we should like to know. At what point did Virginia see through this apparently very decisive Petruchio from New York? When and why did she begin to "love" him? What happened between that amusing scene (for Mr. Stayton can be amusing) in the Paris hotel on the first night of their honeymoon and the return to London? On these points and others we should welcome a good deal more information. For to be light in touch is not necessarily to be empty; and Mr. Stayton has taken such pains to be light in touch that he has forgotten what profundities a light touch may express.

Plays

An Original Comedy, entitled

"READY MONEY"

By JAMES MONTGOMERY.

PRECEDED AT 8.30 BY

"THE FERRET"

John Benham .. .. Mr. HUBERT WILLIS
Kate Benham .. .. His wife .. .. .. Miss DOROTHY THOMAS
Philip Morgan .. .. An Actor .. .. .. Mr. FRANK TENNANT

Both Plays produced under the direction of Mr. ALLAN AYNESWORTH

NEW
THEATRE

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28/10/12
Orch. Stall

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To be retained
LEFT

piece dealing with New York criminal life, with title, *The Ferret*, derived from the sobriquet applied by the American police to the wicked woman who had married John Benham. Earlier in her career, Kate had been known unfavourably as a blackmailer, an associate of thieves and murderers, and a bad character generally. One of her victims had been Philip Morgan, an actor, who, though he had formerly befriended her in adversity, had, so she gives her husband to believe, ruined her. That he may kill Morgan out of revenge, Benham invites the actor to his home, and there we learn many explanatory details which might in themselves almost have stocked a conventional full-size melodrama. Kate had come bare-foot to the stage-door, when Morgan was still a struggling actor, had been taken home by him, of course, without any evil motive, and then, when he was dangerously ill, had decamped with all his money and valuables. This is the damning story unfolded by Morgan to Benham, who suddenly bethinks himself that he had made a will dividing his property between this mercenary creature and a son by a former marriage of his. To convince the husband of Kate's true character, the actor shoots up into the air, and stage-manages a scene of. Benham supposedly lying dead on a sofa. At this the woman cries exultantly that she will be free from both men, as Benham is dead and Morgan will be hanged. Her confusion, when she finds that the whole thing is "spoof," brings down the curtain upon a rather pretentious and unnecessarily involved half-hour melodrama, with much tiresome, silent business, and many prolonged pauses.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

TO-NIGHT (WEDNESDAY), OCTOBER 30th, 1912, at 8.30, and EVERY EVENING FOLLOWING at 9,

CHARLES FROHMAN

PRESENTS

OFFICER 666

A Melodramatic Farce,

By AUGUSTIN MacHUGH.

NOTE.—The characters are named in the order in which they make their first appearance.

Bateato	ALBERT ROCCARDI
Officer Phelan 666	DAN'L MOYLES
Whitney Barnes	SAM SOTHERN
Travers Gladwin	WALLACE EDDINGER
Helen Burton	VIVA BIRKETT
Sadie Small	ENID LESLIE
Mrs. Burton	HELEN FERRERS
Alfred Wilson	JOHN MILTERN
Watkins	ARTHUR CULLIN
Police Captain Stone	HARRY PARKER
Detective Kearney	GEORGE STEPHENSON
Ryan	FRED FORREST
Policemen	W. F. MALTBY
	CHARLES BISHOP
	ERIC ELLESMERE

THE PLAY PRODUCED BY WINCHELL SMITH.

Waters, J.
Plays

The entire action of the play takes place in the mansion of Travers Gladwin in Upper Fifth Avenue, New York City.

TIME—Present.

ACT I.	**Five o'clock p.m.**
ACT II.	**Ten o'clock p.m.**
ACT III.	**Begins where Act II. ends.**

All the Gowns and Cloaks designed and executed by ALEXANDRA, 47 Baker Street, W.

Preceded to-morrow (Thursday) and every Evening following at 8.30,

BY

HAROLD MONTAGUE

In a Humorous Pianologue.

PROGRAMME OF MUSIC.

Orchestra under the Direction of MAURICE JACOBI.

1. MARCH OF THE GIANTS ... ... *H. Finck*
2. OVERTURE, "Raymond" ... ... *Ambroise Thomas*
3. *a.* ROMANCE ... ... } *N. Lambelet*
   b. VALSE, "Je veux toujours t'Aimer" ... ... }
4. MINIATURE SUITE— } *Eric Coates*
   1. "Children's Dance" ... ... }
   2. Intermezzo ... ... }
   3. "Scene du Bal" ... ... }
5. MARCH, "Wellington" ... ... *W. Zehle*

FIRST MATINEE SATURDAY, NOVEMBER 2nd, AT 2.30,
AND EVERY WEDNESDAY AND SATURDAY FOLLOWING.

BOX OFFICE (Mr. VINCENT POTTER) open 10 to 10.

Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d
Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Telephone: 8722 GERRARD.

Charles Frohman's General Manager ... ... W. LESTOCQ

Business Manager ... ... OSCAR BARRETT, Junr.

The New Farcical Drama.

For all who can enjoy the experience of a thrill and a good laugh there is nothing better in London than the new American farcical drama called "Officer 666," that Mr. Charles Frohman presented at the Globe Theatre on Wednesday evening. It is a play like "Raffles," "Jimmy Valentine," and "Ready Money," in that it has a gentlemanly adventurer, who the police are after, for its chief character. In this new play at the Globe Theatre you will see a regular squad of policemen after the clever thief and the most exciting series of tricks being practised to elude them. It is all the best of fun, a breathless adventure, acted with rare dash by American actors.

"Live" American Actors.

In farces of this new type, such as "Officer 666," American actors can put our actors to sleep. They are infinitely more resourceful, quicker, and in every case possess a happier sense of humour. They have the advantage, it is true, in these American quick-change farces of being provided with brighter dialogue than English authors appear capable of, but that alone would not suffice. They are better farcical comedians than our actors, whose slower methods are out of date. They are in fact "alive," and that is why they are better worth watching. I hope that Messrs. Albert Roccardi, Daniel Moyles, Wallace Eddinger, and John Miltern will not have to return to New York for a very long time.





Officer 666 lends Gladwin his coat.

VAUDEVILLE THEATRE

TO-NIGHT at 9

Miss Hilda Trevelyan and Mr. Edmund Gwenn

WILL PRODUCE A COMEDY IN THREE ACTS,

ENTITLED

Little Miss Llewelyn

Preceded at 8.30 by the Kerbstone Episode, entitled

"A PENNY BUNCH"

By A. NEIL LYONS and HENRY SETON

Sarah Moon	...	... Miss LILIAN MASON
Poppy Dyke	...	... Miss ESMÉ HUBBARD (By the courtesy of Messrs. VEDRENNE and EADIE)
Professor Alf. Beeny	...	... Mr. ELIOT MAKEHAM (By the courtesy of Miss HORNIMAN)

Scene - - - The Pavement.



The Playhouse

Every Evening at 9 o'clock

Mr. CYRIL MAUDE presents a New Farce, in Three Acts, called

THE LITTLE CAFÉ

Preceded at 8.30 by a Comedy in One Act, called

THE DUSTY PATH

By WILFRED T. COLEBY.

KITTY SCARCLIFFE	Miss ATHENE SEYLER
GEORGE SCARCLIFFE	Mr. BRIAN EGERTON
Mrs. POSTHURST	Miss HELEN ROUS

Scene—The Nursery, The Rectory, Renscome, Dorset.

THE PLAYHOUSE.

HORS D'ŒUVRE "AT THE LITTLE CAFE."

MARRIAGE, according to Kitty Scarcliffe, was a straight and dusty road that led onward to the grave, and "The Dusty Road" is the title given by Mr. Wilfred T. Coleby to his one-act comedy, which was produced as a prelude to "The Little Café" at the Playhouse. "To marry," said Kitty, who was the proud mother of a long-clothes baby, "is to domesticate the recording angel," and for about ten minutes this volatile young woman rattled on in this fashion against marriage, subpœnaing Abraham, Solomon, and other experts in support of her arguments. And when Kitty had pulled her aunt's leg—as she put it—and induced her to believe that she really was living with George, and when Mr. Coleby had pulled our leg and almost persuaded us that Kitty's baby was, as the horrified aunt said, "a nameless infant," it came out that Kitty was married to George's brother, and that George lived with them until such time as he married Kitty's sister. And the flippant Kitty played this trick on her aunt because that worthy woman had been breathing and writing threatenings and slaughter against Christianity, and Kitty felt that, as a parson's wife, it behoved her "to get the Gospel some of its own back." And auntie, who was really only a conventional woman in search of notoriety, was shocked into ignominious capitulation, and driven from her trenches by an unceasing fire of words. Miss Athene Seyler rattled gaily and breathlessly along as Kitty, and Miss Helen Rous was in turn portentous and flabbergasted as the Aunt. But one was not very impressed by Mr. Coleby's ideas on the possible behaviour of very young wives and mothers.

EVERY EVENING at 8.30,

CHARLES FROHMAN

PRESENTS

(By arrangement with C. AUBREY SMITH),

INSTINCT

A Play in Three Acts from the French of HENRY KISTEMAECKERS,

BY

PENRHYN STANLAWS

(As produced at the Liverpool Repertory Theatre).

BRADFORD MANDOVER, M.D., F.R.S.	Mr. C. AUBREY SMITH
ARTHUR MANDOVER, M.D.	Mr. NORMAN McKEOWN (By permission of the Liverpool Repertory Theatre)
CHRISTY	Mr. A. S. HOMEWOOD (By permission of Mr. H. B. Irving)
WALKER	Mr. TOM MOWBRAY
MRS. MANDOVER	Miss LILIAN BRAITHWAITE
AMY VANE	Miss MURIEL BEAUMONT
MRS. WALKER	Miss MARY RABY

Acts I., II. & III. take place within the space of five hours in a sitting-room in Dr. Bradford Mandover's house, Long Island, New York

N.B.—As the curtain will be lowered for a few seconds only between Acts II. & III., the audience is respectfully requested to remain seated.

Miss Braithwaite's Costumes designed and executed by Madame ELSPETH PHELPS, 28, Albermarle Street, Miss Beaumont's by Madame LOYSE, 11, Princes Street, Hanover Square.

ROSALIND,

A COMEDY

BY

J. M. BARRIE.

MRS. PAGE	...Miss IRENE VANBRUGH
CHARLES (*her friend*)	Mr. DONALD CALTHROP
MRS. QUICKLY	Miss HELEN HAYE
SCENE ...	Far from London.

Plays

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The plot was given fully by our Liverpool critic when *Instinct* was produced on the 14th ult. at the Repertory, Liverpool. Mrs. Mandover is out of sympathy with her husband, a famous surgeon, Bradford Mandover, whom she regards as a scientific butcher of human bodies, with "big hands always covered with blood"; and she is somewhat dangerously attracted to a young consumptive, of whom the audience hears a great deal but sees nothing. Physical ill-health is naturally disagreeable on the stage, but a dramatist weakens the effect of his work when he leaves a leading character to the imagination. There may be rare instances where this consequence does not follow, but scarcely in modern pieces of the quasi-realistic sort, such as *Instinct*. The poetic mind and the sympathetic nature of this invisible young man are, however, impressed on the audience, not merely by much verbal assurance, but also by the terms of a letter unwisely drafted by him and carelessly thrown away. A discharged servant, who owes the youthful poet a grudge, and who also owes the surgeon a debt of gratitude for medical succour—everything fits in with mathematical society in this mechanical play—carries the letter to Mandover. Mandover realises that, immersed in his work, he has allowed his wife to drift into what he fears is an intrigue with another man. He requires her to leave at once with him for Switzerland. Mrs. Mandover believes that to forsake the poet without bidding him farewell will cause his death, and she is therefore driven to make an assignation with him at midnight in her own room. While the wife and poet are together in the room, Mandover and his brother discuss the subject of the wife's infatuation; and here a plausible turn is given incidentally to the title by Mandover's declaring that instinct will justify a man in killing his wife's lover. The brother, to get Mandover away, is forced to lead him to suppose that his wife, in defiance of this request, has gone out; and Mandover, furiously jealous, and thinking the worst, disappears in search of her. Then enter Mrs. Mandover. The poet has burst a blood-vessel, fallen, and struck his temple. The husband returns, the truth comes out, and there is a war of words. Accusations from the husband; denials, protests, reproaches from the neglected wife. Meanwhile the poet is at the point of death. Mandover declares that he will do nothing to save the young man. The words of the wife goad Mandover into the room. There he does his professional duty. Exactly what happens the audience does not know. The audience—denied the poet altogther—also does not see Mandover at this culminating moment of the play. But the audience realises that the poet is to live—as long as his consumptive tendencies will allow—and it is left to reconcile the matrimonial difficulties of husband and wife as favourably as it pleases.

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1912
Waters, J.
Plays

SAVOY THEATRE.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.). Savoy Hotel, W.C.

Lillah McCarthy. **Granville Barker.**

FRIDAY, NOVEMBER 15TH, 1912, AT 7 P.M., AND EVERY FOLLOWING EVENING AT 8.15 P.M.

SHAKESPEARE'S COMEDY

Twelfth Night

PRODUCED BY GRANVILLE BARKER.

Orsino	ARTHUR WONTNER
Sebastian	DENNIS NEILSON-TERRY
Antonio	HERBERT HEWETSON
A Sea Captain	DOUGLAS MUNRO
	(By arrangement with Miss Hilda Trevelyan and Mr. Edmund Gwenn)
Valentine	COWLEY WRIGHT
Curio	FRANK CONROY
Sir Toby Belch	ARTHUR WHITBY
Sir Andrew Aguecheek	LEON QUARTERMAINE
Malvolio	HENRY AINLEY
Fabian	H. O. NICHOLSON
Feste	C. HAYDEN COFFIN
Priest	EDGAR PLAYFORD
1st Officer	FRANCIS ROBERTS
2nd Officer	HERBERT ALEXANDER
Servant	NEVILLE GARTSIDE
Olivia	EVELYN MILLARD
Maria	LEAH BATEMAN HUNTER
Viola	LILLAH McCARTHY

Lords, Guests, Sailors, Officers, Musicians, Attendants.—Messrs. Geo. Burrows, Maurice Tosh, Gilbert Chalmers Colona, Felix Aylmer, William Moore, Harold French, Eric Lugg, H. B. Waring, Reginald Garnett, Cecil Apted, J. Burrows, S. Belinfante.

Mesdames Margaret Bruhling, Vera Dyer, Enid Rose.

DECORATION OF THE PLAY AND COSTUMES DESIGNED BY NORMAN WILKINSON.

There will be Two Intervals of 10 minutes.

Acting Manager	Howard Leslie
Stage Manager	Oswald Marshall
General Manager	A. S. Pigott

Twelfth Night at the Savoy is a great improvement on *The Winter's Tale*. Shakespeare's merry comedy satirising sentiment is admittedly less difficult a task to deal with than *The Winter's Tale*; and Mr. Granville Barker has wisely reconsidered some of his methods. He has realised the fact that verse must be delivered with a sense of its structure and with unimpeachable clearness, and that characters must at the least not be presented ridiculously, however eccentric their scenic environment. In the matter of "decoration," however, Mr. Barker is unrepentant; and the performance of *Twelfth Night* succeeds in spite of toy-like sets and of flimsy drop-cloths, on which flutter designs that even the Italian futurists would hesitate to call their own. The lighting also is still much at fault. It is indefensible and absurd, whatever the æsthetic theories, to get figures silhouetted against the sky. Nor are we reconciled to the apron stage. The effect is to lessen the dramatic illusion. It is beside the point to argue, as Mr. Barker does in the preface to his acting edition, that *Twelfth Night* was written for a bare platform stage. Viola was written for a boy to play. Why does Mr. Barker not cast Viola to a boy-actor? He does not do so because he knows that, in spite of the writing of the part for a boy, the old condition of casting was a bad one. That of the bare platform was equally bad. Does anyone believe that Shakespeare, if he had had any choice between the crude mechanical achievements of his day and the scientifically planned and equipped modern stage, would have hesitated between the two? The performance, then, would gain immensely if it were cut off from the auditorium by means of the proscenium line, and if so cut off it were properly supported by scenery. The scenery, designed by Mr. Norman Wilkinson, is on a small scale, and it interferes, one supposes, with the proper dispositions of stage-management. Else Mr. Barker could scarcely have left the characters huddled together as they are in the all-important scene of Malvolio's reading of the forged letter. The garden scene—anything more unlike a garden could scarcely be imagined—has little or no proper foreground, so occupied has Mr. Nicholson evidently been with his pink-and-white confectionery pieces, centre and right and left. Two diminutive trees and a staring green colour cannot afford any sort of cover for the eavesdropping Sir Toby, Aguecheek, and Fabian. They and Malvolio are practically rubbing shoulders the whole time, and it is only making a mock of the intelligence of an audience to assume that the onward cannot see these characters. In the same cramped manner the midnight scene of carousal, which should be laid according to the text in the servants' hall, is given in a tiny tapestry-hung room, a sort of stage inset, which allows the characters barely space to move. Sometimes, too, an act-drop falls without clearing an actor or a piece of furniture. It is a droll thing in any circumstance to meet with a sea coast represented by a few weird lines and a casual and lonely little splash of blue, but when a piece cloth of this kind is suddenly hitched because there is not room enough for to fall evenly and fully the effect not only droll but slovenly. We here in detail what is the essential fault of this method of staging and, to a great extent, of production. The style is narrow. It has pretension of a sort. But the heart of Shakespeare's mystery is, we think, far away from the ephemoral preciosity that seems to have attracted Mr. Barker and also, to judge from his preface, a little hurt his literary manners. He calls the last scene of *Twelfth Night* "scandalously ill-written." He speaks of *As You Like It* and *Much Ado About Nothing* thus—"I find them so stodgily good, even a little—dare one say it?—vulgar." Mr. Barker, no doubt, uses these words in their modern sense, though their relation to each other and much more to Shakespeare is difficult to understand. Is Rosalind or Beatrice stodgy or vulgar? To anæmic wit or anæmic art, perhaps. But Shakespeare is free, spacious, elemental. It is in these respects that the producing method of the Savoy is out of sympathy with Shakespeare.

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"SYLVIA GREER."

A COMEDY IN THREE ACTS.

Dr. Wybrant	Mr. GUY STANDING
Mr. Blount	Mr. HUGH ARDALE
Captain Harte	Mr. REGINALD OWEN
Mr. West	Mr. EDWARD RIGBY
Bertie Channing	Mr. P. PERCIVAL CLARK
Paget Carmody	Mr. HEATH HAVILAND
Sir John Gatacre	Mr. W. R. STAVELEY
Colonel Greer	Mr. C. M. LOWNE
Sylvia Greer	Miss ETHEL WARWICK
Mrs. Greer	Miss TREVOR LLOYD
Mrs. Harte	Miss ALICE MANSFIELD
Mrs. West	Mrs. SAM SOTHERN
Lillian Channing	Miss CONSTANCE LITTLE
Kitty Ingersoll	Miss JANE SAVILE
Lady Gatacre	Miss CLAIRE PAUNCEFORT
Grace Woolcott	Miss LYDIA RUSSELL
A Maid	Miss NANCY GIRLING

Act I. and III. Drawing Room at Fernhurst Salport.

Act II. Marquee in Rectory Grounds, Salport.

PRODUCED BY MR. NORMAN MCKINNEL.

Queen's
THEATRE.

E
Nov. 16

Orch. Stall
G 16
To be retained.

QUEEN'S THEATRE.

"SYLVIA GREER."

"WHO is Sylvia, What is she, that all our swains commend?" We know who she was, but goodness only knows what she was that all the swains not only commended her, but also wanted to marry her. So, for further enlightenment on this point you are referred to the play to which she gives her name. "Sylvia Greer," brought out at the Queen's Theatre last night by Miss Ethel Warwick. Unlike Shakespeare's Sylvia, she was neither holy, fair, nor wise—but in her own words "heartless, selfish, unprincipled" and "jolly hot stuff." As this seems a fairly adequate summing up of her character, we can leave it at that, except that she was also neurotic and erotic.

She seemed to have a perfectly wonderful knack of attracting unpleasant people, if one may judge of the family of which she was a member. Her relations with her father were those of armed neutrality and open contempt. She always thought that either he had played her a dirty trick or was just going to. She lived in a state of contiual bickering with her step-mother and step-sister, who were both cats. As for two swains and one swine who were attracted by her— those we met, not those we merely heard of, whose name was legion—she dismissed the swine at midnight in the churchyard, engaged herself to the rich young soldier for his money, and held midnight assignations with the poor young doctor in the drawing-room after the rest of the household was supposed to be in bed. Then she broke off her engagement on the eve of her wedding, and would have finished off everything with a dose of potassium cyanide if the poor young doctor hadn't played a trick on her which saved her from taking the poison. Even then she nearly died by auto-suggestion, and it was really rather a pity she didn't, because the poor young doctor promised to marry her and to give up his work in Rotherhithe for her, and altogether we felt that the poor young doctor was in for a bad time, for his wife would certainly estrange all his women patients and flirt with all the men.

The play is a curious blend—no, not blend, patchwork—of bad psychology and conventional theatricality. There is some attempt to account for Sylvia Greer's neurasthenia by showing that she was the "love child" of her parents, and that she came of bad stock, morally, on both sides of her family. Certainly both heredity and environment did seem to have been rather against her.

The dialogue is not without a certain humour of a kind which one might term the unexpected obvious.

The best-drawn character is that of the poor young doctor, who is one of the few likeable people in the play, and he was played by Mr. Guy Standing with an easy, lounging manner and a keen sense of humour which rather blinded one to the fact that neither the doctor's manners nor his morals were above suspicion. Mr. Reginald Owen did his best with the part of the straight, stupid soldier man, and Mr. C. M. Lowne gave point and polish to the cynical Colonel Greer. Miss Ethel Warwick suggested the physical attraction of Sylvia for her various wooers and the girl's highly strung nervous nature, but she could not get our sympathy for Sylvia nor persuade us that she was anything but a most trying young woman. And that seemed to be the general opinion of the audience.

The authorship of the play is attributed to the author of "Irene Wycherley," but for some reason his name did not appear on the programme.

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PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE.

Lessee and Manager .... FRANK CURZON.

SPECIAL MATINEES

By Arrangement with FRANK CURZON.

To-day and Every Tuesday and Friday, at 2.30

(For a limited number of performances).

MISS MARIE TEMPEST

PRODUCES

A TRIPLE BILL.

"AN IMAGINARY CONVERSATION"

By Norreys Connell.

Kate Moore ... ... Miss MARIE TEMPEST
Tom Moore ... ... Mr SHIEL BARRY
Robert Emmet ... ... Mr. GRAHAM BROWNE

Scene: Tommy Moore's Room over his Father's Shop in Aungier Street, Dublin, May, 1797.

Produced under the direction of the Author.

Miss Tempest's Costume by Lucile, Ltd., 23, Hanover Sq.

"THE DUMB AND THE BLIND"

By Harold Chapin.

Joe Henderson (of Mud Barge E 1) Mr. GRAHAM BROWNE
Liz ... ... (His Wife) Miss ELSIE DAVISON
Emmy ... (His Daughter) ... Miss BESSIE COURTNEY
Bill Pegler ... (His Friend) Mr. JOHN ALEXANDER

Scene: A Tap Room in a Tenement House in Bermondsey.

Produced under the Direction of the Author

The Orchestra, under the direction of Harold Robertson Grimston, will play the following Music:—

Overture ... "La Reine de Saba" ... ... *Dubois*
Ballet ... "La Feria" ... ... *Lacome*

Musical Director ... H. ROBERTSON GRIMSTON.

Prices: Dress Circle, 10s. 6d. to 15s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s. Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 7193.

Business Manager (for Miss Marie Tempest) ... HERBERT ROSS
Business Manager (for Frank Curzon) ... ... T. B. VAUGHAN

"THE MALINGERER"

A Fantastic Wordless Comedy.
Invented by Sidney Lewis-Ransom.
Music by Herman Finck.

Frivol ... ... (Pierrot) ... Miss MARIE TEMPEST
Malice ... (His Rival) Mr. GRAHAM BROWNE
Fraud ... (His Doctor) Mr. SIDNEY LEWIS-RANSOM
Silence ... (His Servant) Miss KATE SERJEANTSON
Caprice ... (His Enchantress) Miss FRANCES DILLON
(By kind permission of Messrs. W. & F. Mew.)

Scene: Frivol's Bedchamber—Midnight.

The Scene, Costumes and Furniture designed, and the Play produced by Sidney Lewis Ransom.

The Costumes executed by B. J. Simmons & Co., 8 King Street, Covent Garden.

The Furniture and Properties executed by J. A. Fraser.

Wigs executed by W. Clarkson.

Draperies by Lucile, Ltd., of Hanover Square W.

On this occasion the Orchestra will be conducted by the Composer.

(a) Valse d'Amour ... ... *Gillet*
(b) Celesta Solo ... ... "Estrella" ... ... *Ketelbey*
The Celesta by Mustel & Co. 80, Wigmore Street, W.

Stage Manager ... ... F. W. TARVER.

Prince of Wales' Theatre.

Lessee and Manager - - FRANK CURZON

By arrangement with FRANK CURZON

The Management request the honour of your presence at a Special Matinee
On MONDAY, NOVEMBER 18th, at 2.30
to witness the Press Performance of

MISS MARIE TEMPEST'S

TRIPLE BILL

Authors galore, and actors, and many actresses who are resting, were present at the Prince of Wales Theatre on Monday for the first of the series of matinées that Miss Marie Tempest is, by arrangement with Mr. Frank Curzon, giving of a new triple bill. It was a varied programme. First came an Irish play, in which the characters were the patriot Robert Emmet, Tommy Moore, the song writer, and his sister Kate. It was the best and most attractive item of the three, for the author, Norreys Connell, has brought imagination into his little incident, and in addition to that it provides Miss Tempest with opportunities to sing delightfully.

The Triple Bill.

Neither of the other two items of the triple bill impressed me much. A one-act piece by Harold Chapin called "The Dumb and the Blind" is a sentimental piece of the humble Cockney variety; and the wordless play by Sidney Lewis-Ranson entitled "The Malingerer" is not calculated to upset one's impressions of the wonderful art of the Russian mimes we have seen in three seasons at Covent Garden. I could not help thinking of "Le Carnaval"—that exquisite fantasy that Michel Fokine evolved from the music of Robert Schumann. What a fantasy that was! Well! the memory of it did not help my enjoyment of "The Malingerer." Herman Finck's music was its best feature. One must wonder why when Miss Tempest has a success with "Art and Opportunity" she should dissipate some of the public interest by putting on another bill for matinées.

THEATRE ROYAL, HAYMARKET

Lessee and Manager
Mr. FREDERICK HARRISON

MONDAY EVENING, NOVEMBER 18TH, 1912, at 8 o'clock, the Dress Rehearsal of
FREDERICK HARRISON'S New Productions

An Adventure of Aristide Pujol

A Comedy in One Act, by WILLIAM J. LOCKE

(The characters are in the order of their appearance)

Maid	ANGELA LEE LEWES
Aristide Pujol	LEON M. LION
Herr Schneider	E. A. WARBURTON
Miss Christabel Smith	ANNE CAREW
Mr. Smith	FEWLASS LLEWELLYN
Monsieur Poiron	CREAGH HENRY
The Hon. Harry Ralston	J. WOODALL-BIRDE

Scene—The Lounge Hall in Mr. Smith's House in London.—*Joseph Harker*

The Play produced by NORMAN PAGE

Miss Carew's dress has been made by NIGEL, Ltd.

At 8.30

The Golden Doom

A Play in One Act, by LORD DUNSANY
To Music by NORMAN O'NEILL

(The characters are in the order of their appearance)

First Sentry	ALLAN JEAYES
Second Sentry	G. DICKSON-KENWIN
Stranger	LEONARD E. NOTCUTT
Girl	EILEEN ESLER
Boy	ERIC RAE
Spies	CLAUDE RAINS, GERALD JEROME & CYRIL HARDINGHAM
Chamberlain	E. LYALL SWETE
The King	HENRY HARGREAVES
First Prophet	RALPH HUTTON
Second Prophet	FRANK RIDLEY
Chief Prophet	EWAN BROOK
Attendants ...	M. BRIER, R. LEWIS, C. MILES & G. PLAYFORD

Scene—Outside the King's Great Door in Zericon. *Time*—Some while before the fall of Babylon.

The Play produced by E. LYALL SWETE

The Scene painted by JOSEPH HARKER from a drawing by S. H. SIME, who has also designed the Costumes.

The Costumes have been made by L. & H. NATHAN. *Wigs by* CLARKSON.

Plays

At 9.10

The Younger Generation

A Comedy in Three Acts
By STANLEY HOUGHTON

(The characters are in the order of their appearance)

James Henry Kennion, *the Father*	STANLEY DREWITT
Mrs Kennion, *the Mother*	ADA KING
Maggie, *Maid at Mr. Kennion's*	HILDA DAVIES
Reggie Kennion	J. V. BRYANT
Grace Kennion	CAROLINE BAYLEY
Thomas Kennion, *the Uncle*	NIGEL PLAYFAIR
Mr. Leadbitter	NORMAN PAGE
Mr. Fowle	LUKE FORSTER
Arthur Kennion	J. WOODALL-BIRDE
Mrs. Hannah Kennion, *the Grandmother* ...	Mrs. CROWE
Clifford Rawson	EWAN BROOK

Scene—The Dining Room of James Henry Kennion's House at Longton Park, a suburb of Manchester. *Joseph Harker*

The action of the play takes place at the present day, within the space of 24 hours—

Act I.	Saturday Evening
Act II. ...	Sunday Morning
Act III. ...	Sunday Afternoon

The Play produced by STANLEY DREWITT

Dresses by Mrs. CALEB PORTER

There will be an interval of 5 minutes after the First Play, 8 minutes after the Second, 10 minutes after Act I. of "The Younger Generation," and 5 minutes after the 2nd Act.

Mr HARRISON begs to acknowledge the courtesy of Mr. GRANVILLE BARKER and Miss LILLAH McCARTHY in releasing Mr. STANLEY DREWITT; of Miss HORNIMAN in releasing Miss ADA KING, Mr. J. V. BRYANT and Miss HILDA DAVIES; and of Messrs VEDRENNE and EADIE in releasing Miss CAREW and Mr. HARGREAVES to take part in this programme.

Stage Manager, CHARLES LA TROBE. Assistant, CLAUDE RAINS
Musical Director, NORMAN O'NEILL
Business Manager ... ... HORACE WATSON

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"The Younger Generation."

On Tuesday evening Mr. Frederick Harrison reopened the Haymarket Theatre with a programme consisting of two one-act plays and one play of three acts. The latter piece, which was first done in Manchester by Miss Horniman's repertory company, is Stanley Houghton's "The Younger Generation," a most amusing comedy of Manchester suburban family life. It is the story of a rebellion by two sons and a daughter against parental authority, and shows in a pleasantly humorous way how the boys and the girl get their own way. There is no attempt at getting dramatic situations. The story, such as it is, grows out of the domestic conflict occasioned by the hopeful eldest son's determination to be trusted with a latchkey and of the daughter's conviction that she is old enough to be engaged to be married. It makes a very good entertainment but could have been much better acted. Apart from Miss Ada King, Mr. J. V. Bryant, Mr. Norman Page, and Mr. Luke Forster I was not impressed.

A Fantastic Play.

Of the two one-act plays at the Haymarket, W. J. Locke's "An Adventure of Aristide Pujol" comes first. It is a really clever little piece of fooling in which the romantic little Frenchman finds himself in a strange house in London and being there mistaken for a bogus baron who is to assist in cheating the son-in-law of the host. How Pujol puts matters straight for the honest folks, and correspondingly awkward for the dishonest ones, makes a very good little play incident. It is written in Mr. Locke's fantastic manner, and wholly pleased the audience. The second of the one-act pieces was another of Lord Dunsany's half mysterious stories of ancient times in some unnamed Eastern kingdom. It concerns a king who arouses the jealousy of the stars (or thinks he has) and makes the sacrifice of his sceptre, as directed by the priest. As the warning on the palace gate was the mere freak of a child armed with a piece of chalk, it is easy to see Lord Dunsany's humour. As in the other two plays, the acting was not up to the level of Haymarket traditions; casting a play to the best advantage is not always easy.

J. W.

"THE HAVOC."

UNREAL PLAY OF THE ETERNAL TRIANGLE.

American drama, which has showered many favours, and other things, on the London theatres this year, flung one more gift to them yesterday. The latest example—presented in this instance by Mr. Arthur Bourchier—was produced yesterday afternoon at the Garrick Theatre for the first of two special matinées. The chief fault in connection with this three-act American drama is that it was played as if it were intended to be taken seriously. It was another example of the "love tragedy" based on the eternal triangle—two men and a woman—and it is called in Mr. H. Sophus Sheldon's play, "The Havoc."

The tradition that one woman can talk as much as any two men was knocked to smithereens yesterday. The fact did not give the title to the play, but it might well have done. For the two men talked through the day and night about the woman, and the poor woman, having no callers, had hardly a chance to open her mouth. It was not fair.

The combatants struggling throughout "The Havoc" for possession of the woman were an American director of a great English railway company and his secretary. The woman was the magnate's wife, and the secretary, living under the same roof, devoted his spare time partly to sneering at the common-sense of his employer and partly to making love to his wife. The magnate returned unexpectedly one night. Then he made a long speech and the secretary made a long reply. Each of them made several long speeches and the patient woman eat out the whole debate without a murmur or a "Hear, hear."

Nor did she protest, when, as a result of the late sitting, it was settled that she should become the secretary's wife (after she divorced the other), and that the magnate should become their lodger. In Act II. the new arrangement was in full swing. The secretary was discovered to be a bad husband and the magnate was rubbing his hands. In Act III. the secretary-husband was flying from justice because he sold railway tickets under cost price, and there up in the great railway office was the silent wife sitting down by her first husband's desk starting the day's work as his typist.

There were some little side incidents to give colour and sentiment, but they did not affect for a moment the stormy passage of "The Havoc."

There were only three parts of any account in the play, and they were taken by Mr. James Carew, Mr. Julian Royce, and Miss Maud Cressall. Each acted with all possible sincerity, and did all that any actors could possibly have done to try and impart an air of probability to the incidents of an unreal drama.

A short play by Mr. Stanley Houghton, entitled "Phipps," in which Mr. Arthur Bourchier gave an amusing sketch of a butler, finished the programme. J. W.

:: GARRICK THEATRE ::

Lessees :: :: ARTHUR BOURCHIER & HERBERT SLEATH
Managing Director for Garrick Renters, Ltd. :: :: LOUIS MEYER

THE GARRICK THEATRE

The Management of ARTHUR BOURCHIER

19/11/12
M
Orch. Stall
N23

TUESDAY, NOVEMBER 26th, at 2.30:

"THE HAVOC"

∴ A Play in Three Acts ∴
BY
H. SOPHUS SHELDON

Richard Craig	JAMES CAREW
Paul Hessert	JULIAN ROYCE
Paton	FREDERICK JAMES
Sandberg	CLIFFORD HEATHERLEY
Kate Craig	MAUD CRESSALL

(By kind permission of George Edwardes)

ACT I	A Room in Richard Craig's Flat
ACT II	The Same (18 months later)
ACT III	Private Rooms at the Office of the London Railway Co. (18 months later)

The Action takes place in London.

During the Action of Acts 1 and 2 the Curtain will fall for a few seconds to denote passing of time.

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FOLLOWED BY—

"PHIPPS"

∴ ∴ A Comedietta ∴ ∴

BY

STANLEY HOUGHTON

Phipps (a Butler) - - ARTHUR BOURCHIER

Gerald } not long married } - A. E. MATTHEWS

Fanny } not long married } - - ROSALIE TOLLER

SCENE - A Morning Room in the West-End of London

ARTHUR BOURCHIER is indebted to COMBER WIATT for his assistance in preparing "THE HAVOC" for the English Stage

The Programmes are kindly supplied by THE HAYCOCK-CADLE Co., Camberwell

And the Furniture by SPILLMAN & Co., 101 & 102, St. Martin's Lane

Miss CRESSALL'S Dresses by LOYSE, 11, Princes Street, Hanover Square

The Typewriter used in "The Havoc" is the famous Monarch Light Touch Typewriter

Teas can be had from the attendants—proceeds from which, and also from bars are generously given by Messrs. WESTBY & Co.

General Manager	For Arthur Bourchier	WILLIAM BURCHILL
Assistant Stage Manager		CLAUDE EDMONDS
Musical Director		ALBERT FOX
Business Manager		THOMAS STEVENS
Acting Manager	For Garrick Renters, Ltd.	JOSÉ G. LEVY

Extract from Rules made by the Lord Chamberlain—1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill—2—The public can leave the Theatre at the end of the performance by all exits and entrance doors, which must open outwards—3—Where there is a fire-proof screen to the proscenium opening it must be lowered at least once during the performance to ensure its being in proper working order—4—Smoking is not permitted in the Auditorium—5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

This Theatre is Licensed by the Lord Chamberlain to ARTHUR BOURCHIER and HERBERT SLEATH

ALDWYCH THEATRE

STRAND, W.C.

Proprietor - - SIR JOSEPH BEECHAM
General Manager - - A. M. LOADER

The Management beg to announce

A PLAY IN THREE ACTS,

entitled:

THE PRICE

By GEORGE BROADHURST.

FIRST PERFORMANCE

THURSDAY, NOVEMBER 21ST, 1912,

At 8.45 and every Evening. Matinee, Wednesdays at 2.30.

To be preceded at 8 o'clock by

THE FLAG STATION

By EUGENE WALTER.

Dresses by ALLEN, 106 New Bond Street, W.

Acting Manager ... ... DONALD BAYLIS
Stage Manager ... ... ARTHUR WHITE

PRICES:—Boxes, £3 3s., £1 10s.; Stalls, 10 6; Balcony, 7 6, 5/-; Upper Circle, 3/-, 2 6; Pit (unreserved), 2/-; Gallery (unreserved) 1/-.

BOX OFFICE (L. A. BACK) **open 10 a.m. to 10 p.m.** **Telephone: 2315 GERRARD.**

A Revised Version of "THE GOLDEN LAND OF FAIRY TALES" will be produced (for Matinees only) on SATURDAY AFTERNOON, DECEMBER 21st, and every following afternoon at 2 o'clock.

The Booking Plan will be opened Monday, December 2nd.

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every Playbill. 2.—The Public can leave the Theatre at the end of the performance by all exits and entrance doors, which must open outwards. 3.—Where there is a fireproof curtain to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept clear from chairs or any other obstructions, whether permanent or temporary.

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THURSDAY, NOVEMBER 21st, at 8.45 p.m.

THE PRICE

By GEORGE BROADHURST.

CAST:

Ethan Bristol, M.D.	- - - -	BEN WEBSTER
Stannard Dole	- - - -	J. W. DEAN
Professor Damaroff	- - - -	FREDERICK KERR
Ambrose Lorrimer	- - - -	MAX LEEDS
Mrs. Dole	- - - -	HENRIETTA WATSON
Florence Bromley	- - - -	MURIEL MASON
Susan	- - - -	PATTIE BROWNE
	AND	
Ethel Toscani	- - - -	FANNIE WARD

Act I.—Stannard Dole's Studio ... ... *Walter Johnson*
Act II. Drawing Room in Dr. Bristol's House ... *Walter Hannan*
Sixteen months later
Act III.—The Same. A month later

The Play produced by Mr. NORMAN McKINNEL.

THE FLAG STATION

By EUGENE WALTER

CAST:

J. W. DEAN. J. COOKE BERESFORD ELEANOR MOORE.

Scene—A Signal Box on a lonely mountain in America.

PROGRAMME OF MUSIC.

1.	Overture ...	"Lurline" ...	*Wallace*
2.	... ...	... Two Slavonic Dances ..	*Dvorak.*
3.	... ...	... Violin Solo	
		Mr. THOMAS PARKER	
		or Flute Solo	
		Mr. GEORGE ACKROYD	
4.	... ...	...Characteristic Waltzes...	*Coleridge Taylor*
		or Operatic Selection	
	Musical Director ...	... THOMAS CHAPMAN	

Mr. Broadhurst has gone to English fiction or English journals for his language; and to the English nineteenth-century drama for most of his details. And yet, though he treats us to the young and famous man stricken with one of those mysterious stage diseases which render fatal any kind of "shock," he does reveal, beneath a thick layer of that kind of material, some glimmering sparks of independent thought. The "shock" that killed Stannard Dole, the famous young artist, was the sudden announcement by his secretary and mistress, Ethel Toscani, that she had fallen in love with Dr. Ethan Bristol, and meant to marry him. Mr. Broadhurst, that is, asks us to understand and sympathise with a woman who had the courage to follow her instincts and to draw back when she found them leading her wrong; though, having two more acts to fill, he dares not give her the courage to speak out to the doctor, and tell him to take her as she is, or consider himself not the man for her. She lied to the doctor; and paid the price. For Mrs. Dole, who had known all along what was going on but had held her tongue (another concession, for so downright and forcible a woman would have called her objectionably ill-mannered husband to heel pretty quickly), bided her time till Ethel had married Ethan, and then came as housekeeper to a very happy home, which she broke up by hints at causes of jealousy, by veiled threats, finally by a complete revelation of the past through her husband's diary and her own additions to it. Ethan bounced out of the house, not only shocked to the depths of his New England soul at Ethel's pre-marital infidelity, but believing that she had killed her lover on purpose in order to be free to marry. And Ethel remained behind, to be prevented from suicide by Seeusan, the motherly "hired girl," and to wait for the (possible) return of Ethan.

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The Eldest Son

A domestic drama, in three acts,
by John Galsworthy
Produced by Granville Barker.

Sir William Cheshire, Bart.	Edmund Maurice
Lady Cheshire	Irene Rooke
Bill, their eldest son	Guy Rathbone
Harold, their second son	Robert Rendel
Ronald Keith, their son-in-law	Claude King
Christine Keith, their eldest daughter	Winifred Scott
Dot, their second daughter	Irene McLeod
Joan, their third daughter	Mary Deverell
Mabel Lanfarne	Ellen O'Malley
The Rev. John Latter,	Charles Maunsell
Studdenham, the head-keeper	William Farren
Freda, his daughter	Cathleen Nesbitt
Dunning	Moffat Johnston
Rose Taylor	Irene Hentschel
Jackson	E. H. Brooke
Charles	Val Cuthbert

KINGSW
GT. QU
Miss Lillah McCart
Saturday
Evening
Nov. 23
Stall
No. 7 20
This to be retained

Time—The Present.

The action passes on two successive days at the end of November at the Cheshire's country house, in one of the shires.

ACT I.

SCENE I. The hall; before dinner.
SCENE II. The hall; after dinner.

ACT II.

Lady Cheshire's morning room; after breakfast.

ACT III.

The smoking room; tea-time.

Dresses by GORTON & VAUGHAN, 20, South Molton Street

Preceded at 8.30 by
Margaret Morris and her Dancing Children.

Matinees of FANNY'S FIRST PLAY Tuesdays, Thursdays and Fridays at 2.30.

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats.

THE BOX OFFICE IS OPEN DAILY FROM 10 TO 10.
TELEPHONE: 4032 GERRARD (two lines).

Manager - - - - - A. E. DRINKWATER.
Stage Manager - E. H. BROOKE. Assisted by - - VAL CUTHBERT
Box Office Manager - REGINALD WYNNE. Box Office Assistant - OTHO STANTON

SAVOY THEATRE.

Every Evening at 8.15. Matinees Saturdays at 2.30.
TWELFTH NIGHT.

SHAKESPEARE'S WINTER'S TALE
Matinees every Wednesday and Thursday at 2.30.

NEW PROBLEM PLAY OF CASTE.

"The Eldest Son" Who Had a Conscience.

GALSWORTHY DRAMA.

Sir William Cheshire, Bart. .....Edmund Maurice
Bill, their eldest son .....Guy Rathbone
Dot .....Irene McLeod
Mabel Lanfarne .....Ellen O'Malley

The domestic drama by John Galsworthy, presented at the Kingsway Theatre last evening, although entitled "The Eldest Son," might, from its texture, have gone back some years and taken the title "Caste." It is a play that hinges on caste, and the author makes no attempt in any moment of its three acts to conceal his knowledge of the importance it exerts in shaping the lives of people, or of his own contempt for them because of it.

"The Eldest Son" is no big drama. It is little more than an episode in the history of an English county family, which traces its ownership of the land back to the thirteenth century. It is a family that will have no scandal on the estate, so when a young gamekeeper refuses to marry a girl of the village with whom scandal has linked his name, Sir William Cheshire, Bart., has no alternative to offer him but the choice to marry or clear out.

Mr. Galsworthy gives prominence to that incident—which later becomes but a minor interest—only that he may prepare the mind of his audience for the grim horror of the great family up at their house when the eldest son, heir to the title, is discovered in the same position with a girl in his mother's service. This discovery involved nothing less than a revolution—for whereas in the case of the young gamekeeper everyone was bent on his marriage, yet when it became a question of caste, as with the eldest son and the mother's maid, all, and, curiously enough, the men the more intolerant—marriage was not to be thought of. It was a grim analysis of family pride, this struggle between the eldest son and his relatives, driven distracted by the boy's determination to stand by the girl. Mr. Galsworthy—more was the pity—did not carry the conflict very far. One felt as if after two acts he had become somewhat tired of the subject, and so brought it to a lame conclusion by showing us the indignant, if poor, father of the girl refusing her permission to marry into a family that did not want her.

The acting successes were made by Mr. Edmund Maurice, Mr Guy Rathbone, and Miss Irene McLeod, but apart from them the play was taken too solemnly. There was an unusually representative audience present that included Mr. Bernard Shaw, Mr. Winston Churchill, and Lord Howard de Walden.

J.W.W. — J.W.D

D-10
3724
1912
Waters, J.
Plays

LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**

Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

ACT 1. Scene 1. ... ... **Room in the Workhouse**
The Mysterious Orphan. Oliver Twist "asks for more."
The Stranger requires Oliver to be apprenticed to a Thief.
Scene 2. ... ... **Mr. Sowerberry's Shop.**
The New Apprentice.
Scene 3. ... ... **Near Highgate Gatehouse.**
Oliver meets the Artful Dodger.
Scene 4. ... **Fagin's School for Thieves. The Den.**
The Gang of Thieves. Oliver's New Friends.

ACT 2. Scene 1. ... ... **The Parlour at Mr. Brownlow's.**
"If ever that Boy comes back again, I'll eat my head."
Scene 2. ... ... **Clerkenwell.**
The Books and the Five Pound Note.
Scene 3. ... ... **Fagin's Den.**
Plotting the Burglary.
Scene 4. ... **The Garden of Mrs. Maylie's House.**
The Burglars.

ACT 3. Scene 1. ... ... **Bill Sikes' Garret.**
Nancy fails to keep her Appointment.
Scene 2. ... **Mr. & Mrs. Bumble at the Workhouse.**
Mr. Bumble finds he has sold himself cheap. Mr. Monks buys the Proofs.
Scene 3. ... ... **The Steps of London Bridge.**
Fagin watches Nancy and her new friends.
Scene 4. ... ... **Bill Sikes' Garret.**
The Murder of Nancy.

ACT 4. Scene 1. ... ... **The Garret.**
Bill Sikes at Bay. The Attempted Escape.
Scene 2. ... ... **Newgate Prison.**
Fagin's Last Hours.
Scene 3. ... ... **At Mr. Brownlow's.**
The Confession of Monks. The Missing Will.
Oliver Twist loses his bad friends and is united to his good friends.

Costumes executed by J. HYMAN & CO., 19 Leicester Square, W.
Scenery by H. K. BROWNE, W. D. HOBBS and LYCEUM STUDIO.

The Orchestra under the Direction of H. SULLIVAN-BROOKE will play the following selections :—

(1) OVERTURE - "Die Irrfahrt um's Glück" - - - *Suppé*
(2) SELECTION - - "The Rose" - - - *Myddleton*
(3) SELECTION - - "Gipsy Love" - - - - *Lehar*
(4) OVERTURE - - "Marinerella" - - - - *Fučik*

Stage Manager ... ... **S. MAJOR JONES**

MONDAY, NOV. 25th, at 7-45, & Nightly at 7-45

MATINEES at 2-30
WEDNESDAYS AND SATURDAYS

FOR THREE WEEKS ONLY. **CHARLES DICKENS'** IMMORTAL FOR THREE WEEKS ONLY.

OLIVER TWIST

Produced by WALTER and FREDK. MELVILLE
Music specially composed by H. Sullivan-Brooke.

Characters:

Oliver Twist (an Orphan Boy) ... ... Miss MARY GLYNNE
Mr. Brownlow (a retired Gentleman, residing in the neighbourhood of Clerkenwell) } Mr. C. F. COLLINGS
Mr. Grimwig (his Neighbour and Companion) } Mr. EDWARD THANE
Mr. Sowerberry (an Undertaker, of a Melancholy and Poetical Imagination) ... } Mr. CYRIL GRIFFITHS
Mr. Bumble (Parochial Beadle of Mudfog, afterwards Master of the Workhouse) } Mr. PERCY BAYERSTOCK
Monks (a Stranger) ... ... Mr. FRED MORGAN
Noah Claypole (an ill-favoured Charity Boy) Mr. LAWRENCE PHILLIPS
Giles (Butler to Mrs. Maylie) ... ... Mr. GEORGE DAYTON
Brittles (Her Footman) ... ... Mr. H. SMITH
Harry Maylie ... ... Mr. C. W. STANDING
Bill Sikes (a Housebreaker, of a savage and reckless disposition) ... ... } Mr. HENRY LONSDALE
Toby Crackit, otherwise Flash Toby ... Mr. HENRY G. WRIGHT
Fagin (a Jew, keeper of a Den of Thieves) Mr. ALBERT WARD
The Dodger, alias The Artful ... ... Mr. HERBERT WILLIAMS
Charley Bates (a Youthful Thief) ... ... Mr. HAL. CHARLTON
Turnkey ... ... Mr. GEORGE ASTON
Susan (a Workhouse Woman) ... ... Miss EVELYN HOPE
Rose Maylie ... ... Miss ETHEL BRACEWELL
Nancy ... ... Miss LILIAN HALLOWS
Mrs. Corney, afterwards Mrs. Bumble ... Miss BLANCHE STANLEY

Acting Manager and Treasurer ... ... **LESLIE HUGHES**

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Plays

CRITERION
THEATRE

E

Nov. 26

Orchestra Stall

B 33

By Arrangement with CARL F. LEYEL

On Tuesday, November 26th, at 8.30, and every Evening following at 9

LOUIS MEYER presents

"WHERE THERE'S A WILL——"

A Four Act Comedy by BERNARD PARRY.

Richard Temple, K.C.	PAUL ARTHUR
James Burchell	M. R. MORAND
Harry Redgrave	VERNON STEEL
Herbert Mossop	SPENCER TREVOR
Arthur Crossfield	HOWARD STURGE
Hilda Burchell	DORA BARTON
Dolly Graham	DOROTHY MINTO
Mrs. Burchell	VANE FEATHERSTON
Pearson	ELIZABETH ROSSLYN

Act I., Scene 1. Morning Room at the Burchell's House near Windsor.
Scene 2. The Same.
(The curtain is lowered for a few seconds between Scenes 1 and 2 to denote the passing of time.)

Act II. Hilda's Bedroom.

Act III. Morning Room at the Burchell's House near Windsor.

Act IV. The same.

Gowns by WALTER HANES. Dresses & Hats by VIOLA, 27, Albemarle St., W. Bedroom Furniture by HEAL & SONS, Tottenham Court Road, W.

The Play Produced by LOUIS MEYER and E. DAGNALL.

Overture	"Felseumule"	*Reissiger*
Suite	"The Conqueror"	*Edward Jones*
Suite	"Merchant of Venice"	*Frederick Ross*
	"Characteristic Waltzes"	*Coleridge Taylor*

Orchestra under the Direction of Christopher Wilson.

MATINEES, WEDNESDAYS and SATURDAYS at 2.45.
Box Office 10 to 10. Telephone Gerrard 3844.

Business Manager, Stage Manager .. For LOUIS MEYER ... . ARTHUR PENLEY, CLAUD VERNON

Another new play at the Criterion! There is, however, nothing startlingly new in

"Where There's a Will——"

by Mr. Bernard Parry, which was produced on Tuesday evening, for in style and form; in the simple nature of the story, and in the conduct of the plot there is something old-fashioned about it all. Hilda Burchell is a young lady who has been beguiled by her mother into an engagement to marry a muff of a fellow of the fine, old, crusted name of Mossop. But Hilda has secretly married Harry Redgrave, a young bank clerk, who has been left a fortune by an eccentric old gentleman he seems to have fished out of the river. To this old gentleman's will Harry's newly married wife had put her signature as witness, and it is pointed ont by her uncle Richard, an eminent barrister (who is admitted to Hilda's confidence), that the wife's signature as a witness invalidates the will in favour of her husband. So Hilda decides to pretend not to be married at all, and when Harry Redgrave presents himself at her father's house she denies any acquaintance with the young gentleman who claims her for his wife. Therefore, it follows by all the rules and conventions that Harry must be regarded by the family, at once, as an amiable lunatic, and be treated as such.

* * *

Certainly Hilda's mother would be justified in that opinion in the second act when she finds the young man, who has entered the house again by the window, in her daughter's bedroom. (Bedroom furniture," as the programme explicitly states, "by ——," a well-known firm in the Tottenham Court-road, whose price list, to complete the obligation, should be given away with the programme.) But she prefers now to think he is there solely intent on robbery. Suspected in turn of being a lunatic and a thief, Harry comes out well in the end, however, when it is discovered that a second will exists which gives him an incontestable title to the fortune—and to the approval of his worldly mother-in-law. And that is all there is to it.

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Plays

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THE GLOBE THEATRE,

SHAFTESBURY AVENUE, W.

Sole Lessee and Manager - CHARLES FROHMAN.

Dear Sir,

CHARLES FROHMAN requests the honour of your presence

On Wednesday Evening, November 27th, at 8.30,

when he will present

"PLAYING THE GAME"

An Original Comedy in one Act, by
LEON M. LION AND AUSTIN PHILIPS,
Founded on Austin Philip's Story "The Choice"

With the following Cast:

Donald Blakiston... ... ... VINCENT CLIVE
Joan Hartland ... ... MAUD DAVIS
Sir Reuben Benyon-Blayne ... ... ARTHUR CULLIN
Ruth Benyon-Blayne... ... FLORENCE HARWOOD
Tom Mowbray ... ... ALFRED WILTSHIRE

Scene - The Manager's private room in the Belboro' Branch of Boyd's Bank.

Time - Between 10 and 11 in the forenoon.

To be followed at 9 o'clock, by the Successful Farce,

"OFFICER 666"

Should you or your representative be unable to be present, I shall feel obliged if you will immediately return the enclosed Ticket to

Yours faithfully,

OSCAR BARRETT, Junr.,
Business Manager.

But those who, for the sake of a good seat for "Officer 666," are obliged to sit through the curtain-raiser should be given good entertainment. As a short story by Mr. Austin Philips, "Playing the Game" may have been to the taste of the readers of popular magazine fiction; but, as turned into "an original comedy" by Mr. Leon M. Lion, its inherent faults of excessive sentimentality, inaccurate observation, and strained theatricality are conspicuous. It showed how a young bank clerk, by playing the game of honesty and straight-dealing, snatched a triumph over the managing director who all his life had played "the ruthless and unscrupulous game that brings people to the top." The fruits of victory were the managership of the Glasgow branch. It seemed to me rather rough on Glasgow, on the staff there, on the bank's customers there, and on the bank's shareholders generally that a young cashier at a country branch should be jumped into such an important post. I was wondering what the other directors would think of their managing director's high-handed action, and feeling somewhat aghast at the principles of banking as practised at Boyd's Bank, Belboro', when the curtain rose on "Officer 666," and I finished my evening pleasantly, thanks to the quaint humours of the farce and the capital acting of Mr. Dan'l Moyles, Mr. Sam Sothern, Mr. Wallace Eddinger, Miss Viva Birkett, and Mr. John Miltern, who plays the picture thief with such magnificent audacity.

Daly's Theatre,

Leicester Square,

PROPRIETOR
AND MANAGER.
MR. GEORGE EDWARDES.

London, W.C.,

27th November, 1912

MR. GEORGE EDWARDES requests the honour of your presence on Saturday Evening next, the 30th inst., at the

FIRST APPEARANCE

OF

MISS CONSTANCE DREVER as LADY BABBY,

IN HIS NEW PRODUCTION

"GIPSY LOVE"

A Musical Play in Three Acts.

The Curtain will rise at 8.15 p.m. prompt.

Should you be prevented from being present, the immediate return of the enclosed ticket will be esteemed a favour

Address to—

T. J. COURTLY,

Acting Manager

[P.T.O.

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1912
Waters, J.
Plays

L
N
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GARRICK THEATRE

Lessees - - - ARTHUR BOURCHIER and HERBERT SLEATH
Managing Director for Garrick Renters, Ltd. - - - LOUIS MEYER

By arrangement with Mr. ARTHUR BOURCHIER.

EVERY EVENING, at 8.15. Dec 11.

Matinees at 2.15 on Saturday Dec. 14th, Wednesday Dec. 18th, Thursday Dec. 19th, Saturday Dec. 21st.
On and after Dec. 23rd Twice Daily at 2.15 and 8.15.

Mr. CHARLES HAWTREY'S PRODUCTION.

WHERE THE RAINBOW ENDS.

By CLIFFORD MILLS and JOHN RAMSEY. **Music specially composed by Mr. ROGER QUILTER.**

Characters:

Rosamund Carey	-	Miss ESME WYNNE
Crispian Carey	-	Master PHILIP TONGE
William	-	Master NOEL COWARD
Cubs	-	Master GUIDO CHIARLETTI
Matilda Flint	-	Miss NELLIE BOUVERIE
Joseph Flint	-	Mr. REGINALD P. LAMB
Schlapps	-	Mr. LESLIE REA
The Genie of the Carpet	-	Mr. JAMES CAREW
Jim Blunders	-	Master SIDNEY SHERWOOD
Betty Blunders	-	Miss DOT TEMPLE
St. George of England	-	Mr. REGINALD OWEN
The Dragon King	-	Mr. CLIFTON ALDERSON
Dunks	-	Mr. ROLAND PERTWEE
The Sea Witch	-	Miss MAXINE HINTON
Captain Carey	-	Mr. JAMES CAREW
Mrs. Carey	-	Miss LYDIA BILBROOKE
The Slacker	-	Master HEREWARD KNIGHT
The Slitherslime	-	Mr. A. CHARLWOOD
Spirit of the Lake	-	Miss GRACE SEPPINGS
Dragon Sentry	-	Mr. LIONEL WILLIAMS
Hope	-	Miss DOROTHY LOVE
	AND	
Will o' the Wisp	-	Miss MAVIS YORKE

Dragons, Hyenas, Elves, Flower Fairies, Dragon Flies, Rainbow Children, Spiders, Caterpillars, Toads, a Leopard, etc.

Flower Fairies:—Olga Warneford, Margaret Stuart, Kathleen Jones, Ivy Bell.
Dragon Flies, Water Lilies, and Rainbow Children:—Odette Gambiault, Norah Thornburrow, Dorothy d'Arcy, Doris Bell, Eileen Grist, Joyce Robey, Irene Stuart, Estelle Gill, Winnie Thomson, Phyllis Williams, Lily Seppings, Zenia Lynfeld, Nora Robinson, Sybil Harvey, Freda Warneford, Doris Rex, May Stuart, &c.
Elves, Toads, Hyenas, &c.:—Reginald Grasdorf, Philip Bates, Norman Haddock, Jack Rea, John Renshaw, Robert Chapman, Harry Withey, William Woodhouse, Arthur Brocknor, Brian Ahearn, Harold French, Victor Smith, Thos. Britten, Bernard Hackett, Freddy Oldrey, Charlie Wade, &c.
Dragons:—A. Charlwood, P. Duigan, G. Gresham, W. Brown, G. Whiteley, J. H. Napper, Dennis Cowles.

Empire Theatre,

Leicester Square.

Manager - ARTHUR ALDIN.

The PREMIER VARIETY THEATRE.
The Cosmopolitan Club
and
The Rendezvous of the World.

OPEN ALL THE YEAR.
Every Evening at 8.

PRICES:

Private Boxes, 1 to 3 guineas. Stalls (Numbered and Reserved), **10s. 6d.** and **7s. 6d.** Parterre, 5s. Box Circle, 6s. and 5s. Grand Circle, 4s. and 3s. Amphitheatre, 1s. No Re-Admission.

Telephone No.: **3527 Gerrard.**

Box Office (J. E. PICKERING) open 10 to 10.

Stage Director—**SPENCER BARRY.**
Musical Director—**CUTHBERT CLARKE.**
Treasurer—JAMES DAVIS.

Floral Decorations by ROBERT GREEN, Ltd., Crawford Street, W.

This Programme is subject to alteration at the discretion of the Management.

EMPIRE

346

Row E

No 10

STALLS, 10/6

Wednesday, Dec. 11
1912

This portion does not admit to the Theatre.

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3724
1912
Waters, J.
Plays

"THE FOLLIES'"

version of

ALADDIN.

Written and composed by H. G. PELISSIER, with additional numbers by Bach, Beethoven, and Lionel Rubens, with corrections in the grammar and spelling in the Dialogue by Morris Harvey, Lyrics by Milton, Swinburne, and Hugh E. Wright, and Orchestration and Harmonies tamed by Henri Lucas and Christopher Wilson.

Produced by FRED FARREN.

Dresses designed and supervised by C. WILHELM and executed by Miss HASTINGS and MORRIS ANGEL & SONS.

Properties by P. GRIEVSON. Electrician, C. WINTER.

Machinist, W. SHELDON. Wigs by CLARKSON.

Musical Director (for H. G. Pélissier), HENRI LUCAS.

Stage Manager (for H. G. Pélissier), HERBERT MASON.

CAST.

Aladdin	Douglas MacLaren
Princess Balbroubadour	Fay Compton
Widow Twankey	H. G. Pélissier
Slave of the Lamp	Lewis Sydney
Slave of the Ring	Phyllis Bedells
Abanazar	Morris Harvey
Emperor of China	Dan Everard
Empress of China	Dalsy Fisher
Maids to the Princess	Effie Cook, Doris Vane, Margaret Woolmer, Loule Bond
Arab Slave	Doris Vane
Court Torturer	Fitz Lewis
Court Plasterer	Herbert Mason

Odds and ends by BRYCE WILSON, "BEN," "REGGIE," "DICK," &c.
Full Chorus.

Special Dances by Miss PHYLLIS BEDELLS, supported by the Empire Corps de Ballet.

GENTLEMEN ARE POLITELY INFORMED THAT PIPES ARE NOT ALLOWED IN THE STALLS OR BOX CIRCLE

SYNOPSIS OF SCENERY.

SCENE I.	-	Workshop of "The Follies."
SCENE II.	-	Outside the Emperor's Palace, Pekin.
SCENE III.	-	Entrance to the Cave.
SCENE IV.	-	Interior of Cave.
SCENE V.	-	At Widow Twankey's.
SCENE VI.	-	On the Road to the Palace.
SCENE VII.	-	Aladdin's Palace among the Almond Blossoms.
		Changing to
SCENE VIII.	-	Aladdin's Palace in the Desert of Sahara.
SCENE IX.	-	Park Lane.
SCENE X.	-	Widow Twankey's Reception in Park Lane.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FIRST PANTOMIME.

"THE FOLLIES" IN "ALADDIN" AT THE EMPIRE THEATRE.

Old fashioned pantomime, simple, humorous, and not too responsible, will find no serious rival in the version of "Aladdin" presented at the Empire Theatre last evening, with the members of The Follies troupe playing the speaking parts. Last evening's pantomime, the first of many in London this season, might as well be described as a musical comedy in ten scenes as be called a pantomime, for apart from a comical animal parade—one of the very few amusing things in the business—it savours little of a Christmas fairy play.

Frankly, it must be said that Mr. Pelissier has attempted something outside the talent of himself and his company. His "Aladdin" is not good pantomime, and it is but poor musical comedy, judged at least by the standards of the London musical play theatres. All the clever little business associated with the early successes of the Follies as a pierrot troupe were missing from both the songs and the dialogue of "Aladdin," and instead were given musical comedy scenes through which the company laboured, obviously overloaded. Fortunately there was a moment or two of relief when half-way through the fourth scene the Empire Theatre ballet, with charming Miss Phyllis Bedells at its head, made its appearance to execute a dance that was wholly in the spirit of a good fairy pantomime.

In the matter of the scenery and costumes the Empire Theatre kept well up to its reputation for good taste and display, but it was a pity that these adornments were not to serve a better cause than two hours of funless musical comedy.

J. W.

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Plays

"THE TIDE."

A PLAY IN FOUR ACTS.

BY BASIL MACDONALD HASTINGS.

Felicity Scarth -	Miss ETHEL WARWICK
Dr. Stratton - -	Mr. NORMAN TREVOR (By permission of Miss MARIE TEMPEST).
Jerry le Maitre -	Mr. SHIEL BARRY
Lieut. Car Whithair	Mr. EDMOND BREON (By permission of Miss MARIE TEMPEST).
Mrs. Bretherton -	Miss CICELY HAMILTON
Maisie Bretherton --	Miss MURIEL MARTIN HARVEY
Mr. Strick - -	Mr. HEATH HAVILAND
Tom Denny - -	Mr. J. T. MACMILLAN

Hotel Chambermaids Miss NANCY GIRLING, Miss LYDIA RUSSELL.
Miss KATHLEEN BARRETT. Page at the Hotel Mr. ERIC H. ALBURY.

Act I.—A Bedroom in a London Hotel.

Acts II. and IV.—Petit Bot Bay, Guernsey.

Act III.—A Cottage in Guernsey.

THE PLAY PRODUCED BY MR. CLIFFORD BROOKE.

Musical Director - -	CHEV. NAPOLEON LAMBELET.
Stage Manager - - -	Mr. LESLIE RYECROFT.

Queen's
THEATRE.

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Dec. 14

Orch. Stall

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To be retained

LAST NIGHT'S NEW PLAY AT THE QUEEN'S.

Miss Ethel Warwick in Piece by Mr. Hastings. W. D

MR. NORMAN TREVOR'S SUCCESS.

Felicity Scarth	Miss Ethel Warwick
Dr. Stratton	Mr. Norman Trevor
Jerry le Maitre	Mr. Shiel Barry
Lieut. Car Whithair	Mr. Edmond Breon
Mrs. Bretherton	Miss Cicely Hamilton
Maisie Bretherton	Miss Muriel Martin Hervey
Mr. Strick	Mr. Heath Haviland
Tom Denny	Mr. J. T. Macmillan

Last night Miss Ethel Warwick made her third venture for the present season at the Queen's Theatre with a new play by Mr. Basil Macdonald Hastings, called "The Tide." It is the fashion nowadays in London management when a new author appears with a work savouring of success to appeal to him for the privilege of producing yet another of his plays, and no doubt Miss Warwick congratulated herself on getting a drama by the author of so original a piece as "The New Sin"—produced early in the year by Messrs. Vedrenne and Eadie. There is a world of difference, however, between "The Tide" and "The New Sin," for while the latter was concise in thought and direct in its action, the play that it was Miss Warwick's lot to produce last evening was diffuse, old fashioned in its main theme and treatment, and merely saved from being tiresome by occasional flashes of bright writing.

It is not easy to lend acceptance to the proposition that after eighteen years a woman will suddenly change the whole character of her surroundings, and go back "to rough it," because she at last feels need of the child of shame, born to her when she was herself but little more than a child. The author makes the point still difficult because the mother and child had been separated before they had been a day together. He avoids, however, cleverly enough, the convention of melodrama that the two must, by instinct, after the lapse of nearly twenty years, recognise each other. In his play last night he shows the child refusing the mother's love, and the mother after a hour or two of storm, drying her tears and agreeing to go back into the world as the wife of the man who failed in his attempt to reconcile parent and child.

It must in truth be stated that, as the play was acted, much of the business was unconsciously funny. Much credit, however, is due to Miss Ethel Warwick for a brave attempt to carry the play, and an immense amount of credit is due to Mr. Norman Trevor for his great skill in saving some of the situations. One of the features of last night was the palpable public recognition of Mr. Norman Trevor as a foremost leading actor of the English stage. J.W.

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Plays

ALDWYCH THEATRE

STRAND, W.C.

General Manager - - A. M. LOADER

Saturday, DECEMBER 21st and every afternoon at 2.30.

MATINEES ONLY.

The Golden Land of Fairy Tales

Translated and adapted by A. H. QUARITCH and MAURICE RAYE.
Music composed by HEINRICH BERTÉ.
Produced by DONALD BAYLIS, under the supervision of A. M. LOADER.

Scenery and Costumes designed by CHEVALIER FORMELLI.
Costumes made under the direction of EMILIO COMELLI by B. J. SIMMONS & Co., C. ALIAS, Ltd., M. FISHER, Ltd., J. A. HARRISON & Co., Ltd., MUELLE and ALEXANDRA.
Armour by C. BRAND of PARIS.
Scenery painted by CHEVALIER FORMELLI, WALTER HANN, HARRY BROOKE, ALFRED CRAVEN and W. JOHNSON.
Wigs by GUSTAVE.

Acting Manager ... ... **Mr. DONALD BAYLIS**

Musical Director ... ... EMIL KREUZ

Stage Manager ... ... Mr. ARTHUR WHITE

PRICES: Boxes, £3 3s., £1 1s.; Stalls, 10 6 and 7 6; Dress Circle, 7/6, 6/- and 5/-; Upper Circle, 4/- and 3/-; Pit, 2/-; Gallery, 1/-

CHILDREN HALF PRICE TO ALL PARTS.

BOX OFFICE (Mr. L. A. BACK) **open 10 a.m. to 10 p.m. Telephone: 2315 GERRARD.**

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every Playbill. 2.—The Public can leave the Theatre at the end of the performance by all exits and entrance doors, which must open outwards. 3. Where there is a fireproof curtain to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept clear from chairs or any other obstructions, whether permanent or temporary.

CAST.

THE PROLOGUE.

Fairy Queen ... EVELYN HOPE
Granny ... EVELYN SHELLEY
Lotty ... ELSIE MARGETSON
The Wanderer ... ALBERT CHAPMAN

PUSS-IN-BOOTS.

Puss-in-Boots ... ERNEST SELIG
The Princess ... GWEN TREVITT
Miller's Son ... CLIVE CATTLEY
The King ... T. P. HAYNES
The Giant Ogre ... H. LANGLOIS
Tom Thumb ... DOROTHY TURNER
The Hare ... Master HAROLD BARRETT

LITTLE RED-RIDING-HOOD.

Red-Riding Hood ... FLORRIE LEWIS
The Grandmother ... JOY CHATWYN
The Wolf ... ERNEST SELIG
The Huntsman ... ALBERT CHAPMAN

THE MAGIC WOOD.

The Fairy Amora ... EVELYN HOPE
Cinderella ... CECILY ELDON
Snowdrop ... ISLA RAINE
The Sleeping Beauty ... GWEN TREVITT
Prince Arthur ... VERNON BOOTH
Prince Richard ... ANEW McMASTER
Prince Henry ... HARRY E. DUFF
The Magician ... HARRY TREADAWAY
Solo Dancer ... DOROTHY FINUCANE

CINDERELLA

Cinderella ... CECILY ELDON
The Stepmother ... LENA FLOWERDEW
The Stepsisters ... Misses NORA ROY and E. WALTER
The Fairy Godmother ... DOROTHY FINUCANE
The Bull Dog ... ERNEST SELIG
Prince Richard ... ANEW McMASTER
Master of Ceremonies ... CLIVE CATTLEY
Court Marshal ... T. P. HAYNES

SNOWDROP.

Snowdrop ... ISLA RAINE
Prince Henry ... HARRY E. DUFF
Chief Dwarf ... DOROTHY TURNER
Wicked Queen ... JOY CHATWYN
Huntsman ... ALBERT CHAPMAN

SLEEPING BEAUTY.

The Sleeping Beauty ... GWEN TREVITT
Prince Arthur ... VERNON BOOTH

EPILOGUE.

VISION OF THE GOLDEN LAND.

The Fairy Queen ... EVELYN HOPE
Granny ... EVELYN SHELLEY

Solos in the Fairy Harlequinade Ballet, danced by FLORRIE LEWIS and DOROTHY TURNER.

Produced by Donald Baylis, under the supervision of A. M. Loader.

D-10
3724
1912
Waters, J.
Plays

VAUDEVILLE THEATRE

Sole Lessees and Managers - - - - - - - **A. & S. GATTI**

By arrangement with ... ... **Messrs. A. & S. Gatti**

EVERY AFTERNOON, at 2.30 o'clock

Miss Hilda Trevelyan and Mr. Edmund Gwenn

WILL PRODUCE THE CHILDREN'S PLAY IN TWO ACTS,
ENTITLED

Shock-Headed Peter

By PHILIP CARR and NIGEL PLAYFAIR
(Founded on Struwwelpeter)

Music by WALTER RUBENS

Pappa ...	...	... Mr. T. N. WEGUELIN
Peter ...	...	... Mr. EDMUND GWENN
Augustus	...	... Mr. EDWARD RIGBY
Philip ...	...	Mr. E. COMPTON-COUTTS
The Blackamoor	...	... Mr. GEORGE LANE
Mintz and Mauntz	*Cats*	Master GEORGE SELIG Mr. W. A. HARVIE
Mamma ...	...	... Miss KATE BISHOP
Harriet ...	...	... Miss NELLIE BOWMAN

Guests at Peter's Party:—Misses Betty Adair, Phyllis Austin, Mattie Bloch, May Trewin, Eileen Esler, Gertrude Grant-Gordon, Kathleen Holt, Jessie Johnstone, Dorothy Manville, Nancy Pawley, Viola Parry, Doris Prosser, Winnie Seaman, Vera Wilkinson; Masters J. Flowers, T. Gunnell, Frank Moger, W. Quaden, Samuel Thiel, Charles Wareham, Henry Michel, R. Eames.

Scene ... ... **Pappa's Garden**
(Designed by TONY SARG and painted by PHILIP HOWDEN)

The Play produced by Mr. NIGEL PLAYFAIR

Solo Dance by Miss MATTIE BLOCH
Whistling by Miss DOROTHY MANVILLE
Trio by Miss MATTIE BLOCH, Miss BETTY ADAIR and Miss EILEEN ESLER
The Words and Music of the Song, "The Dog and the Rabbit," by PAUL A. RUBENS
Dances arranged by HARTLEY MILBURN
Dresses by MARGARET & MINNIE TERRY
Shoes by H & M. RAYNE and JOHN BARNES & Co., Ltd
Wigs by CLARKSON. Music published by ENOCH & SONS

VAUDEVILLE THEATRE

Sole Lessees and Managers - - - A. & S. GATTI

Messrs. A. & S. GATTI, Miss HILDA TREVELYAN and Mr. EDMUND GWENN request the honour of your presence on SATURDAY AFTERNOON, DECEMBER 21st, for the first performance of

Preceded at each performance by some

OLD ENGLISH SINGING-GAMES FOLK-SONGS, SWORD AND COUNTRY DANCES

Performed by Children under the personal direction of
Mr. CECIL J. SHARP,
Honorary Director of the English Folk Dance Society

Country Dance	.. ..	"Gathering Peascods"
Singing Game	.. ..	"The Roman Soldiers"
Country Dance	.. ..	"The Ribbon Dance"
Folk Song	.. ..	"The Keeper"
Singing Game	.. ..	"Looby Loo"
Country Dance	.. ..	"The New Bo-Peep"
Singing Game	.. ..	"Jenny Jones"
Sword Dance	.. ..	"There Stands a Lady"
Singing Game	.. ..	"Flamborough"
Violinist	.. ..	"A-Hunting we will go"
Instructress	.. ..	Miss ELSIE AVRIL
	.. ..	Miss MAUD KARPELES

Musical Director .. .. Mr. EDWARD JONES
Manager (for Miss Trevelyan and Mr. Gwenn) .. .. Mr. CECIL PAGET
Stage Manager .. .. Mr. GEORGE DESMOND

The redecoration of the Theatre has been carried out by Messrs. ROPLEY, 35, Duke Street, W.

ICES, TEA & COFFEE CAN BE HAD OF THE ATTENDANTS

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.
ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co., Ltd.
Toilet Table appointments throughout the Theatre by HINDES, LTD., London and Birmingham.
PRICES OF ADMISSION.—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 2 and 8. Commence at 2.30 and 8.30
Telephone No. 3815 Gerrard.
Box Office, (ARTHUR FRYE) open from 10 to 10

Business Manager (for Messrs. A. & S. GATTI) MR. HERBERT CLARK

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1912
Waters, J.
Plays

Duke of York's Theatre.

Sole Lessee and Manager - - - CHARLES FROHMAN.

On Tuesday next, December 24th, 1912, at 7.30 o'clock prompt.

CHARLES FROHMAN will present

PETER PAN

Or, THE BOY WHO WOULDN'T GROW UP.

By J. M. BARRIE.

The Music Composed and arranged by John Crook.

Peter Pan	...	PAULINE CHASE
Jas. Hook	...	HOLMAN CLARK
Mr. Darling	...	LAWRENCE ROBBINS
Mrs. Darling	...	VIVA BIRKETT
Wendy Moira Angela Darling	...	MARY GLYNNE
John Napoleon Darling	...	ALFRED WILMORE
Michael Nicholas Darling	...	REGGIE SHEFFIELD
Nana	...	EDWARD SILLWARD
Tinker Bell	...	IANE WREN
Tootles	...	GERTRUDE LANG
Nibs	...	MAJORIE GRAHAM
Slightly	...	CHARLES THOMAS
Curly	...	PRUDENCE BOURCHIER (at Matinees)
1st Twin	...	JOAN CARROLL (Evening Performances)
2nd Twin	...	ANNA LANGLEY
Sntee	...	SYBIL HOOK
Gentleman Starkey	...	GEORGE SHELTON
Cookson	...	CHARLES TREVOR
Mullins	...	CHARLES MEDWIN
Cecco	...	JAMES PRIOR
Jukes	...	WILLIAM LUFF
Noodler	...	JAMES ENGLISH
		JOHN KELT
		A. STEVENSON,
		S. SPENCER, CHARLES CALVERT
Great Big Little Panther	Redskins	HUMPHREY WARDEN
Tiger Lily		MARGARET FRASER
Braves, LILY McINTYRE, GLADYS JESSON, MARGARET KING, ANNA NESBITT, MAISIE YORKE, MAIR VAUGHAN		
Mermaid	...	DORA SEVENING
Baby Mermaid	...	MOYA NUGENT
Liza	(Author of the Play)	MOYA NUGENT
Crocodile	...	S. NAGLE and M. ROSE
Ostrich	...	W. CHILD
Pack of Wolves, W. MANNING, GORDON CARR, B. ROSE, A. H. KENT, V. PIERPOINT, D. SEARLE		

Members of Peter's Band

Pirates

Act I. OUR EARLY DAYS — Scene, The Nursery.
Act II. THE NEVER, NEVER, NEVER LAND.
Scene, The House we built for Wendy.
Act III. MAROONER'S ROCK, OR THE MERMAID'S LAGOON.
(Showing an average ten minutes in Peter's Life).
Act IV. OUR HOME UNDER THE GROUND.
Act V. HOME, SWEET HOME.
Scene 1 The Pirate Ship.
Scene 2 A last glimpse of the Redskins.
Scene 3. The Nursery.
Scene 4. Outside the House.
Scene 5. The Tree Tops.

The Scenery painted by W. HANN & SON.

The Play produced under the direction of DION BOUCICAULT.

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

THURSDAY, DECEMBER 26, 1912.

PETER PAN GROWING OLD.

"Peter Pan" began its ninth consecutive London season at the Duke of York's Theatre on Christmas Eve, with the members of the original first-night company of December 1904, now reduced to three, named Messrs. James English, John Kelt and George Shelton.

This season Mr. Barrie, the author, and Mr. Frohman, the manager, surrounded "Peter" by children in place of somewhat more mature characters. The change does not much benefit the performance. The curiously wistful note that was predominant throughout the early performances of "Peter Pan" has grown less year by year until now it has almost wholly disappeared. All through the performance on Christmas Eve there was an almost hysterical disposition to over-play every incident and to address the dialogue almost directly to the audience. "Peter Pan" will become prematurely old if represented always as he was on Christmas Eve. Much the best performances were those by Mr. George Shelton and Miss Moya Nugent. J. W.

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THE LONDON OPERA HOUSE

KINGSWAY

Managing Director - - - - - - FERNAND AKOUN

EVERY EVENING AT 8.
Matinees Wednesdays, Thursdays and Saturdays.
Special Matinee Friday, Dec. 27th, at 2.30.

Grand Christmas Programme.

ORCHESTRAL SELECTION.

STEDMAN'S COMPANY OF FORTY PERFORMERS IN

1. - "THE MAGIC BELL"

A Fairy Fantasy.
Book and Music by ARCHIBALD H. BENWELL.
Produced by MARSHALL MOORE.

Thistledown ... ... Miss EDITH HILL
Love in the Mist ... ... Miss GLADYS VIVIAN
Queen of the Fairies ... ... Miss MYFANWY NEWELL
Harebell ... ... Miss EILEEN JOWITT
Ariel ... ... Miss VERA CLARKE

AND

BETTY ... ... Miss IVY SAWYER
BILLY ... ... Mr. DAN LENO, Junr.
Green Man ... ... Mr. PERCY DAVISON
Rags ... ... Mr. GEO. NASH
Bones ... ... Mr. JAMES HARCOURT
Spirit of the Golden Bell ... ... Miss VIOLET DENZEL

(*The above cast is in the order the Characters appear.*)

Special Ballets and Dances Invented and Arranged by Mlle. LILIAN LEOFFLER.
Extra Numbers by Mr. KENNETH MORRISON.
The whole production under the Direction of STEDMAN'S.

2. - - HERBERT LLOYD (The King of Diamonds)
IN
"DISCORDIA."
A Burlesque on Variety, Musical Comedy, Minstrels and Pantomime.
A Conglomeration of Di-scord.

3. - - - THE CLARKONIANS
First Appearance in England of the Greatest Gymnasts and Trapeze Performers in the World.

4. - - Miss KITTY SINCLARIS
and her Five Little Maids.
SONGS, DANCES and POTPOURRI.

5. - - - BEATIE & BABS
The Unique Juvenile Stars in their Original Comedy Scene,
"THE PAVEMENT REHEARSAL."

6. - - PLEASURE LAND
Arranged by NEAT.

7. CINEMATOGRAPHY

Unique and Extraordinary.

The Largest and Clearest Moving Pictures Ever Produced.
Projected by an Entirely Novel Process. No Rays of Light Visible.

COMPLETE CHANGE OF PICTURES TWICE WEEKLY.

The First Week's Programme will include amongst others
"THE BABES IN THE WOOD" (a Magnificent Pantomime Production in Natural Colours).
"A LESSON IN LOVE" (in Colours).
"THE WATER FUNKER."
"PEEPS AT PASTORAL ENGLAND."
"FUNNICUSS AT LUNA PARK."
"RACE FOR AN INHERITANCE."
"VALLEY OF THE VESBIE."
"O KAKA SAN" (in Colours).
"RANCHMAN AND THE HUNGRY BIRD."
"THE SHUTTLE OF FATE."
"BOBBY AND TINY TIM'S CAPTURE."
CURRENT EVENTS.

THE MOST ACCESSIBLE THEATRE IN LONDON.

Trams from all parts to Aldwych Tram Station. One minute from Holborn and British Museum Tubes and Strand and Holborn 'Buses.

AFTERNOON TEAS AND REFRESHMENTS AT POPULAR PRICES.

PRICES OF ADMISSION: Boxes, 10/6, 15/- and 21/-: Fauteuils, 3/-: Orchestra Stalls, 2/6: Stalls, 2/-; Grand Circle, 3/-: Family Circle, 2/-: Balcony, 1/-; Gallery, 6d.

ALL SEATS RESERVED AND BOOKABLE IN ADVANCE.

Box Office, 10 to 10. Telephone: Holborn 6840.

General Manager ... ... **BEN NATHAN**
Press Manager ... ... HERBERT GROVER
Stage Manager ... ... ALFRED HEMMING
Musical Director ... ... CLAUDE FENN-LEYLAND

Extract from the Rules made by the Lord Chamberlain. 1. The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether temporary or permanent.

Je ttre.

THE LONDON OPERA HOUSE

MATINEE

Thursday, Dec. 26, 1912

[redacted]

PRICE 3s. 6d.

Row E No. 6

This Portion to be given up.

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ROYAL COURT THEATRE.

Proprietor . . . . Mr. J. H. LEIGH

Under the Joint Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

Every Evening at 8,

"Written in Red"

A DETECTIVE DRAMA IN FOUR ACTS

By F. M. DOUGLAS.

John Redwood, Barrister-at-law ...	Mr. H. A. SAINTSBURY
Amos Larpent	... Mr. SAM LIVESEY
Ambrose Faber, M.D. ...	... Mr. CHARLES VANE
Jordan Bull, Barrister-at-law ...	Mr. DRELINCOURT ODLUM
Isaac Leverson, Solicitor ...	... Mr. ROTHBURY EVANS
Viscount Carswell, a County Magistrate	Mr. HARDING STEERMAN
Inspector Webb, S.Y. ...	... Mr. PHILIP HEWLAND
Mr Teale, Analytical Chemist ...	Mr. CHARLES TERRIC
Rossiter, Redwood's Clerk	Mr. DESMOND BRANNIGAN
Mr. Hilton, Clerk to the Justices	Mr. ARTHUR HAMBLING
James Boyle, a Boatman ...	... Mr. FRED GROVE
Thorney	... Miss GILLIAN DEVERELL
Janet Royle	... Miss ARMINE GRACE
Hilda Larpent ...	... Miss MAY CHEVALIER

ACT 1. Redwood's Chambers in the Temple (Wednesday Morning)
ACT 2. Mr. Rackshaw's House at Shepperton (Thursday Afternoon)
ACT 3. ... ... The Same (Thursday Evening)
ACT 4. ... ... Magistrate's Court Room (A Fortnight Later)

TIME - - - THE PRESENT DAY

The Play produced by H. A. SAINTSBURY

General Manager	JERRARD GRANT ALLEN
Business Manager	JOHN EYRE MASSY
Stage Manager	DESMOND BRANNIGAN
Assistant Stage Manager	ARTHUR HAMBLING

General Manager ... (for Mr. J. H. Leigh) ... Mr. JAMES ANNING

COURT
THEATRE.

26/12/1912

Stall

No. B 2

Daily Mail

Daily Circulation Five Times as Large as That of Any Penny London Morning Journal.

FRIDAY, DECEMBER 27, 1912.

"WRITTEN IN RED."

Detective dramas if not too closely examined can provido a very good evening's entertainment in tho theatre; and Mr. F. M. Douglas's play "Written in Red," made by that author from his novel of the same name, was accepted as good fare by last evening's audience at the Court Theatre.

The brilliant detective work of the barrister in Mr. Douglas's story—work so original and unerring that it made the Scotland Yard men look and feel very uncomfortable—had the pleasing effect of reducing to very small proportions the morbid interest of the poison mystery he had set himself to unravel. That the good woman on whom Scotland Yard had cast a suspicion was proved innocent was a foregone conclusion, but that the real murderer could have even gone so far as he did in misleading the detectives must be reckoned among those things that only those who go to the theatres can understand.

As far as the simple nature of detective drama materials would allow Mr. H. A. Saintsbury, Mr. Sam Livesey, and Mr. Charles Vane did very good work.

J. W.

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Plays

THE LITTLE THEATRE

JOHN STREET, ADELPHI, W.C

Proprietress GERTRUDE KINGSTON.

Boxing Day and Every Afternoon and Evening at 2.30 and 8.30.,

Mr. BRANDON THOMAS'S COMPANY

in the Famous Comedy

CHARLEY'S AUNT

By BRANDON THOMAS.

COL. SIR FRANCIS CHESNEY, BART., Late Indian Service		Mr. CHARLES WEIR
STEPHEN SPETTIGUE, Solicitor, Oxford...		Mr. JAMES PAGE
JACK CHESNEY	Undergraduates at St. Olde's College	Mr E. EVAN THOMAS
CHARLES WYKEHAM		Mr. F. T. COOPER
LORD FANCOURT BABBERLEY ...		Mr. CHARLES WINDERMERE
BRASSETT, a College Scout		Mr. SYDNEY COMPTON
DONNA LUCIA D'ALVADOREZ from Brazil		Miss ADA FERRAR
KITTY VERDUN, Spettigue's Ward		Miss URSULA GRANT
AMY SPETTIGUE, Spettigue's Niece		Miss IVY CLEMOW
ELA DELAHAY, an Orphan		Miss PAULINE HUGEN

ACT I. ... ... **Jack Chesney's Rooms in College.**
"When Pious Frauds are dispensations."—*Hudibras.*

ACT II. ... ... **Garden outside Jack Chesney's Rooms.**
"While there's Tea there's Hope."—*Pinero.*

ACT III. ... ... **Drawing Room in Spettigue's House.**
"Dinner lubricates Business."—*Russell.*

The Management reserves the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

Pianoforte Selections will be given between the Acts, by Miss MABEL RUTLAND.

SELECTION ... ... "College Songs." ... ... Arr by *J. W. Turner*

Introducing: 1. Carmen—Etonese. 2. Wanderer—University. 3. Songs Harrow. 4. Bucker—Harrow. 5. Eton Boating Song. 6. Left, Right—Harrow. 7. Forty Years on—Harrow. 8. Willow the King—University. 9. Io Triomphe—University. 10. Floreat—Rugby. 11. Old Towler—University. 12. Dulce Domum—Winchester. 13. John Peel—University. 14. There is a Tavern—Yale. 15. Upidee—Harvard. 16. Carmen Heriodum—Wellington.

Preceded each Evening at 8.0 by

"THE LAST GREEN"

(A Golfing Incident)

By F. S. A. LOWNDES.

MISS DOLLY DORMY ...	(Daughter of Col. Dormy) ...	Miss DULCIE GREATWICH
THE EARL OF ROBERTSBRIDGE ...	(An Undergraduate) ...	Mr. ROBERT BURNETT
DONALD ANGUS MCTAVISH ...	(A Caddie) ...	...Mr. D. HALLAM

Scene—The Last Green of a Golf Course. Time—Summer Afternoon.

Scenery by W. JOHNSTON and W. BANKS.
Hats by Mme. KOSKY, 14, Sloane Street, S.W.
The Pianofortes are supplied by STEINWAY & SONS.
Costumes by Mme. HENRIETTE & Co., 10, Savile Row, W.
Stage Furniture by Messrs. WOLFE & HOLLANDER.
Cigarettes by Messrs. ABDULLA Ltd.

Box Office open from 10 a.m. to 10 p.m. (Mr. RICHARDS), Telephone 1957 CITY.

General Manager ... ... Mr. CECIL BARTH
Acting Manager ... ... Mr. ROBERT BURNETT

Popular Prices. Reserved Seats:—Balcony, 4s. Stalls, 4s. and 5s. Orchestra Stalls 10s. 6d. Private Boxes, 21s. and 31s. 6d.

Ladies are earnestly requested to remove their Hats, Bonnets, or any kind of head dress. This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

"CHARLEY'S AUNT."

"Charley's Aunt" began yesterday yet another of its Christmas seasons in London of two performances daily. The venue on this occasion is the Little Theatre, where a holiday audience enjoyed the quaint vagaries of the aunt from Brazil just as heartily, no doubt, as another audience did on a December evening twenty years ago, when Mr. Brandon Thomas's amusing farce made its first appearance in London at the Royalty Theatre. J. W.

Proprietress: THE Miss Lena Ashwell

KINGSWAY THEATRE

Lillah McCarthy – Granville Barker

Matinees every Tuesday, Thursday and Friday, at 2.30

John Bull's Other Island

A play in four acts

by Bernard Shaw

Broadbent - -	Louis Calvert
Hodson - - -	A. B. Tapping
Tim Haffigan - -	Hunter Nesbitt
Larry Doyle - -	Harcourt Williams
Keegan - - -	William Poel
Patsy Farrell - -	Percy Crawford
Nora - - -	Ellen O'Malley
Corney Doyle - -	Lewis Scaley
Father Dempsey -	J. D. Beveridge
Aunt Judy - -	Maud Magrath
Barney Doran - -	Blake Adams
Matthew Haffigan -	J. Fisher White

Mr. Beveridge appears by courtesy of Sir George Alexander.

KINGSWAY Theatre. Prop., Miss Lena Ashwell.
LILLAH McCARTHY. GRANVILLE BARKER.
TO-NIGHT, at 9. (Last 4 Performances.)
THE ELDEST SON, by JOHN GALSWORTHY.
Produced by GRANVILLE BARKER.
At 8.30, Margaret Morris and her Dancing Children.
JOHN BULL'S OTHER ISLAND, by BERNARD SHAW.
MATINEES TO-DAY (Tuesday), Thursday, Friday, at 2.30.
Commencing SATURDAY, Jan. 11, EVERY NIGHT at 8.15.
Mats. Wed., Jan. 15, Sat., 18, and following Weds., Sats., 2.30.

KINGSW
GT. Q
Miss Lillah McCart
Thursday
Matinee
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This to be retained

"JOHN BULL'S OTHER ISLAND."

Mr. Bernard Shaw's amusing satire on English and Irish character "John Bull's Other Island" was revived yesterday at the Kingsway Theatre for a season of matinées. The eight years that have elapsed since this play was first produced at the Court Theatre have not in the least dimmed its humour nor blunted the edge of its caustic contrast of racial characteristics.

Yesterday it kept a crowded holiday audience in the best of good humour with themselves and an excellent company that included Mr. Louis Calvert, Mr. William Poel, Mr. J. D. Beveridge, and Miss Ellen O'Malley. J. W.

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To the Audience at the Kingsway Theatre.

A Personal Appeal from the Author of John Bull's Other Island.

DEAR SIR OR MADAM,

It is your custom to receive my plays with the most generous and unrestrained applause. You sometimes compel the performers to pause at the end of every line until your laughter has quieted down. I am not ungrateful; but may I ask you a few questions?

Are you aware that you would get out of the Theatre half an hour earlier if you listened to the play in silence and did not applaud until the fall of the curtain?

Do you really consider that a performance is improved by continual interruptions, however complimentary they may be to the actors and the author?

Do you not think that the naturalness of the representation must be destroyed, and therefore your own pleasure greatly diminished, when the audience insists on taking part in it by shouts of applause and laughter, and the actors have repeatedly to stop acting until the noise is over.

Have you considered that in all good plays tears and laughter lie very close together, and that it must be very distressing to an actress who is trying to keep her imagination fixed on pathetic emotions to hear bursts of laughter breaking out at something she is supposed to be unconscious of?

Do you know that even when there is no such conflict of comic and tragic on the stage, the strain of performing is greatly increased if the performers have to attend to the audience as well as to their parts at the same time?

Can you not imagine how a play which has been rehearsed to perfection in dead silence without an audience must be upset, disjointed, and spun out to a wearisome length by an audience which refuses to enjoy it silently?

Have you noticed that if you laugh loudly and repeatedly for two hours, you get tired and cross, and are sorry next morning that you did not stay at home?

Will you think me very ungrateful and unkind if I tell you that though you cannot possibly applaud my plays too much at each fall of the curtain to please me, yet the more applause there is during the performance the angrier I feel with you for spoiling your enjoyment and my own?

Would you dream of stopping the performance of a piece of music to applaud every bar that happened to please you? and do you not know that an act of a play is intended, just like a piece of music, to be heard without interruption from beginning to end?

Have you ever told your sons and daughters that little children should be seen and not heard? And have you ever thought how nice theatrical performances would be, and how much sooner you would get away to supper, if parents in the theatre would follow the precepts they give to their children at home?

Have you noticed that people look very nice when they smile or look pleased, but look shockingly ugly when they roar with laughter or shout excitedly or sob loudly?. Smiles make no noise.

Do you know that what pleases actors and authors most is not your applauding them but your coming to see the play again and again, and that if you tire yourselves out and spoil the play with interruptions you are very unlikely to come again?

Do you know that my plays, as rehearsed, are just the right length: that is, quite as long as you can bear; and that if you delay the performances by loud laughter you will make them half an hour too long?

Can I persuade you to let the performance proceed in perfect silence just this once to see how you like it. The intervals will give you no less than five opportunities of expressing your approval or disapproval, as the case may be.

And finally, will you believe me to be acting sincerely in your own interests in this matter as

your faithful servant,

THE AUTHOR.

New Year,
1913.

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Plays

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited

Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

BOXING DAY, December 26, at 2, and TWICE DAILY at 2 & 7-30.

THE LYCEUM CHILDREN'S PANTOMIME,

The FORTY THIEVES

Written by NEWMAN MAURICE. Produced by WALTER & FREDK. MELVILLE

Music specially composed and arranged by H. SULLIVAN-BROOKE. Scenery by H. K. BROWNE, WILLIAM HOBBS, J. SOAM S and LYCEUM STUDIO. Mechanical and other effects by THOMAS REES. Electrical and other effects by JOHN WATERS. Costumes expressly designed and executed by WILLIE CLARKSON, Wardour St., W. The Ballets invented and arranged by MDLLE. ROSA.

Characters:—

Ali Baba (a Poor Woodcutter)	Mr. JOHNNIE SCHOFIELD
Mrs. Cogia Baba (his Wife)	Mr. DAVE O'TOOLE
Cassim (his Rich Brother)	LITTLE ZOLA
Mrs. Cassim	Miss LILY LONG
Mokeana (a Donkey)	Mr. SAKER HARLOW
Hakki	Mr. HARRY GARDNER
Selim	Miss MAGGIE LESTER
Hadgi	Miss FLO EDWARDES
Cadgi	Miss ROSE ELSWORTHY
Tee-To-Tum	ALEXANDRA THE GREAT
The Forty Thieves	BY THEMSELVES
Abdallah (Captain of the Forty)	Miss IDA BARR
Hassarac and Cassarac (Two of the Forty of Dark Looks)	SCOTT and WHALEY
The Caliph of Bagdad	Miss LILY MAXWELL
Grand Vizier	Mr. FRED DE VERE
Grand Vizier's Secretary	Mr. WILL HALLETT
Waite, Runno, Tarry (Waiters)	THE THREE COMERFORDS
Mustapha (a Cobbler)	Mr. GRIFF HODSON
Hassan	Miss ELSIE FARMAN
Terpsichore (a Dancer)	Miss LILY FLEXMORE
The Swan	Miss GRANNY PICKFORD
Zaidee	Miss LILY GULLICK
Morgiana (in love with Ganem)	Miss DAISY BINDLEY
and	
Ganem (the Woodcutter's Son)	Miss DAISY JAMES

and numerous others, including
SIX LANCASHIRE LASSES and MADAME VICTOR'S BABY BRIGADE.

Acting Manager and Treasurer ... ... LESLIE HUGHES

Part 1.

Scene 1 ... ... **THE MARKET-PLACE OF BAGDAD**
(Designed and Painted by William Hobbs.)

Scene 2 ... ... **A STREET NEAR ALI BABA'S HOUSE**

Scene 3 ... **ALI BABA'S HAPPY HOME AND THE DONKEY'S BEDROOM**
(Painted by J. Soames.)

Scene 4 ... ... **ON THE ROAD TO THE FOREST**

Scene 5 ... ... **THE DEPTHS OF THE FOREST**
(Designed and Painted by H. K. Browne.)

MARCH OF THE FORTY.

INTERVAL (ABOUT TEN MINUTES).

Part 2.

Scene 6 ... ... **THE RESTAURANT**

Scene 7 ... ... **ALI BABA'S HOUSE**
(Painted by George Miller.)

Scene 8 ... ... **ON THE ROAD TO THE FOREST**

Scene 9 ... **THE MYSTIC CAVE OF THE FORTY THIEVES**
GRAND BALLET.—Solo Dances by THE SIX LANCASHIRE LASSES; LITTLE GRANNY PICKFORD (the Child Pavlova); Miss LILY FLEXMORE (Dance Extraordinaire); and ALEXANDRA THE GREAT (Baby Dancer).
Invented and arranged by Mdlle. Rosa. Music composed by H. Sullivan-Brooke.
The Piano used in the Cave Scene, stolen by the Forty Thieves, is from J. B. CRAMER & CO., Limited, 139 New Bond Street, London, W.

Scene 10 ... ... **OUTSIDE ALI'S HOUSE**

Scene 11 ... ... **THE FORTY OIL JARS IN A GARDEN**

Scene 12 ... ... **ALI BABA'S PALACE**
(Designed and Painted by William Hobbs.)

CHILDREN'S COMIC HARLEQUINADE.

The Lyceum Clown ... Mr. HARRY GARDNER
Pantaloon ... ... Mr. FRED DE VERE

The Orchestra under the Direction of H. SULLIVAN-BROOKE.

Stage Manager ... ... S. MAJOR JONES



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NEW PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Under the Direction of ... ... WALTER MELVILLE and FREDK. MELVILLE.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

BOXING DAY, Dec. 26, at 2 and 7-30
and TWICE DAILY at 2 and 7-30.

THE PRINCES FAIRY - - - PANTOMIME,

CINDERELLA

Written by NEWMAN MAURICE. Produced by WALTER & FREDK. MELVILLE

Music specially composed and arranged by ALEXANDER HUMPHREYS. Scenery by H. K. BROWNE, WILLIAM HOBBS, J. SOAMES, and LYCEUM STUDIO. Stage Managers, HENRY G. WRIGHT and WILSON BLAKE. Mechanical and other effects by TOM REES and CHAS. HERMAN. Costumes expressly designed and executed by WILLIE CLARKSON, Wardour Street, W.

Characters:

Cinderella		MISS ELISE CRAVEN
Dandini (Valet to the Prince)		MISS VENIE CLEMENTS
Baron De No Cash		MR. SIMS WOOLLEY
Clorinda (Cinderella's Ugly Sisters)		MR. K. SCOTT BARRIE
Thisbe (Cinderella's Ugly Sisters)		MR. K. SCOTT BARRIE
Butcher		MR. GEORGE RAPLEY
Baker		MR. WILLIAM RICHARDS
Milkman		MR. HENRY CARLYLE
Grocer		MR. ALFRED SYLVESTER
Gold Stick	Prince's Attendants	MR. GEORGE HARVEY
Silver Stick	Prince's Attendants	MISS ROSE MERTON
Copper Stick	Prince's Attendants	MISS FLORENCE CARR
Walking Stick	Prince's Attendants	MISS MAUD HILTON
Flipper	Merry Jacks-of-all-Trades	MISS CONNIE BUTLER
Flopper	Merry Jacks-of-all-Trades	WOODHOUSE and WELLS
Prince Paragon		MISS JEWEL ST. LEGER
Lord Holborn		MISS N. BEATON
Duke of Tottenham Court Road		MISS ETHEL MORTIMER
Earl of Oxford Circus		MISS ELSIE HARVEY
Sir Percy Piccadilly		MISS NORA ERSKINE
Johnny Woggle		MR. HERBERT MARSHALL
Demon Malvino (a Bad Spirit)		MR. HARRY MAYNARD
Hate	The Demoniacal Imps	MR. F. BARNETT
Malice	The Demoniacal Imps	MR. S. ALEXANDER
Greed	The Demoniacal Imps	MR. H. LEVEY
Jealousy	The Demoniacal Imps	MR. THOMAS HENRY
Godmother (the Fairy Crystal)		MISS NANCY BEVINGTON
Spirit of the Slipper		MISS LOUIE ROE
Buttons		MR. HARRY ROXBURY

And numerous others, including LOTTIE STONE'S TROUPE of LADY DANCERS. ARTHUR BRETON'S TROUPE. Ballets invented and arranged by MDLLE. ROSA.

PART I.

Scene 1 ... **The Demon Forge and the Magic Slipper**
(Painted by J. Soames).

Scene 2 ... ... **A Glade in the Forest**
(Painted by William Hobbs).

Scene 3 ... ... **The Baron's Hall**

Scene 4 .. .. **The Baron's Kitchen**
(Painted by J. Soames).

Cinderella's Good Fairy and the Pumpkin, Rats and Mice.

Srene 5 .. .. **The Gates of Fairyland**

Scene 6 ... ... **The Fairy Bower**
(Fairyland Scenes designed and painted by H. K. Browne).

Scene 7 ... **Grand Ballet of Dreamland**

Speciality Dances by The Lottie Stone Troupe. Solo Dance, Miss Elise Craven. Ballet arranged by Mdlle. Rosa.

The Evolution of Magic Coach and Ponies from Pumpkin, Rats and Mice. Cinderella on her way to the Ball.

INTERVAL (about 10 minutes).

PART II.

Scene 8 ... ... **Exterior of the Prince's Palace**

Scene 9 ... ... **The Ball Room**
(Painted by William Hobbs).

Scene 10 ... **Exterior of the Baron's Mansion**

Scene 11 ... ... **Apartment in the Prince's Palace**

Scene 12 ... ... **The Wedding in Fairyland**
(Painted by H. K. Browne).

CHILDREN'S COMIC HARLEQUINADE.

Clown ... ... MR. ARTHUR BRETON
Pantaloon ... ... MR. GEORGIE BELL

Acting Manager and Treasurer .. .. G. GORDON JEFFERSON

Extract from the Rules made by the Lord Chamberlain.

(1.) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2.) The public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3.) Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. (4.) Smoking is not permitted in the Auditorium. (5.) All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

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THEATRE ROYAL, DRURY LANE, LIMITED

MANAGING DIRECTOR, ARTHUR COLLINS.

Mr. Arthur Collins requests the pleasure of

Mr James Waters 's

Presence on

BOXING-NIGHT

Thursday Evening, Dec. 26, 1912

AT SEVEN O'CLOCK

To witness the Production of

THE CHILDREN'S PANTOMIME

ENTITLED

The

Sleeping Beauty

BY

GEO. R. SIMS, C. H. BOVILL and ARTHUR COLLINS.

Music Composed, Selected and Arranged by J. M. GLOVER.

Produced by ARTHUR COLLINS

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

SIDNEY SMITH,
Business Manager.

T.R.D.L.
26/12/1912
Retain this portion, which is the Voucher for One Seat only, and does not admit to the Theatre.
Row E | No. 1
Orches. Stall

On BOXING-NIGHT, Thursday, December 26th, at 7

THE CHILDREN'S PANTOMIME

THE SLEEPING BEAUTY

CAST OF CHARACTERS:

Mr. GEORGE GRAVES	as	Duke of Monte Blanco
Mr. WILL EVANS	,,	Pompos (Nemo's confidante, formerly Chancellor to Monte Blanco)
Mr. WILFRID DOUTHITT	,,	Auriol
Mr. CHARLES ROCK	,,	Duke Nemo
Mr. BARRY LUPINO	,,	Finnykin, a foundling
Mr. AUSTIN MELFORD	,,	Jacques, a peasant
Mr. ARTHUR CONQUEST	,,	The Dog
Mr. WILL POLUSKI	,,	Blake } Detectives
Mr. SAM POLUSKI	,,	Holmes }
Miss FLORENCE SMITHSON	as	Princess Marcella (Beauty)
Miss RENÉE MAYER	,,	Puck
Miss IRENE MAY	,,	Zizi, a Dairy Maid
Miss ALICE CHARTRES	,,	Anarchista (Monte Blanco's Second Wife)
Miss MAY HANNAM	,,	Jeanne, Jacques' Wife
Mr. BERTIE WHITE	as	Gaga
Mr. JACK FROST	,,	The Lamb
Mr. E. ARUNDELL	,,	Chantecleer
Miss JOSE LYONS	,,	Beauty's Chaperone
Miss MARIE LOVELL	,,	The Equerry
Miss BARBARA KEPPELL	,,	Goldstick
Miss R. RAYMOND	,,	Silverstick

Fairy Godmothers:

Miss GWEN FOTHERGILL
Miss LILIAN CRIPPS
Miss SYBIL SPARKS
Miss FLORENCE VAUGHAN
Miss AMY PRESTON
Miss MAUD ROSS

Courtiers:

Mr. E. ARUNDEL
Mr. H. STRONG
Mr. L. ASHDOWNE

Witches:

Mr. E. MORGAN
Mr. EDWARDS
Mr. ODNIL

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SYNOPSIS OF SCENERY

PART I.

Scene 1.	THE WITCHES' DELL	[C. Formilli
Scene 2.	ROOM IN DUKE NEMO'S CASTLE	[C. Formilli
Scene 3.	THE PRINCESS'S GARDEN	[Bruce Smith
Scene 4.	BORDERLAND	[Joseph Harker
Scene 5.	THE PALACE GATES	[Joseph Harker
Scene 6.	BEAUTY'S DREAM	[R. McCleery
Scene 7.	BEAUTY'S AWAKENING	[R. McCleery

PART II.

Scene 1.	THE BLUE LAGOON	[Joseph Harker
Scene 2.	A MOUNTAIN CHÂLET	[Joseph Harker
Scene 3.	THE IDEAL DAIRY FARM	[R. McCleery
Scene 4.	IN THE PALACE	[Bruce Smith
Scene 5.	DUKE OF MONTE BLANCO'S PALACE	[Bruce Smith

HARLEQUINADE:

Scene 1. A STREET
Scene 2. A TRAIN } Bruce Smith

Clown - - GEORGE LUPINO

Pantaloon, GEORGE COOPER
Harlequin, WILLIAM RUSSELL
Columbine, MAY DAY
Policeman, EUGENE COBRA
Butcher, TOM MACKNEY
Swell, S. ASHER

All the Costumes Specially Designed and supervised by COMELLI.

Stage Manager - - ERNEST D'AUBAN
Acting Manager - - C. F. TAYLOR
Secretary - R. H. LINDO
Treasurer - C. H. THOMAS
Business Manager - - - SIDNEY SMITH

HIS MAJESTY'S THEATRE



The Stirrup Cup.



The "Revenge" sets sail.

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The World Encompassed.



THE SLEEPING BEAUTY

TWICE DAILY 1·30 & 7·30

DRURY LANE THEATRE

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Plays

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

FRIDAY, JANUARY 3, 1913.

SPECULATION IN PLAYS.

UPS AND DOWNS OF A TWELVEMONTH.

All sorts of societies and various classes of men and women take a keen interest in the drama, would reform it where it requires reforming, and would generally do many things to make it conform to their individual tastes and interests. Some of the enthusiasts proclaim the year just ended a great year; some of the many reformers say it was not so.

But the old rule of life still applies to the theatre just as truly as it does to more worldly things, such as shops—"you pays your money and you takes your choice." And in the following list of the plays of the year (unembellished by many musical numbers) will be found many on which, at some time or another, high hopes were placed:—

CHU CHIN CHOW.—The first play produced in London in 1912. Another example, following "Sumurun," of Professor Max Reinhardt's partiality for bringing the players close to the audience—an idea now much appreciated by revue producers.

THE DUST OF EGYPT.—A farcical fantasy that was played sixty-six times at Wyndham's Theatre and led Mr. Gerald du Maurier into asking the readers of *The Daily Mail*, "What is a critic?"

THE MIND THE PAINT GIRL.—A drama of musical comedy life, according to Sir Arthur Pinero, which had a mixed reception on the first night at the Duke of York's Theatre, and ran nearly four months.

9876.—A play that was said to have been written by a Cabinet Minister but was not. Produced at the Criterion Theatre on February 27, and sent into cold storage five weeks later.

MILESTONES.—Produced at the Royalty Theatre on March 5. Neither the management nor the audience were aware of the success about to be achieved. The pit was not half full on the first night. Next day all London wanted to buy tickets. It is still running.

RUTHERFORD AND SON.—Produced at the Little Theatre. The ablest play by a woman seen in recent years.

BILLY.—A play produced at The Playhouse. All about a man who lost his false teeth. Lost money for the management; might have lost more, but was withdrawn within two weeks.

IMPROPER PETER.—Mr. Bourchier, who produced this play in April, afterwards changed the title to "Proper Peter." But it had no good effect. It finished its London career at the Garrick in June.

LOOKING FOR TROUBLE.—Only remarkable because it was the only play of the year produced on the 13th of the month. The management afterwards tried reduced prices, but never overcame the handicap.

THE SPANISH LOVERS.—Produced at the Little Theatre. Had the shortest run of the year—five nights.

HINDLE WAKES.—Produced by a Manchester company at The Playhouse. Ran for 109 performances. Possibly the only painful "close to life" play of the year that attracted enough of the public to make it pay and get generally talked about.

REBECCA OF SUNNYBROOK FARM.—Interesting as an example of the sentimental play that can run for years in America. Ran for fifty-six performances in London, at the Globe Theatre.

DRAKE.—Will exceed the run of "An Englishman's Home."

EVERYWOMAN.—Morality play, substituted for autumn melodrama at Drury Lane Theatre; replaced by pantomime. Was played ninety-seven times.

THE PRICE.—Produced at the Aldwych Theatre. Author, Mr. George Broadhurst. His play another of the many examples of the American drama that will not be acclimatised in London. Finished on the sixteenth performance.



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December 23

"Hullo, Rag-time!"

A REVUE

Written by MAX PEMBERTON and ALBERT DE COURVILLE
Music by LOUIS HIRSCH (composer of "The Gaby Glide")
—— Produced by AUSTEN HURGON ——
Dances and Ensembles by JACK MASON

CAST

ETHEL LEVEY
SHIRLEY KELLOGG
DOROTHY MINTO
BONITA
MADGE MELBOURNE
LEW HEARN
IRENE RICHARDS
O. P. HEGGIE
VIVIEN HESSE
JERRY KIRBY
CYRIL CLENSY
JACK MASON
JAMIESON DODDS
WILLIE SOLAR
AMBROSE THORNE
ERIC ROPER
CHECKERS VON HAMPTON

AND . .

HIPPODROME BEAUTY CHORUS

Scene 1 - Hotel de Luxe, London
Scene 2 - - An Oriental Garden
Scene 3 - The Exhibition Grounds

Costumes designed by COMELLI; Executed by LANDOLFF, Paris; LUCILE; MICHARD SŒURS; ALIAS; MORRIS ANGEL; MARY FISHER, &c.
Hats by MAISON LEWIS and MAISON DUSSET.

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Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

FRIDAY, AUGUST 22, 1913.

THE THEATRICAL YEAR.

1912

SOME FACTS AND FIGURES.

By JAMES WATERS.

The theatrical year of 1912-13 is supposed to have been a disastrous period for the presenters of plays in London. Attention was fixed on a crop of failures, and no attention whatever was directed to the many successes that rewarded the recognised managers and actor-managers. No manager, actor, or author lives who can absolutely visualise a play in the manuscript so as to be able with certainty to know in advance that it will be a success when acted. There are some who can make better attempts than others, and these are they who remain through years in management. None of these men, I think, complain of want of public support of their theatres last year. On the contrary, they had a season of more than average prosperity.

It is well to remember that several plays of the spring of 1912 ran well into 1912-13 to crowded houses, helping to swell the profits of the theatres. Take, for instance, the following plays that ended in the season just over. "Bunty Pulls the Strings," 618 performances; "Fanny's First Play," 628; "The Glad Eye," 492; and "Milestones," which ended last night, 609 performances.

SHORT RUN PROFITS.

There were no costly failures last year. There were a very great number of short runs, but it is a fact that some of these short runs actually showed a profit. Many of last season's revivals, too, were very profitable affairs. One manager alone made ten thousand pounds with revivals.

Every man who goes to a theatre is a critic, and the public for the theatres—notwithstanding the music-halls and cinemas—is increasing. But these nightly critics want entertaining plays, and the men of the theatres on the lookout for them are not finding their work any easier because every second man in the street thinks he is a born dramatist. The productions and revivals for 1912-13 were as follows:

Plays of two or more acts	67
Musical plays	7
Pantomimes	3
One-act plays	34
Revivals of plays of two or more acts	28
Shakespeare's plays	8

The lists given below include all the plays of the theatrical year since the season began on August 12, 1912, given in the order in which they were produced. From them are excluded all one-act pieces and all plays produced by stage societies or for special performances only:

	Performances.	
"Ready Money," New	232	
"Little Miss Llewelyn," Vaudeville	186	
"Rebecca of Sunnybrook Farm," Globe	56	
"Drake," His Majesty's	220	
"A Scrape o' The Pen," Comedy	161	
"Art and Opportunity," Prince of Wales	115	
"The Girl in the Taxi," Lyric	~~[illegible]~~	432
"The Grass Widow," Apollo	50	
"Everywoman," Drury Lane	97	
"The Great John Ganton," Aldwych	48	
"A Young Man's Fancy," Criterion	35	
"The Little Café," Playhouse	123	
"The Turning Point," St. James's	111	
"The Open Door," Lyceum	61	
"Doormats," Wyndham's	186	
"Monte Cristo," New Prince's	69	
"The Dancing Mistress," Adelphi	241	
"Tantrums," Criterion	22	
"Instinct," Duke of York's	43	
"Sylvia Greer," Queen's	12	
"The Younger Generation," Haymarket	134	
"The Price," Aldwych	16	
"The Eldest Son," Kingsway	47	
"Oliver Twist," Lyceum	24	
"Where There's a Will—," Criterion	45	
"The Tide," Queen's	29	
"Written In Red," Court	9	
"The Forty Thieves," Lyceum	90	
"Cinderella," New Prince's	66	
"The Sleeping Beauty," Drury Lane	113	
"General John Regan," Apollo	~~[illegible]~~	268
"Get Rich Quick Wallingford," Queen's	158	
"Billy's Fortune," Criterion	28	
"Turandot," St. James's	27	
"Esther Castways," Prince of Wales	46	
"The Headmaster," Playhouse	163	
"The Son and Heir," Strand	49	
"Three," Little	15	
"Trust the People," Garrick	42	
"Eliza Comes to Stay," Criterion	131	
"The Pretenders," Haymarket	35	
"Ask Quesbury," Globe	30	
"Lady Noggs," Comedy	59	
"Oh, oh, Delphine," Shaftesbury	176	
"Nell Gwynne," Lyceum	108	
"Her Side of the House," Aldwych	66	
"The Handful," Prince of Wales	66	
"Open Windows," St. James's	90	
"Bought and Paid For," New	84	
"The Greatest Wish," Garrick	56	
"The Happy Island," His Majesty's	20	
*"The Great Adventure," Kingsway	~~[illegible]~~	
"The Yellow Jacket," Duke of York's	154	
"Vanity," Globe	22	
*"Typhoon," Globe (Hungarian)	~~[illegible]~~	204
"The Inferior Sex," Comedy	20	
*"The Girl on the Film," Gaiety	~~[illegible]~~	232
"Brother Alfred," Savoy	14	
"The Cap and Bells," Little	45	
"Thompson," Royalty (matinées)	6	
"The Chaperon," Strand	58	
"The Seven Sisters," Savoy	21	
*"The Marriage Market," Daly's	~~[illegible]~~	423
"Ivanhoe," Lyceum	52	
"Crœsus," Garrick	50	
*"Within the Law," Haymarket	~~[illegible]~~	427
"Le Bourgeois Gentilhomme," His Majesty's	8	
*"Oh! I Say!!" Criterion	~~[illegible]~~	289
"Yours," Vaudeville	15	
"Panthea," Ambassadors	14	
"The Duchess's Necklace," Aldwych	6	
"The Faun," Prince of Wales	~~[illegible]~~	
"A Cardinal's Romance," Savoy	15	
"The Perfect Cure," Apollo	4	
"The Gilded Pill," Globe	29	
"The March Hare," Ambassadors	23	
*"The Barrier," Strand	~~[illegible]~~	

Plays marked thus * are still running, and the number of performances given are calculated up to and including Saturday last.

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The following were the season's revivals with number of performances: —

"The Voysey Inheritance," Kingsway, 82; "Zaza," Queen's, 45; "Captain Brassbound's Conversion," Little, 70; "Where the Rainbow Ends," Garrick, 84; "The Golden Land of Fairy Tales," Aldwych, 39; "Shock-Headed Peter," Vaudeville, 30; "Peter Pan," Duke of York's, 64; "Charley's Aunt," Little, 54; "John Bull's Other Island," Kingsway, 65; "The Indian Mutiny," New Prince's, 45; "The Importance of Being Earnest," St. James's, 20; "The Schoolmistress," Vaudeville, 103; "The Passing of the Third Floor Back," Drury Lane, 17; "The Light that Failed," Drury Lane, 13; "Mice and Men," Drury Lane, 10; "Cæsar and Cleopatra," Drury Lane, 5; "The Woman in the Case," Strand, 32; "Diplomacy," Wyndham's, 165 (still running); "The School for Scandal," His Majesty's, 47; "Lady Frederick," Globe, 57; "Strife," Comedy, 49; "Brewster's Millions," New Prince's, 56; "The Second Mrs. Tanqueray," St. James's, 66; "Bunty Pulls the Strings," Playhouse, 38; "Jim the Penman," Comedy, 61; "The Only Way," Prince of Wales, 30; "Officer 666," New, 51; "Oliver Twist," Lyceum, 46. Eight of Shakespeare's plays were revived during the year, the total number of performances given being 318.

IMPORTED PLAYS.

Of the year's total of 67 plays, 11 were American—namely, "Ready Money," "Rebecca of Sunnybrook Farm," "Everywoman," "The Great John Ganton," "Officer 666," "The Price," "Get Rich Quick Wallingford," "Bought and Paid For," "The Yellow Jacket," "Within the Law," and "The Barrier." Six plays were French or Belgian—namely, "Little Miss Llewelyn," "The Little Café," "The Turning Point," "Instinct," "Crœsus," and "Oh! I Say!!" Two of the season's output, "Turandot" and "Three," were plays of Italian origin. "The Pretenders" was Norwegian, and "The Happy Island," "Typhoon," and "The Seven Sisters" were imported from Hungary. Five of the English plays, "Written In Red," "Oliver Twist," "Lady Noggs," "The Greatest Wish," and "The Great Adventure," were made from novels, so if we deduct the foreign and book-made plays from the total of 67 productions, we get 39 as the contribution of British dramatists to the dramatic year of 1912-13. I am including with the British dramatists two who, although of American birth, live and work in this country.

The Weekly Dispatch
AUGUST 17, 1913. 112th YEAR.

The Season's Record.

Of the seventy-seven new plays (including musical pieces and pantomimes) produced during the theatrical year 1912-13 now ending only two, namely, "Rebecca of Sunnybrook Farm" and "The Son and Heir," were written by women. The first-named was adapted by two American women from a book by a woman, so "The Son and Heir" was the only original play of the year written by a woman, and she is an American. It ran for forty-nine performances. The play called "Three," produced by Miss Kingston at the Little Theatre, was adapted by a woman from the Italian; "Lady Noggs," produced at the Comedy Theatre, was a dramatised version by a woman of a novel written by a man; and "Her Side of the House," produced at the Aldwych Theatre, was the joint work of a man and a woman.

Shakespeare Popular.

Shakespeare was better represented on the London stage during the season of 1912-13 than has been the case for a long time, the following being the list of revivals and number of performances. "The Winter's Tale" 57, "Twelfth Night" 147, "Romeo and Juliet" 33, "Hamlet" 24, "Merchant of Venice" 14, "Othello" 3, "Julius Cæsar" 8, and "The Taming of the Shrew" 32. Superstitious people may be interested to know that "Ask Quesbury," produced at the Globe Theatre on February 14, was the only play of the twelve months presented on a Friday, and that "The Pretenders" was the only piece produced on the 13th of a month. It was presented at the Haymarket Theatre on February 13 and ran for 35 performances. "Ask Quesbury," presented the following evening, only scored 30.

J. W.

Adored One 203.
Adventure of Reuben
Alice in
Ali the Nurse
Amber
Anna Karenina
Answer
Ar Jan
Archduke
Ask Rumbury
Augustus in
Aurora's Capture
Babes in
Barrier
Beggar Girl's
Betty
Between Sunset
Big Game. The 177.
Billy's Fortune
Bought and Paid For
Bourgeois Gentilhomme
Brewster Millions 118.
Broken String 48
Brother Alfred. 92.
Bunty Pulls The Strings
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APOLLO THEATRE.

TO-NIGHT AT 8.30.

Mr. CHARLES HAWTREY'S Production.

GENERAL JOHN REGAN

By GEORGE A. BIRMINGHAM.

Dr. Lucius O'Grady (a Dispensary Doctor)	Mr. CHARLES HAWTREY
Timothy Doyle (a Hotel Keeper) ...	Mr. LEONARD BOYNE
Major Kent (a Local Landlord) ...	Mr. FRANC STONEY
Thaddeus Golligher (Editor of the Connaught Eagle)	Mr. W. G. FAY
Horace P. Billing (an American Tourist)	Mr. HENRY WENMAN
C. Gregg (District Inspector of Royal Irish Constabulary)	Mr. J. R. TOZER
Sergeant Colgan (R.I.C.) ...	Mr. S. GRENVILLE DARLING
Constable Moriarty (R.I.C.) ...	Mr. PATRICK QUILL
Tom Kerrigan (Band Master) ...	Mr. BERNARD CROSBY
Rev. Father McCormack (Parish Priest of Ballymoy)	Mr. EDMUND GURNEY
Lord Alfred Blakeney (Aide-de-Camp to the Lord Lieutenant)	Mr. A. VANE-TEMPEST
Mrs. de Courcy (Wife of the Resident Magistrate)	Miss GLADYS FFOLLIOT
Mrs. Gregg	Miss DOROTHY O'NEILL
Mary Ellen (Servant in Doyle's Hotel)	Miss CATHLEEN NESBIT (By kind permission of Mr. GRANVILLE BARKER.)

PEASANTS:—Messrs. T. RIVERS, HUGHBERT DANE, PATRICK TRAYNOR, ALBERT DUDLEY, ERIC HOWARD, PATRICK DUIGAN, B. BUTLER, S. J. CHAMBERLAIN, etc.

Misses HILARY JESMOND, GLADYS PRESTON, KATE MARTIN, IRENE L'ESTRANGE, OLGA HOPE, PHYLLIS BARKER, MARY ERVINE, M. WELLS, E. TEMPLE, M. SUMMERLEY, M. DUIGAN, B. FAY, D. SNOW, C. MOORE, B. COURTENAY, etc.

Act I. .. .. **The Market Square, Ballymoy**

Act II. .. **(A fortnight has elapsed.) Coffee Room of Doyle's Hotel**

Act III. .. .. .. **(A fortnight has elapsed.) Same as Act I**

Scenery Designed by Mr. TOM HESELWOOD and Painted by Mr. ALFRED E. CRAVEN.

Frocks by PETER ROBINSON and Mrs. NEVILLE.

Hats by Madame ALBERT, 45 Maddox Street, W. Wigs by CLARKSON.

Furniture by J. S. LYON & Co., 112 High Holborn.

APOLLO THEATRE
9/1/13
Orch. Stall
D 2
To be retained

Preceded at 8 o'clock by

THROUGH THE POST

(Adapted from the French of D. RICHE)

By ATHOL STEWART.

Edward Stacy Spells	Mr. GEORGE F. TULLY
Lilian Stacy Spells	... Miss MONA HARRISON
George Binning	... Mr. EDGAR B. PAYNE

THE PLAY PRODUCED BY MR. CHARLES HAWTREY.

PROGRAMME OF MUSIC.

TWO-STEP, "Robert E. Lee"	*Pether*
SELECTION, "Shamrock"	*Myddleton*
ENTR'ACTE, "Celestine"	*Guy Jones*
WALTZ, "Brüderlein Fein"	*Leo Fall*
SUITE, "Enfantine"	*Lardelli*

Orchestra under the Direction of Mr. GUY JONES.

MATINEE WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager ...	For Mr. Charles Hawtrey	... Mr. B. CAMPLIN-SMITH
Assist. Stage Manager		... Mr. LIONEL WILLIAMS
General Manager ...		Mr. EDWARD FITZGERALD

PRICES OF ADMISSION:—Boxes, £1 1s. to £5 5s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d.; Last Row, 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office open 10 to 10. 'Phone Gerrard 3243.

General Manager ... ...(For Mr. Tom B. Davis)... Mr. A. C. BELSEY

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

"GENERAL JOHN REGAN."

ROLLICKING IRISH FARCE BY GEORGE A. BIRMINGHAM.

The humour of George A. Birmingham (Canon Hannay) found a new outlet in a play that served Mr. Charles Hawtrey for the inauguration of a new season, at the Apollo Theatre, London, last evening. "General John Regan" is an Irish play, of broad humour, wholly farcical in character, and designed at every point to provoke laughter. There is no attempt at finesse. Rollicking farce serves best to describe its rough spun texture, planned to hold up to ridicule the inconsistencies of the life of a little West of Ireland town.

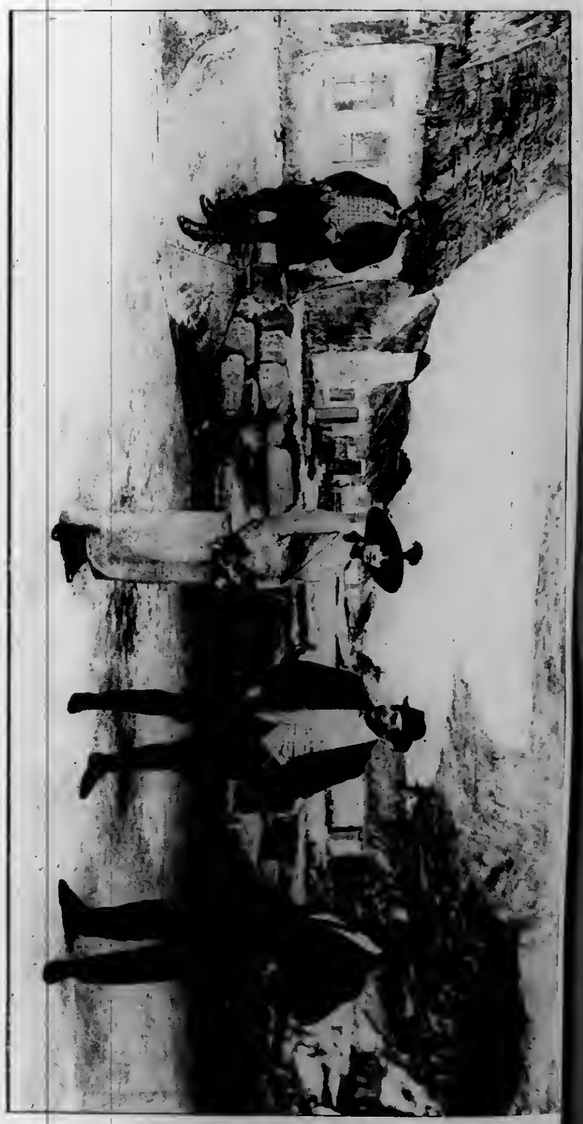
There is no sentiment of either loyalty or love in this new play. It is Mr. Birmingham's first effort as a dramatist, and love of anything, or loyalty to anything, only serves to evoke the laughter which it is his object to obtain. Last night there was laughter in abundance at the Apollo Theatre. It was almost a continuity, yet one could have wished at moments for something else as a contrast; some suggestion of seriousness, in sentiment or characterisation.

The incidents are simple enough and arise from the visit to the town of an American tourist determined to enliven matters by suggesting that Ballymoy was the birthplace of a South American general. That the general never existed would, of course, have been clear enough to the simple folk had not their local doctor determined to get some fun by making them think otherwise. He called a meeting, proposed the erection of a statue to the "general," and invited the Lord Lieutenant to unveil the monument.

When an aide-de-camp arrived from Dublin to demand an apology, the doctor made him accept an illuminated address, and forced him to make a speech. Out of the American tourist he got the price of the statue, and at the fall of the curtain seemed far on the road to making Ballymoy richer than ever it had been before. It was amusing enough, but from Mr. Birmingham one might reasonably have expected something a little more subtle.

Mr. Charles Hawtrey overcame fairly easily the difficulty of the Irish accent and played the doctor with a fine sense of his farcical characteristics. But he was generous enough to show last night that the success of the representation depended quite as much on Mr. Leonard Boyne's acting as on his own.

J. W.



THE GENEALOGIST. — Lucius O'Grady, the local doctor (Mr. Hawtrey), thereupon invented a whole history of the "General," finding a "grand-niece" for him in the hotel maid! He is here seen interesting the police inspector's wife in the scheme.

Get-Rich-Quick Wallingford.

A New and Original Farcial Comedy in Four Acts.

By GEORGE M. COHAN. Adapted from the Stories by GEORGE RANDOLPH CHESTER.

EVERY EVENING AT 8.30.

MATINEES: WEDNESDAYS AND SATURDAYS AT 2.30.

Cast of the Play;

J. Rufus Wallingford	Mr. HALE HAMILTON
Horace Daw ("Blackie")	MR. JULIAN ROYCE
Andy Dempsey	MR. HERBERT VYVYAN
Edward Lamb	MR. CECIL CAMERON
Richard Welles	MR. LAURENCE CAIRD
Kenneth Lampton	MR. J. R. CRAUFORD
G. W. Battles	MR. FRANK COLLINS
Timothy Battles	MR. ELDRETT GULSON
Harkins	MR. DOUGLAS GORDON
Henry Quig	MR. R. A. BRANDON
Doc. Gunther	MR. FORRESTER HARVEY
Tom Donahue	MR. ROBERT AYRTON
Willie	MR. C. DENIER WARREN
Yosi	MR. FRANK STANMORE
E. B. Lott	MR. BRYAN G. POWLEY
Mrs. Dempsey	Miss MARY BROUGH
Gertie	Miss ELSIE WOOD
Dorothy	Miss MAY LESLIE STUART
Bessie	Miss SIMETA MARSDEN
Chambermaid	Miss RITA CARR
AND	
Fanny Jasper	Miss MADGE FABIAN.

QUEEN'S THEATRE

E
14/1/13
Orch. Stall
G 6
To be retained.

ACT I. "The Crown" Hotel

ACT II. Wallingford's Rooms at "The Crown"

ACT III. Wallingford's Office

ACT IV. Wallingford's House and Grounds

The action of the play takes place in the Town of Battlesbury.

During the evening a selection of Music will be rendered by The Sinfonia Quartette.

HERR OTTO MACHTIG — ARTHUR HOWES

FREDERICK EDGAR — TELFORD MOSS

Stage Manager	Mr. FRANK COLLINS
Assistant Stage Manager	Mr. BRYAN G. POWLEY
Acting Manager	Mr. W. S. HOOKE
Business Manager	Mr. HORACE COLLINS

All communications to be addressed to the Business Manager.

Scenery by Messrs. HENRY OWEN, W. T. HEMSLEY, and BRUCE SMITH

Costumes by Messrs. MORRIS ANGEL & SON. Dresses by Messrs. STAGG & MANTLE

Dress worn by Miss Madge Fabian in 4th Act by HENRY'S, Dover Street

Miss Marsden's Dresses by MAUDE MOORE, 41 New Bond Street.

Furniture and Appointments by J. S. LYON. Piano and Organ supplied by HARRODS

Wigs by CLARKSON. Floral Decorations by J. P. KILLINGBACK.

Typewriter by REMINGTON

The safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain. The name of the actual and responsible Manager of the Theatre must be printed on every playbill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen in the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.

PRICES: Boxes, £1 1s. to £4 4s. — **Orchestra Stalls, 10s. 6d.**

Dress Circle, 7s. 6d. & 5s. — **Upper Circle, 4s. & 3s.**

Pit, 2s. 6d. — **Gallery, 1s.**

Box Office Telephones, 9437-8 GERRARD.



"TICK." A "crook," Jim Wallingford (Mr. Hale Hamilton seen talking to the man in the motor-coat), and his confederate, "Blackie," bore down on the town of Battlesbury and began living in the local hotel on "tick," by pretending to be rich. They were, of course, warmly welcomed.

There is a capital evening's amusement to be had now at the Queen's Theatre in the American farce called "Get-Rich-Quick Wallingford" that Mr. Arthur Collins presented there on Tuesday evening. It is good honest fun, even if its hero is none too honest when you first meet with him. If you like a play that is full of good humour, that makes you laugh pleasantly, you will find it now at the Queen's Theatre. There is no sarcasm, no offensive character drawing, nothing to make you do anything but laugh. It is a story of two American adventurers who arrive in a sleepy American town determined to swindle the citizens out of as much wealth as they are willing to put into a bogus manufacturing company.

"Get-Rich-Quick."

In the first act of "Get-Rich-Quick Wallingford" we saw one of the two swindlers, Horace Daw, at the Battlebury Hotel telling all he came in contact with of the fabulous wealth, the vast schemes, and the astounding commercial enterprises of his great chief, J. Bates Wallingford, who was on his way to Battlebury to transform it into a great hive of industry. Some of the citizens pretended to believe him, others did not, but when a telegram was sent on his table from Wallingford no one doubted, and the great man when he did arrive was offered an ovation, the town band swept into the hall, and when peace was restored Wallingford won all hearts by an eloquent speech. An hour later he explained his plans for building factories, tramway lines, theatres, and hotels.

Comical Absurdity.

The fact that he and his accomplice had empty pockets made no difference to Wallingford. They bought options on every site in the town, and to their own surprise not only created a "boom," but they actually made the town a thriving city and themselves rich men. It was a splendid piece of comical absurdity, acted with immense spirit by Mr. Hale Hamilton, an American actor new to London. Mr. Julian Royce, too, was very good, and Miss Madge Fabian should not want an engagement as a leading actress after her delightful performance in this play. In smaller parts Mr. Frank Collins, and Mr. Cecil Cameron were quite good, and Miss May Stuart looked very sweet and played prettily. At the end of the evening Mr. Hale Hamilton had an enthusiastic reception, and when he called on Mr. Arthur Collins many people present thought he was showing us the author, George M. Cohan, who lives in America, and is at the moment at home.

UNIVERSAL TACK CO LTD
P.T.O

CRITERION
THEATRE

E
Jan. 16

Orchestra Stall
B 33

Thursday, January 16th, at 8, and every following evening at 8.30.

BILLY'S FORTUNE

A Comedy by ROY HORNIMAN

Mr. Groby	H. V. SURREY	Jarvis Gameboys	RUDGE HARDING
Mrs. Davis	SINNA St. CLAIR	Mr. Stone	PHILIP K. KNOX
Billy Charteris	JOHNNIE BROWN	Chummy	THE DOG
Mr. Dakin	HOWARD STURGE	Wopsall	HEATH J. HAVILAND
Sarah	LYDIA WEST	Cook	ELLA TARRANT
Benjamin Gameboys	ARTHUR VEZIN	Aunt Fanny	ALICE MANSFIELD
Mrs. Benjamin Gameboys	GLADYS MASON	Waters	ELIZABETH ROSSLYN
Bertie Bradley	CLIFFORD MOLLISON	Broomhall	HETTA BARTLETT
Mr. Bradley	E. M. ROBSON	Tilda	GERTIE BRITTON
Mrs. Bradley	HENRIETTA LEVERETT	Tommy Gameboys	CHRISTOPHER SAINT'EYE
Mrs. Thomsett	ALICE BEET	Benjie Gameboys	JACK ROOKE
Mrs. Jarvis Gameboys	GWYNNETH GALTON	Jane Gameboys	EDNA O'NEIL
Mr. Thomsett	O. B. CLARENCE	Maloney	VICTOR WAYRE

The characters are in the order of their appearance.

ACT I. ... ... The Shrubberies at Surbiton—March.
ACT II. ... ... Sitting Room at the Thomsett's, Holloway—November.
(All the external indications of common-minded people with obtrusive tastes).
ACT III ... ... Living Room at Benjamin Gameboys, the Garden City, Walthamstow—Xmas Day.

Scene II.—The same as Act I.

Scenery and Costumes designed by PERCY MACGROID.
Scenery painted by Walter Hann. Furniture by Spillman.

THESIS OF THE PLAY.

THE Play opens on the day of the reading of Mr. Gameboy's Will. Greedy relatives are eagerly waiting to hear to whom the fortune of £500,000 has been left.

The Will, to the disappointment of the relatives, leaves the bulk of the fortune to Billy Charteris, a small boy of humble origin whom Mr. Gameboys adopted. It provides that Billy shall himself choose his guardian from among these relatives after spending three months with each branch of the family in turn.

Programme of Music.

Overture	"Princess Caprice"	*Leo Fall*
Selection	"Pellissiana"	*Fink-Pellisier*
Selection	"Fink-a-Linke"	*Arranged by Aubrey Winter*
Danse Debonaire		*Willeby*

Orchestra under the direction of CHRISTOPHER WILSON.

Business Manager ... ... ARTHUR PENLEY
Stage Manager ... ... CLAUD VERNON

MATINEE, WEDNESDAY AND SATURDAY AT 2.30.

The Criterion Theatre has been a hustling place since Mr. Carl Leyel went into management there at the end of September. In less than four months four plays have been produced there, the last to make its appearance being one called "Billy's Fortune" on Thursday evening. Mr. F. H. Payne (of Olympia) really discovered this new play of Roy Horniman's, but Mr. Carl Leyel, the present manager of the theatre, had declared a few days before its production that if Mr. Payne had not secured the play and produced it he would most certainly have done so. So we can fairly say that the honours are divided. It is a story of the anxiety of a number of jealous relatives as to what shall be the ultimate fate of the wealth left behind by a very wealthy connection. The bulk of the fortune, it is true, had been left to a small (adopted) boy beloved of the old man, but [redacted] there was also one hundred thousand pounds to go to the relative that the boy should choose for guardian.

An Enfant Terrible.

It will be understood that with such conditions the three acts of this play were devoted to exposing the obvious meannesses of all the deceased's relatives, the only exception being a very Christian and worthy young man with a pale wife, who won and deserved the guardianship of the boy and the £100,000 perquisite. There were some good players in the company—Mr. O. B. Clarence, Mr. Rudge Harding, Mr. E. M. Robson, Mr. Howard Sturge, and Miss Alice Beet—but, candidly, I felt sorry to see them trying to put life and humour into these drawn-out scenes where old men and women spent their days toadying to a brat. One can only wonder why the old man made this boy his heir. Perhaps he thought that so bad-mannered a boy would require some money to attract friends. He certainly was a dear-at-any-price boy, and if the author had designed his story so that the *enfant terrible* should fall to the villain as a punishment in his old age, I would certainly have applauded him. As it was, he fell on a Christian young man with a pale wife, who committed no crime but that of dulness.

J. W.



EVERY EVENING at 8.30 (MATINEES at 2.30)

WILL BE ACTED

TURANDOT

Princess of China

A *CHINOISERIE* IN PROSE AND VERSE, IN THREE ACTS

By

KARL VOLLMOELLER

English Version by

JETHRO BITHELL

Music by **FERRUCCIO BUSONI**

Altoum ...	... (*Emperor of China*)	...	... J. H. BARNES
Pantalone	... (*Prime Minister*)	...	... EDWARD SASS
Tartaglia	... (*the Chancellor*)	...	... E. VIVIAN REYNOLDS
Brigella	... (*Chief of the Guards*)	...	... FRED LEWIS
Truffaldino	... (*Chief of the Harem*)	...	... NORMAN FORBES
Calaf ...	... (*Prince of Astrakan*)	...	... GODFREY TEARLE
Barak ...	... (*his Tutor*)	...	... JAMES BERRY
Prince of Samarkand	... ...	...	... AUSTIN FEHRMAN
Ishmael	... (*his Tutor*)	...	... ALFRED HARRIS
Executioner	... ...	...	... W. E. HALL
Turandot	... (*Princess of China*)	...	... EVELYN D'ALROY
Adelma	(*a Tartar Princess, Slave of Turandot*)	...	HILDA MOORE
Zelima ...	... (*another Slave*)	...	... MAIRE O'NEILL
Skirina ...	... (*her Mother*)	...	... MARGARET YARDE
Muley-wa Tien-wa Kin Yen-Shing	*Slaves of the Harem*		MARY CLARE MARGARET CHUTE SUSIE CLAUGHTON STELLA RHO

Act I., Scene 1 ... ... **Outside the Gates of Pekin**
Scene 2 ... ... **The Corridors of the Palace**
Scene 3 ... ... **The Emperor's Court**

Act II., Scene 1 ... ... **Turandot's Room**
Scene 2 ... ... **A Corridor**
Scene 3 ... ... **A Street**
Scene 4 ... ... **A Corridor**
Scene 5 ... ... **A Room in the Palace**
Scene 6 ... ... **Calaf's Sleeping Room**

Act III., Scene ... ... **The Emperor's Court**

SIR GEORGE ALEXANDER has produced the Play in conjunction with the Author.

The Scenery and Costumes designed by ERNST STERN, and executed by BARUCH & CO., of London and New York.

The Score, adapted from the Concert Version, by JOHANN WYSMAN.

The Dance arranged by WILLIE WARDE.



TURANDOT

Princess of China

By

Dr. KARL VOLLMOELLER

English Version by

JETHRO BITHELL

Music by

FERRUCCIO BUSONI

ST. JAMES'S THEATRE

Sole Lessee and Manager

SIR GEORGE ALEXANDER

G 148
STALLS
Jan. 18.
1913
ST. JAMES'S THEATRE

"Turandot, Princess of China."

Some Explanations by F. GILBERT WEBB.

The History of the Play.

"TURANDOT, PRINCESS OF CHINA," is a particularly interesting instance of evolution in art and the interplay of the mutual influence of the story-teller, the dramatist and the composer. The origin of the work is one of the Persian Tales contained in "A Thousand and One Days," attributed to a Persian Dervish Monk of the thirteenth century, the English version of which, by Justin Huntly McCarthy, was published by Messrs. Chatto & Windus in 1892. The story of the "Chinese Princess, Turandot," was converted into a comedy by the famous Italian writer of the eighteenth century, Carlo Gozzi, and the far-famed composer-pianist, Mr. Ferruccio Busoni, took this as the basis for an Orchestral suite. This music so impressed Dr. Karl Vollmoeller as peculiarly illustrating the spirit of the old play, that he resolved to use the plot as the foundation for a fantastical comedy. The work was produced by Professor Reinhardt in October, 1911. Sir George Alexander was present at the first performance, and having secured the performing rights for England, commissioned Mr. Jethro Bithell to provide the English adaptation now presented.

The Weekly Dispatch
LONDON: 2, Carmelite Street, E.C.

JANUARY 19, 1913.

Last night Sir George Alexander made a distinctly new departure at St. James's Theatre in the character of the entertainment he presented there. It would indeed be difficult to imagine anything more unlike in texture the plays he is in the habit of producing at St. James's Theatre than the Chinese drama that he last evening produced there for the first time in this country.

In an explanatory statement accompanying last night's programme Sir George Alexander has had set out in a very interesting manner the history of "Turandot, Princess of China," described as a Chinoiserie in prose and verse, in three acts, by Karl Vollmoeller, with music by Ferruccio Busoni. The story which is the origin of the work is a Persian tale, dating from the thirteenth century, and it was an orchestral suite of Mr. Busoni's based on this romance that inspired Dr. Vollmoeller to write the play. Sir George Alexander witnessed a performance of the drama in Germany fifteen months ago, and having secured the English rights, gave Mr. Jethro Bithell a commission to provide the English adaptation now presented.

Princess Man-Hater.

The story is not an involved one. Turandot was a lovely princess, the only daughter of the Emperor of China, and a man hater. Suitors she had in abundance, but she would not marry; she even made it a condition that if a man dared to propose to her he should propound three riddles invented by her, and failing to answer them should be executed at once. Prince after prince had attempted this task, and died, but Calaf came, saw, and conquered. It is true that when he fulfilled the conditions set him, the princess still rebelled against placing herself under the domination of a man, but love prevailed and the prince at last won Turandot's heart, as well as her hand.

In the manner of staging this play, it is impossible to escape noticing some resemblance to the methods and designs of the great Russian artists responsible for the presenting of the Russian ballets at Covent Garden. Most of the stories of the Russian ballets owe their inspiration, or origin, to famous compositions that existed before the ballets were written, and the designs for last night's costumes, the scenery, and the tableau curtains, while wanting the touch of genius found in Leon Bakst's designs, called up memories of those wonderful creations. Admitting, however, that "Turandot," pictorially and dramatically, does not reach the high standard set by the Russian management, it possesses a great deal that is beautiful and interesting, and, of course, differs from the Russian productions in that there is a spoken story to listen to. In the early part of last night's play the author seemed uncertain whether or not W. S. Gilbert should be his model, but afterwards he made only very rare lapses in that direction, and conducted his story on straight lines, or at least on lines that might be described as parallel to those laid down in "Kismet."

Sir George Alexander is not taking any part in the performance of this Chinese play, but he was present in the theatre, and appeared on the stage at the end to take his bow.

J. W.

PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE.

Lessee and Manager ... ... FRANK CURZON.

By arrangement with FRANK CURZON

To-night, Tuesday, January 21st, 1913, at 7.30,

MISS MARIE TEMPEST

PRODUCES

"Esther Castways"

A New Play in Four Acts,

By JEROME K. JEROME.

Esther Castways	... Miss MARIE TEMPEST
Philip Castways	Mr. ARTHUR WONTNER
[illegible] Farrant	Mr. W. GRAHAM BROWNE
Janet [illegible] Peterson	Miss MARIE POLINI
Virginia Grey	... Miss ROWENA JEROME
Reuben Pierce	Mr. CHARLES V. FRANCE
Mr. Jackson Follett	Mr. ERNEST MAINWARING
Mrs. Jackson Follett	Miss KATE SERJEANTSON
Miss Fennimore	... Miss SYBIL CARLISLE
Lenny Wrigglesworth	Mr. STAFFORD HILLIARD
Stephens	... Mr. HORTON COOPER
Hodgson	Miss DRUSILLA WILLS
Manservant	Mr. MONTAGUE ELPHINSTONE

Acts I., II. and IV. PHILIP CASTWAYS' HOUSE IN MADISON AVENUE, NEW YORK (*W. Hann & Son*)
Act III. ... ... AN APARTMENT ON RIVERSIDE DRIVE, NEW YORK (*W. Hann & Son*)

The Play produced under the direction of DION BOUCICAULT.

Miss Tempest's Costumes by Mme. Anne Hayward, 67, New Bond Street, W. Miss Serjeantson's and Miss Polini's Costumes by Lucile, Ltd. [illegible] Costumes by Madame Hastin, Seymour, 45, New Bond Street and Miss Francis' Hats by Maison Lew [illegible] Furniture by Oetzmann & Co., Ltd., Hampstead Road, N.W. Wigs by Clarkson.

First Matinee Saturday Next at 2.15.

[illegible] under the direction of Harold Robertson Grimston, will play the following Music:—

[illegible]	"Kela Beat"	(a) Czardas No. 2	Macbe
[illegible]	Margis	(b) Celesta Solo	Lacey
[illegible]	Saint-Saens	(c) Valse	Spurin
[illegible]	Chopin		
[illegible]	Tchaikowsky	The Celesta & Mustel Organ by Mustel & Co., 84, Wigmore Street.	
[illegible]	Grieg	Grand Pianoforte by Bluthner & Co., 19, Wigmore Street, W.	
[illegible]	F. Buccalossi		

Musical Director ... H. ROBERTSON GRIMSTON. | Stage Manager ... ... E. W. TARVER

[illegible] Orchestra Stalls 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s. Other Rows, 4s.
[illegible] Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 7484.

Business Manager (for Miss Marie Tempest) ... ... HERBERT ROSS
Business Manager (for Frank Curzon) ... ... T. B. VAUGHAN

Marie Tempest interested me much
the new play called "Esther Cast-
which by arrangement with Mr.
urzon she produced at the Prince
Theatre on Tuesday evening, than
done in anything that I have seen
r years. Her part in this play,
e K. Jerome, was that of a simple-
very honest, very sincere young
woman, who found a better-look-
unscrupulous friend luring her
from her. Miss Tempest was
no longer the "country mouse,"
Sharp, nor society flirt, gay and
n turn as the flirtation, or con-
cessitated. She was just a sincere
possessed of much common sense,
t she possessed something uncom-
ke it up to the moment that she
to sacrifice her own good name in
save her "stick" of a husband
consequences of an unsavoury i-

• • • •

are four acts in this "Esther
," and three of them took place
utiful New York home of Esther
husband the brilliant advocate.
aining act was located in the flat
ther's husband had a midnight
on with the other woman. To
insufferable condition of sharing
and with another Esther turned
e apartment, and eventually con-
er rival that the wife had first
The other woman having admitted
went away, and Esther remain-
nd for a few minutes was sur-
here by the man who lent the
t for the assignation. Other
rrived on the scene and Esther
a result, although innocent, have
good name with the New York
Hundred," had not the leadere of
ety decided she was to be white-
The author's daughter. Miss
Jerome, is in the cast, and acted

J.W.

To-night, Wednesday, January 22nd, 1913, at 9 o'clock,

Mr. CYRIL MAUDE will produce, for the First Time, a New Comedy, in Four Acts, called

THE HEADMASTER

By WILFRED T. COLEBY and EDWARD KNOBLAUCH

THE REV. CUTHBERT SANCTUARY, D.D.	*(Headmaster of Carchester School)*	Mr. CYRIL MAUDE
PORTIA	*(his Daughters)*	Miss MARGERY MAUDE
ANTIGONE		Miss KATHLEEN JONES
JACK STRAHAN	*(Assistant Master)*	Mr. EDWARD COMBERMERE
MUNTON	*(the School Sergeant)*	Mr. JOHN HARWOOD
THE VERY REV. THE HON. MANFORD WILTON, M.A., F.R.G.S., etc.	*(Dean of Carchester)*	Mr. CHARLES BIBBY
THE HON. MRS. GRANTLEY	*(his Sister)*	Miss FRANCES IVOR
PALISSER GRANTLEY	*(her Son, Assistant Master at Carchester School)*	Mr. ARTHUR CURTIS
RICHARDS MAJOR	*(Senior Prefect and Captain of the Eleven)*	Mr. JACK HOBBS
JIM STUART	*(Boys in the School)*	Master ERIC RAE
BILL ETHERIDGE		Master KENDRICK HUXHAM

ACTS I., II. and IV. The Hall in the Headmaster's House at Carchester School. BRUCE SMITH
ACT III. ... ... A Room in the Deanery at Carchester ... ... " "

Miss MARGERY MAUDE'S Costumes by Mlle. RACHELLE OSPOYAT, 69, New Bond Street, W.
Miss FRANCES IVOR'S Costumes by Miss GRAY, Ltd., 9, Brook Street, W.
Greek Costumes by L. & H. NATHAN. Hats by MAISON LEWIS. Wigs by CLARKSON.
Clerical Costumes by MORRIS ANGEL & SON.

Preceded at 8.20 by a Dutch Idyll, entitled

IN HAARLEM THERE DWELT—

A Musicdrame in Four Pictures, from a Story by Pieter Van Der Meer

By DORA BRIGHT

MINNA	*(her Husband)*	Miss MARGERY MAUDE
GERRITT	*(his fellow Cashier)*	Mr. MARK PATON
POLMAN		Mr. JAMES DALE

Scene The "Kamer" of a Dutch House F. SCHMITZ

After Picture I. Three Weeks are supposed to elapse; after Picture II. Six Months; and after Picture III. Two Days.

Costumes supplied by Messrs. L. & H. NATHAN, 17, Coventry Street, W.

THE
PLAYHOUSE

Wednesday

22/1/1913

Orch. Stall
F 16

This to be retained

VERY amusing entertainment, which has all the making of a popular success, is Messrs. Wilfred T. Coleby and ward Knoblauch's "new comedy," which, under the title of

"The Headmaster."

r. Cyril Maude presented at the Playhouse on Wednesday. is the authors who style their piece a "comedy," not I. my mind it is farce, or, at the best, that hybrid mas- rade of true comedy usually designated "farcical comedy," d as such would have been better done in three acts than in ur. When you call a play a comedy you implicitly claim it some likeness to life, even if it convey only a superficial se of reality. But you are never persuaded that the things t happen in "The Headmaster" would really happen, or t the people of the play are in any degree real people, with exception, perhaps, of Stuart and Etheridge, pretty average ples of the Lower Fourth, and Antigone, Dr. Sanctuary's nger daughter, who, writing with bursting heart from the ishment of boarding school, began her letter "The grub e is muck." There spoke the modern child.

* * *

The stage has never dealt faithfully by the pedagogue. dramatist, so far as I can remember, has ever been able resist the temptation to make fun of him and belittle n. One might imagine that the collaboration of two play- ghts of the standing of Mr. Coleby and Mr. Knoblauch on lay of school life would result in something less flattering the stage conventions of the subject, for

Both Authors Are Men of Ideas,

d Mr. Coleby, so I understand, has a more intimate ociation with those majestic beings who rough-hew the nies of British youth than is permitted to most of us. ey might have given us a play of ideas. Education with a pital "E" might have figured in it. Possibly an hentic picture of Public School life might, for the t time, have been placed on the stage. Instead r authors have contented themselves with this rather nble farcical comedy, but if they are more success- y concerned in providing food for laughter than for ught, doubtless the box-office will be the better pleased. the Rev. Dr. Sanctuary is the latest pedagogic caricature, d it is only in the natural order of things that the funnier r. Cyril Maude makes him, the more unfitted he seems to for the responsible position of Headmaster of Carchester hool.

* * *

It is more difficult still to picture this placid "Head" as Bishop of Rutland, a see he hoped to obtain through the ert wire-pulling of the Hon. Mrs. Grantley. This over- ering, domineering woman's muff of a son was a grotesque istant master at Carchester, and anxious to marry Dr. ctuary's elder daughter, Portia, a capable young woman, se affections were already bestowed on stalwart Jack ahan, the well-known Cambridge blue, who was nominally ence master, but actually at Carchester

"To Look After the Cricket."

e Doctor, thinking to further the interests of young ntley, sounded Mrs. Grantley as to the feasibility of union of her son and his daughter, and, in accordance with e tradition, this worthy woman, seeing herself in the t of a bishop's wife, interpreted the Doctor's discreet biguities into a direct proposal of marriage. Forthwith assumed direction of the Head's household, a self- ointed dictator. She packed the younger daughter off to ool, bullied Portia, and the Head himself—irreverently wn to the junior school as "Old Thunderguts"—hadn't pluck to point out to her the error of her assumption for r of losing the prospective bishopric. Soon it became a stion of choosing between the gaiters and the girls, and ength, reminded by Portia of what her mother would have ught of his time-serving policy, he refused the bishopric was accordingly refused by the lady.

* * *

STRAND
THEATRE, W.C.

Lessee and Manager ... LOUIS MEYER

Saturday Evening, February 1st, 1913, at 8-0.

Following Evenings at 8-30.

LOUIS MEYER

PRESENTS

"THE SON AND HEIR."

An Original Play in Four Acts, by

GLADYS UNGER.

Sir Everard Titsy Chilworth, Bart....	EDMUND MAURICE
Everard Chilworth	MAX LEEDS
Pascoe Tandridge	NORMAN TREVOR
Felix Fourié	RAYMOND LAUZERTE
John Brock	J. PARISH ROBERTSON
Cecil Chilworth	BOBBIE ANDREWS
Tidder	CHARLES DALY
William	LAMBERT PLUMMER
Lady Chilworth	CYNTHIA BROOKE
Amy Chilworth	ETHEL DANE
Miss Chilworth	JEAN CADELL
Dorman	MARY GRIFFITHS
AND	
Beatrice Wishaw	ETHEL IRVING

The Action takes place at "Ledgers," Sir Everard Titsy Chilworth's Country Seat in Hertfordshire, early in January.

Act I.	The Hall - - -	Afternoon
Act II.	The Schoolroom -	Evening
Act III.	Beatrice Wishaw's Room	Night
Act IV.	The Breakfast Room	The Next Morning

The Play acquired from Messrs. VEDRENNE & EADIE.

Produced by CLIFFORD BROOKE.

Programme of Music under the Direction of **Mr. Eric Zardo.**

SELECTION ...	... "The Dancing Mistress" ...		*Lionel Monckton*
After Act I. ...	... "Three Dream Dances" ...		*Coleridge Taylor*
After Act II. ...	(*a*. "Ninon"		*N. Zardo*
	(*b*. "Berceuse de Jocelyn"		*Godard*
After Act III. ...	(*a*. Pianoforte Solo Polonaise in A flat ...		*Chopin*
	E. ZARDO.		
	(*b*. Minuette		*Rose Risers*

Acts I, II. & III by W. JOHNSTON. Act IV. by W. HEMSLEY.

Miss Irving's Dresses by BAROLET, Knightsbridge

Miss Dane's and Miss Brooke's Dresses by VIOLA, Albermarle St., W.

The entire Decoration has been designed, and the Furniture supplied by THORNTON-SMITH, Soho Square.

Furs supplied by GRUNWALD, Rue de la Paix, Paris.

The "Silent Night" Motor Car used in Acts I and IV. supplied by the DAIMLER CO., Pall Mall, S.W.

Matinees Wednesdays and Saturdays at 2-30.

Business Manager	BERNARD HISHIN
Stage Manager	MARTIN HENRY

Preceded at 2.15 and 8-15, by

'An Interrupted Divorce,"

A Comedy in One Act, by FREDERIC SARGENT.

Sir James Thurloe, K.C., M.P.	...ERNEST LEICESTER
Mabel Carden	... Mrs. SAM SOTHERN
Judd	LAMBERT PLUMMER

Scene: Sir James Thurloe's Chambers

The Weekly Dispatch

LONDON: 2, Carmelite Street, E.C.

FEBRUARY 2, 1913.

As an entertainment the new four-act play by Miss Gladys Unger, entitled "The Son and Heir," presented by Mr. Louis Meyer at the Strand Theatre last evening, has much to recommend it. The author possesses the faculty for writing quite amusing dialogue, dialogue that kept the house in constant laughter throughout the first act. It was, perhaps, mainly owing to the bright and observant lines of the play that Miss Unger's work so strongly recommended itself to an audience that was content to accept as good entertainment a piece with but the slightest plot, a plot of a very unconvincing character. In the matter of two of the players it must be recorded that Mr. Louis Meyer has shown both enterprise and skill, for it is impossible to conceive some of the parts being under any circumstances better acted than they were last evening.

Story of the Play.

As the title indicates, the story concerns itself with a family of position—Sir Everard Chilworth, his heir, also a younger son, a married daughter, and an unmarried girl. In the story, or as much of it as is seen on the stage, the heir is of no account. He is a mere cad, and his father, the baronet, is at moments also uncommonly like one. Perhaps the tendency to display bad manners, so strongly developed in father and son, accounted for much of the timid nature of the women folk of the family; anyhow, the men had it all their own way until one of the women by threatening to bolt with another man secured a compromise by which the women if they did not both get all they wanted, secured sufficient to make the play end happily. Slight as the story may be it cannot matter much in measuring the value of "The Son and Heir" as an entertainment. It gets laughters throughout two of its four acts, and the other two are devoted more or less convincingly to scenes of passion that, however cleverly conducted we may admit them to be, are, after all, but scenes of theatrical passion that leave us wholly unconvinced.

Mr. Raymond Lauzerte made a decided success of his work last evening as an intelligent French gentleman visiting England and expressing his opinion. Mr. Edmund Maurice acted with singular strength, and as the two who loved and swore to wait Mr. Norman Trevor and Miss Ethel Irving did as well as the story permitted. The play had quite an enthusiastic reception, and the author acknowledged it in person."

J. W

13 10

Tuesday, February 4th at 8 p.m., and every following Evening at 8.30. Matinees: Wednesday & Saturday 2.30.

"THREE"

A Modern Comedy of Roman Life in Three Acts.

Translated from the Italian of ROBERTO BRACCO, by Miss D. ST. CYR.

Adapted by GILBERT CANNAN.

The Characters are in the order of their appearance on the Stage.

BARONESS LOUISA SANGIOVI	GERTRUDE KINGSTON
BARON FREDERICO SANGIOVI	BEN WEBSTER
ENRICO RANEO	SCOTT CRAVEN
BATTISTO ... ... (*Servant to Enrico Raneo*)	DAVID HALLAM
GIOVANNI ... ... (*Servant to Baron Sangiovi*)	R. C. HARCOURT
MAID	JOAN TEMPLE

Act I, The Baroness' Boudoir. Act II, Room in Enrico Raneo's House. Act III, Same as Act I.

NOTE.—In Italian Society it is customary for ladies to receive visitors every evening at their house after dinner, as this is the fashionable visiting hour in Rome.

Dresses in Acts II. and III., Cloak and Draperies in Act II. are from the Atelier of MARIANO FORTUNY, 29, Maddox Street.

Dress in Act I. by Miss GREY, 11, Brook Street. Cigarettes by ABDULLA, Ltd., 168, New Bond Street.

To be followed by

"The Arbour of Refuge"

A Comedy in One Act,

By GILBERT CANNAN.

The Characters are in the order of their appearance on the Stage.

TRUMAN	BERTRAM FORSYTH
MARY	MADGE McINTOSH
GARDENER	DAVID HALLAM
LOCUM	BEN WEBSTER
SEMPTER	EDWARD RIGBY
DASHBORD	SCOTT CRAVEN

Scene—Mary's Garden

Both plays produced by GERTRUDE KINGSTON.

Box Office open from 10 a.m. to 10 p.m. (Mr. RICHARDS), Telephone 1927 CITY.

Business Manager ... ... ARTHUR PENLEY
Stage Manager ... ... CLIFFORD MARQUAND

s Gertrude Kingston, the well-known s. has asked the "P.M.G." to pub- the following Open Letter to the atic critics :—

MEN,

ast production at the Little Theatre of " and "The Arbour of Refuge" has ade the subject of a remarkable attack morning Press. Can it be that this is some remarks of mine in the "Nine- Century and After" as to who dic- e question of dramatic supply, or can hat I am made the scapegoat, post- sly, for Mr. Bernard Shaw's remon- with the critics on the first night of oduction of "Captain Brassbound's sion"?

t be remembered that I built the Little , intending it for light comedy, and ilies of the type of "Three" and Arbour of Refuge." Where else can played? Are these often exquisite to be wasted for want of an appro- setting? Yet no sooner does the critic the Little Theatre than, instead of and whipped cream, he strenuously r suet pudding, with or without as f the treacle of sentiment as his palate ls.

LEASING ANYBODY.

ersations overheard at the Little two nights ago from two gentle- the Press sitting two rows apart are eristic :—

t Gentleman: Beastly cold here! I hate lace!

ond Gentleman: I like the Little Theatre, hy do they keep it so hot?

f the plays I produce here! If light, called "thin and talky"; if heavy, e declared unsuitable for so small a

y other theatre of larger dimensions seen actors and actresses go up to mpter and get the word without On Tuesday evening two members company wanted prompting (once from very reasonable nervousness, e notice said that the only person ew his part was the one who should een mate! Yet on no first night in have I ever been prompted!

I am accused of being essentially Now, my mother is a Venetian, u may meet a dozen women of my as many hours in any part of Italy, Italy I am addressed by Italians as ian.

T THE ITALIANS.

I am told that the only Italian-look- ople in "Three" were the man- and maid-servant, as if that were an t and not an intentional choice on my But let me point out to the writer so hypersensitive to atmosphere, that are not all black-haired like the Garden Italian, nor the contadina t girl) with coral earrings and a chief folded over her head. Let him k at the paintings by Italian masters hat their subjects range from golden- o russet, and are of all sizes and colours. Indeed, the cultured classes of all nations resemble one another, and have no definite type

Moreover, it may have escaped the eyes of these gentlemen that the scenery of Act 2, designed by myself and built in my own workshops, is the exact reproduction of a room in an Italian "sette cento" house; that the gowns I wore in Acts 2 and 3, called "extravagant" or "fantastic" (I forget the exact words), were made in an Italian workshop by an Italian artist, Mariano Fortuny by name, son of the famous painter, and designer of the most exquisite patterns and materials, of which some of the stage decorations and my frocks were composed.

GET A DICTIONARY!

Another gentleman complains that the Italian servant said "yes" in Italian and "no" in English. I would ask him to get down an Italian dictionary from the office library of reference, and observe that "No" is the same in both languages!

Because I have not put the name of any Mr. Blank of Blank as designer or producer, but have laboured without stint of energy in the theatre myself, never a kindly word has been said by the Press of any of my productions, although artists have written to me on many occasions about my stage pictures. Indeed, one well-known critic, after I had spent many hours on lighting an out-of-door scene in "Captain Brassbound's Conversion," deigned to accord the credit of it to the scene painter, so little did he know of the technicalities of the stage, so grudging was he lest I should get the benefit of my personal endeavours.

Come, come, gentlemen, fair play, fair play!—Yours, etc.,

GERTRUDE KINGSTON.

The unconscious humour of the new play entitled "Three," produced by Miss Gertrude Kingston at the Little Theatre on Tuesday evening, saved the performance from the charge of dulness. The story is located in Rome, the period is the present time, and the scene is the boudoir of a married lady. The lady had the reputation of being fascinating. Her husband swore he was not jealous of any of her many admirers, but if his looks were to be trusted he hardly spoke the truth.

The Embarrassed Lover.

In the second act the lady gave a meeting to the most ardent of her admirers. He had told her he would conquer her if she would but meet him alone. This was the most genuinely funny scene in the play, for the poor man looked so ill at ease that instead of captivating the lady he appeared to have wiped out whatever good opinion she may ever have held of him. In the last act the retired Lothario recognised that the lady loved her husband, and having placed a rose on her table, he heaved a sigh, and disappeared. So ended the story. Miss Gertrude Kingston and Mr. Ben Webster played the married couple. Mr. Scott Craven acted the part of the lady-killer.

J. W.

20

THE LIT
JOHN ST
Proprietress

Tuesday
Evening
Feb. 4

Stall

No. H 17
This to be retained

NEW PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Under the Direction of ... ... WALTER MELVILLE and FREDK MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, FEBRUARY 5, at 7-45
and Every Evening at 7-45.

MATINEES, Wednesdays & Saturdays, at 2-30

MISS DORA BARTON
(as Chuz-nah,
an Indian Woman trained to Arms)

MR. HENRY LONSDALE
(as Nebu Singh, one of the most Notorious Characters of 1857).

AND POWERFUL COMPANY IN THE

ROMANTIC DRAMA,

Founded on the great Historical Event,

THE INDIAN MUTINY

Written by GEORGE DAVENTRY.
Produced by WALTER & FREDK. MELVILLE.

Characters—British:

Lieut. Manley	MR. C. W. STANDING
Captain Manley, his brother, commanding Detachment	MR. F. C. LEISTER
Major Ingleby, Commissioner in charge of the Garrison	MR. ROTHBURY EVANS
Ensign Blake, of the same Corps	MR. WILSON BLAKE
Terry O'Brien, Captain Manley's Body Servant	MR. HERBERT WILLIAMS
Serg. Thompson	MR. H. BROWNE
Mrs. Major Ingleby, the Martinet	MISS BLANCHE STANLEY
Kate Ingleby, her Daughter	MISS LILIAN HALLOWS

Hindoos:

Nebu Singh, Leader of the Rebels	MR. HENRY LONSDALE
Abul Khan, the Lion of Lahore	MR. ALBERT WARD
Ra Goonga, a Brahmin, his Retainer	MR. PHILIP HEWLAND
Mara Ba, a Sepoy Officer	MR. CLEVELAND
Asfinga	MR. GEOFFREY PATRICK
Ghaute Je, the second self of Nebu Singh	MR. H. ELSWORTHY
Syed Rao, the Nana's Messenger	MR. F. DOONE
Rama Goosh, an attendant to the Khan	MR. BACHNER
Ghuz-nah, a Brahim Priestess, trained to Arms, supposed Daughter to the Khan	MISS DORA BARTON

Soldiers, Sepoys, Hindoos, &c.

Act 1 ... ... Court of the Khan's House
The Night before the Mutiny - Ra Goonga's One-Day Oath of Peace—A Brahmin Priestess *versus* Love.
"THE FEAST OF LIGHT."

Act 2 ... Mountain Pass near the English Camp

Act 3 ... A Ruined Mosque on the River's Bank
BOUND TO THE CANNON'S MOUTH.

Act 4 ... ... Before the Walls of Dholpoor
THE HOUR OF VENGEANCE.
Eve of the Centenary of Plassey, June 23rd. 1857.

Act 5 ... ... A Hindoo Mountain Fortress
THE SIGNAL OF MUTINY.

The Scenery painted by H. K. BROWNE, W. D. HOBBS, and the LYCEUM STUDIO. Uniforms, Costumes and Wigs by JOHN HYMAN, 19 Leicester Square, W.

The Orchestra will play the following selections:

OVERTURE	"Fra Diavolo"	*Auber*
SELECTION	"The Sunshine Girl"	*Paul Rubens*
FANTASIA	"The Count of Luxembourg"	*Lehar*
MARCH	"Entry of the Bulgars"	*Lotter*
VALSE	"Gipsy Love"	*Lehar*

Acting Manager and Treasurer .. Mr. G. GORDON JEFFERSON
Stage Manager .. .. .. Mr. WILSON BLAKE

* * *

Glory and gunpowder, heroism and hysterics, plots and iards, rebellions and "round eights," love and limelight ght be put down as forming the chief ingredients in last dnesday's production at the Princes—namely,

"The Indian Mutiny,"

itten by George Daventry. In sundry preliminary para- phs this melodrama has been described as new. As a tter of fact, it was produced at Burnley twenty years ago Boxing Night, and was toured by its author for many rs, with himself as the chief villain, Nebu Singh. After Daventry's death, "The Indian Mutiny" was toured his widow, Miss Clare Howard, the original representative the half-caste heroine. From time to time Miss Howard e, as a change, performances of "Hamlet," with herself the Moody Dane, the tragedy being enacted as a melo- ma accompanied throughout by bits of "agit," izzicato," and other more or less impressive morceaux melos.

* * *

Some years ago I happened on "The Indian Mutiny" sketch form at the South London Music Hall. Then its f situation, the condemning of the villain to be blown n a big pivot gun, aroused, as it had always aroused, the lest excitement among kind friends in front. At the nces' production the episode was greeted with some ghter owing to

The Swinging Gun

having been sufficiently rehearsed, and because the although well within its "period," seemed such oy compared with the cannon of to-day. Doubt- this scene will yet go properly, however, for it is y a strong situation. The villain, rescued by his w-mutineers, swings the gun around to empty it the British Army o.p., when, in the very nick of , the Eurasian heroine swings it back and mows down rde of advancing Sepoys P.S. The principal plotter, Nebu h, is a boldly drawn, picturesque character, whose com- villainy reminds one of Macaulay's description of Nun- ar: "What the Italian is to the Englishman; what the du is to the Italian; what the Bengali is to the Hindu, was Nuncomar to other Bengalis!"

* * *

New Prince's.

"THE INDIAN MUTINY."

BY GEORGE DAVENTRY.

"The Indian Mutiny" is not a very choice example of the melodrama of yesterday. Its plot is not built on broad lines, and the action is often scrappy and involved. But at least it is free from any of the sickly sentimentality —amorous or religious—that has crept into the melodrama of to-day; and there are many moments in it which are at any rate meant to be exciting, and may prove so to all who do not look too closely into the machinery. And if you like the noise of fire-arms, "The Indian Mutiny" is the very play for you. Not only are there pistols and rifles—more rifles than there were even in "The Women of France"—but there is a great cannon which enjoys surprising adventures—has Mr. Henry Lonsdale, as Nebu Singh, the villain, tied to its mouth and untied again; is all but fired by the comic man, Mr. Herbert Williams, as Tony O'Brien; and is waltzed round this way and that until it must feel like Willy, before Miss Dora Barton, as the heroine, Ghuz-nah, gives it the final twirl and mows down with one discharge whole rows of rebellious Sepoys

GARRICK THEATRE

Lessees - - ARTHUR BOURCHIER and HERBERT SLEATH

Managing Director for Garrick Renters, Ltd. - - - LOUIS MEYER

Under the Management of ARTHUR BOURCHIER

THURSDAY, FEBRUARY 6th, at 7.45

EVERY EVENING at 8.30

"TRUST THE PEOPLE"

A PLAY IN THREE ACTS, BY

STANLEY HOUGHTON

John Greenwood (*President of the Board of Labour*)	Of Blackshaw, Lancashire	ARTHUR BOURCHIER
John Greenwood, Senr. (*his Father*)		JOHN MCNALLY
Mrs. Greenwood (*his Mother*)		BARBARA GOTT
Stephen Jebb (*his Agent*)		P. PERCEVAL CLARK
Nathan Brierley		FRANK J. ARLTON
Joseph Walmesley		W. S. HARTFORD
The Mayor		W. HUBERT
The Mayoress		EDITH KING
Mrs. Riley (*a Suffragette*)		MARGARET BOYD
One of the Lads		CLIFFORD HEATHERLEY
A Reporter		HUBERT WOODWARD
The Earl of Eccles (*Secretary of State for Wales*)		THOMAS WEGUELIN
The Marquis of Cheadle (*an Opposition Peer*)		KENYON MUSGRAVE
Lord Richard Northenden (*his Younger Son*)		RICHARD NEVILLE
Sir James Harvey-Macpherson (*Prime Minister*)		HERBERT BUNSTON
Morris Johns (*Chief Government Whip*)		THOMAS SIDNEY
Thompson		ARCHIBALD MCCLEAN
A Waiter		CEDRIC HARDWICKE
Lady Violet Ainslie (*Widowed Daughter of Lord Cheadle*)		VIVA BIRKETT
Miriam Felton		MARJORIE WATERLOW

ACT I.	LONDON - -	The House of John Greenwood
	A month elapses.	
ACT II.	BLACKSHAW	
	Scene 1 - -	A Room in the Queen's Hotel
	Scene 2 - -	A Corridor in the Town Hall
ACT III.	BLACKSHAW -	The House of John Greenwood, Senr.
	The same evening.	

The Action of the Play passes in the Future—the year 19...

Dresses and Hats by VIOLA, Albemarle Street, W.

Scenery by ARTHUR PULLINGER.

Furniture supplied by SPILLMAN & Co., 101-102 St. Martin's Lane, W.C.

Wigs by Fox.

Business Manager	... (For Arthur Bourchier) ...	THOMAS STEVENS
Assistant Stage Managers	,, ...	CLIFFORD HEATHERLEY, CLAUDE EDMONDS
Musical Director...	... ,, ...	ALBERT FOX
Acting Manager ...	...(For Garrick Renters, Ltd.)...	JOSÉ G. LEVY

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30

The Box Office (C. R. STUBBS) **open daily from 10 to 10.**

Telephone 9513 Gerrard.

Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

GENERAL MANAGER ... (For Arthur Bourchier) ... **WILLIAM BURCHILL**

(To whom all communications must be addressed.)

"Trust the People."

They were doomed to disappointment who went to the Garrick Theatre on Thursday evening in the expectation of witnessing in Stanley Houghton's "Trust the People" a play of the close-to-life order such as might have been expected from the author of "Hindle Wakes." "Trust the People" will not make history or reputation. Mr. Houghton has his story in London, and although his hero was a man of the people, he had by politics gone up in life, was a Cabinet Minister, and—it may be added—a co-respondent. Here are, indeed, materials for melodrama.

Story of the Play.

As for the story of "Trust the People," Act I is located in the town house of John Greenwood, self-made man, Cabinet Minister. It is morning. The great man is very busy. There are many callers, and they all call to tell him he is to be cited as a co-respondent. Will he pay the other man or go out of public life? Answer: He will do neither. His sin dated from long ago. The intrigue had ended long ago. He will pay no hush-money to the husband who wants to blackmail him; in fact, he has already thrown him down the front steps. The great man, his head well back, was heroic, and well he might be, surrounded as he was by those friends of his, mostly freaks, labelled for the purposes of the play "Cabinet Ministers." Act I, therefore, with such characters in it, degenerated into burlesque; and with Act II. another sample of stagecraft appeared—namely, melodrama. Act III. was on the Robertsonian model—"Kind hearts are more than coronets." Mr. Arthur Bourchier stood out from all in the cast, but that fact must not detract from the success of some of the musical-comedy political characters who come into his life in Act I.

"P.M.G." Special.

Mr. Arthur Bourchier, with his usual good nature and also with all his accustomed vigour, received me last night at the Garrick Theatre, writes a representative of the "Pall Mall Gazette," for the purpose of replying to the critics who have been finding fault with Mr. Stanley Houghton's new play, "Trust the People."

"They have all admitted," he began, "the great success of the play, both artistically and from the point of view of enthusiasm—the writing and the acting. But what there has been a deliberate attempt on the part of a certain section of the Press to do is to condemn Mr. Houghton to remain for ever in Lancashire, and only to write Lancashire characters.

"They have also accused him of putting on the stage Cabinet Ministers who could not possibly exist, in spite of the fact that he has taken particular pains to lay his play in the future.

"Mind you, I do not speak in general terms of the Press. I never do that. I refer to a particular section of critics—that section that I call the Jaeger brigade, who try to induce young authors to don the Jaeger and write drab, dreary plays with a Post-Impressionist background, for empty box-office tills. They are the persons who are damaging the cause of the drama more than anything, because they try to keep the public away. Authors are frightened also at what they will say, and plunge headlong into Pre-Raphaelitish Ibsenism.

An Illustration from the Studio.

"Now, with regard to the critics' attempt to condemn Mr. Houghton to remain for ever in Lancashire." Is Mr. Lavery, the great Scottish painter, only to paint Scottish lochs and tarns? Would he be the great man he is if he had been condemned to do that? Probably his critics tried to condemn him to paint only Scottish scenery, and if they did, no doubt he said 'fudge' to them. What do you say Mr. Houghton?"

The author of the play, who was sitting quietly through the interview whilst Mr. Bourchier paced the room, replied: "I cannot say anything about it, because I have not read the notices."

"But now that you have heard something of what they say?"

"I don't see quite why I should not do something else besides Lancashire."

"More especially," Mr. Bourchier said, "as he has been very generous and met them half way."

Cabinet Ministers Flattered.

"Then, with regard to the second objection," Mr. Bourchier went on to say, "that Mr. Houghton has put on the stage Cabinet Ministers who could not possibly exist, I am going to say something very definite and very strong.

"I am sorry to say I have a personal acquaintance with five members of the present Cabinet, and I knew a great many of the last Cabinet. I can only tell you that Mr. Houghton has flattered them very considerably. He has made them a great deal more stately and more dignified than [illegible] acquaintance with them has shown

"Excellent men, worthy men they are, no doubt, but never brilliant men—not half as brilliant as Mr. Houghton has made them out to be.

"I may be ordered to Tyburn, they may extradite me, I may be sent to Devil's Island," Mr. Bourchier added, laughing, "but I shall still hold my opinion. Were they half as dignified and half as witty as Mr. Houghton makes them, I should never have been in a position to meet them.

"With one I happened to be at school. I used to sit next to him at Eton. He was at the theatre last night, and was delighted with the play.

"If I am accused of being unpatriotic, I say, 'On the contrary, I am stirring up patriotism.' Mr. Houghton keeps away from politics; but where there happens to be in the play such lines as 'Why should we resign?' the audience applauded most heartily, showing that the present Government is regarded with satisfaction by the public.

"Even the word 'Limehouse' got a very good-natured laugh."

"Yes," Mr. Stanley Houghton remarked, "but please make it perfectly plain that it is merely the name of a street."

"People, however, would be surprised if anything complimentary was ever said about me or about the plays that I produce. And my attitude towards the Press is so well known that one of the biggest 'laughs' from the audience—and a sympathetic cheer from the members of the Press sitting in front—came last night when I said, 'Who is that knocking at the door? If he's a reporter I'll brain him!'"

STRAND THEATRE W.C. LOUIS MEYER PRESENTS



ETHEL IRVING IN

THE SON AND HEIR

BY GLADYS UNGER.

EVENINGS 8.45

MATINEES—WEDNESDAYS & SATURDAYS AT 2.45

CRITERION THEATRE

Licensed by the Lord Chamberlain to
Messrs. Spiers & Pond, Ltd., 222, Piccadilly

Lessees and Managers: SIR CHARLES WYNDHAM
And MISS MARY MOORE

H. V. ESMOND'S
and
EVA MOORE'S Season.

WEDNESDAY, FEBRUARY 12th at 8.30

Following Evening at 9.

"Eliza Comes to Stay"

A Farcical Comedy in Three Acts by H. V. ESMOND.

Hon. Sandy Verrall	H. V. ESMOND
Alexander Stoop Verrall	FRED. GROVE
Montague Jordan	ERIC LEWIS
Herbert (a Valet)	CHARLES ESDALE
Lady Pennybroke	CARLOTTA ADDISON
Vera Lawrence	DIANA PORTIS
Mrs. Allaway	CONSTANCE GROVES
Eliza	EVA MOORE

ACT I. ... ... Room in the Hon. Sandy Verrall's Flat in London
ACT II. ... ... Same as Act I. Week later.
ACT III ... ... Same as Act. I. Month later.

Dresses by Madam KARSLER, 50, Queen's Road, Bayswater.

Preceded at 8 (following Evenings at 8.30) by

STACY AUMONIER

IN HIS OWN CHARACTER SKETCHES.

MATINEES - - WEDNESDAY AND SATURDAY AT 2.30

March	"Sounds of Peace"	... *Franz von Blon*
Overture	... "Raymond"	... *A. Thomas*
Valse	"Amour Passager"	*Pedro de Zulueta*
Two-Step	"The Gaby Glide"	*Louis H. Hirsch*
Selection	... "Gipsy Love"	... *Lehar*
March	"The Children o' the Regiment"	... *Fucik*

General Manager ... ... For H. V. ESMOND and EVA MOORE ... ... ERNEST BENHAM
Stage Manager ... ... CHARLES ESDALE

"Eliza Comes to Stay."

Although the new play called "Eliza Comes to Stay," which Mr. H. V. Esmond and Miss Eva Moore presented at the Criterion Theatre on Wednesday evening, is not altogether novel, it makes a very pleasant entertainment, and is very much better in the last act than in the others. In the story Mr. Esmond takes the part of a fairly well-to-do young bachelor, who is suddenly called upon by the dying request of an old friend to accept charge of his daughter. Believing that his ward is to be a little golden-haired child, he engages a nurse to await her arrival, and purchases all sorts of toys likely to amuse a youngster. Judge of his horror, then, when he finds that his ward is a full-grown, awkward, bespectacled young woman in the costume of a charwoman.

A Pleasant Impression.

It is not very difficulty to forecast what happens. Eliza, simple as she is, falls in love with her guardian, and although her every attempt to make herself look captivating in his eyes only succeeds in driving him away to travel, her womanly instinct and charm prevail, and when he returns it is only to find that a charming girl is at home to welcome him back. This final scene is played with very great charm by Miss Eva Moore, and, in spite of the fact that the story is very slight for a whole evening's entertainment, it leaves a pleasant impression and a feeling that the evening in a theatre has not been lost.

TO-NIGHT, THURSDAY, FEBRUARY 13TH, 1913, AT 8 O'CLOCK

FREDERICK HARRISON presents

The Pretenders

Translated by WILLIAM ARCHER, from KONGSEMNERNE, an Historic Drama in Five Acts, by HENRIK IBSEN

The Music by NORMAN O'NEILL

Hakon Hakonsson, *the King elected by the Birchlegs*	BASIL GILL
Inga of Varteig, *his Mother*	YVONNE Q. ORCHARDSON
Dagfinn Bonde, *his Marshal*	MONTAGU LOVE
Earl Skule	LAURENCE IRVING
Lady Ragnhild, *his Wife*	HELEN HAYE
Sigrid, *his Sister*	TITA BRAND
Margrete, *his Daughter*	NETTA WESTCOTT
Nicholas Arnesson, *Bishop of Oslo* ...	WILLIAM HAVILAND
Sira Villiam, *his Chaplain*	HENRY HARGREAVES
Ivar Bodde, *Hakon's Chaplain*	HENRY CROCKER
Master Sigard of Brabant, *a Physician* ...	FRANK RIDLEY
Guthorm Ingesson	ROBIN SHIELLS
Gregorius Jonsson, *a Nobleman* ...	EWAN BROOK
Paul Flida, *a Nobleman*	E. A. WARBURTON
Chief Bratte, *from the Trondheim district*	ALLAN JEAYES
Jatgeir Skald, *an Icelander*	GUY RATHBONE
Ingeborg, *Andres Skialdarband's Wife* ...	MADGE McINTOSH
Peter, *her Son, a young Priest*	E. ION SWINLEY

Chieftains—Messrs. TERRIC, BELCHER, GILBERT, STONE, GULLAND, MATHER, GEORGE, WILD, BRENTWOOD, LAIDMAN and O'BRIEN

Townsmen, Guests, Skalds, Monks, House Boys, etc.—Messrs. FORTESCUE, DOUGLAS, SANGSTER, KNIGHT, ALBURY, JEROME, HARISON COOK, BERTRAM, SHARPLY, LANGLEY, COURTNEY, SKROBISCH, MILES, THORN, VIVIEN, and MASTERTON

Townswomen, Nuns, Queen's Attendants—Misses WHITAKER, BLAKE, STUART, HALL, ELDER ROBERTSON, BLUME, OWEN, JENNINGS, BLAIRE, HOPCRAFT, HARBERT, EPPS and DERRICK

Men-at-Arms, Guards, etc.

The Play produced by E. LYALL SWETE.

Act I. Scene 1.—Outside Christ Church, Bergen
„ Scene 2.—A Hall in the Palace, Bergen
Act II. ... Banquet Hall in the Palace, Bergen
Act III. Scene 1.—In the Bishop's Palace, Oslo
„ Scene 2.—A Room in the King's Palace, Oslo
Act IV. ... The great Hall, Nidaros
Act V. Scene 1.—A Fir Wood on the hills above Nidaros
„ Scene 2.—The Courtyard of Elgesaeter Convent

The action of the play takes place in Norway early in the 13th Century

Scenery designed by S. H. SIME and JOSEPH HARKER, and painted by JOSEPH HARKER

Costumes designed by S. H. SIME, and executed by L. & H. NATHAN

Properties made by E. BRUNTON. *Electrical effects by* T. J. DIGBY. *Wigs by* CLARKSON

Miss WESTCOTT appears by arrangement with Messrs. VEDRENNE & EADIE, and Miss MADGE McINTOSH by arrangement with Miss KINGSTON.

Stage Manager, CHARLES LA TROBE. Assistant, CLAUDE RAINS

Musical Director, NORMAN O'NEILL

Matinee every Wednesday and Saturday at 2 o'clock

[First Matinee—Wednesday, February 19th]

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Box Office (W. H. LEVERTON) is open daily from 10 to 10

Reserved Seats from 2s. 6d. Telephone—Gerrard 3344.

Mr. FREDERICK HA[RRISON] Charles Frohman) he ha[s] "THE YOUNGER G[ENERATION]" where it is played ever[y] Miss KATE MOFFAT ("[Pe]Comedy in One Act by [Ar]and Saturday.

[e] that (by arrangement with [Ba]oughton's Three Act Comedy, [THE] DUKE OF YORK'S THEATRE, [at] k, and followed at 10.30 by [THE] ELVE-POUND LOOK," a every Wednesday, Thursday

Business Manager ... . HORACE WATSON

HAYMARKET
Manager HARRISON
Thursday
Evening
Feb. 13
Orchestra Stl 10/6
No. J 20
This to be retained

This ticket is issued suject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

WEEDON GROSSMITH'S SEASON

By Arrangement with CHARLES FROHMAN.

FRIDAY EVENING, FEBRUARY 14th, at 8.30 o'clock.

"ASK QUESBURY"

A Farce.

By T. HERBERT LEE.

John Quesbury	WEEDON GROSSMITH
William Daintree	EDWIN H. WYNNE
Pragnell Thurston	RUDGE HARDING
Twiggs ... ... (Quesbury's Manservant) ...	HENRY FORD
Frank Riverton	GEOFFREY DENYS
Louisa Daintree	DAISY THIMM
Fanny Thurston	MAUD CRESSALL
Ida Mountjoy	NORA LAMING
Morris	SHELLEY CALTON

THE PLAY PRODUCED BY FREDERICK KERR.

Stage Manager ... ... DUNCAN DRUCE

The Scene is laid at John Quesbury's Flat in London.

ACT I.	**The Library (night)**
ACT II.	**The Dining Room (next morning)**
ACT III.	**The Library (same morning, immediately after)**

The Dresses worn by Miss Maud Cressall and Miss Daisy Thimm by PAQUIN, LTD.
Furniture by SPILLMAN & Co. Silverware by WALKER & HALL.
Hats worn by Miss Maud Cressall and Miss Daisy Thimm by MAISON LEWIS.
Miss Nora Laming's Costume by COREA.

PROGRAMME OF MUSIC.

Orchestra under the Direction of MAURICE JACOBI.

1.	OVERTURE, "Le Cheval de Bronze"	*Auber*
2.	SUITE DE BALLET, "Coppélia"	*Delibes*
3.	*a.* ENTR'ACTE, "Philémon et Baucis"	*Gounod*
	b. TWO STEP, "The Robert E. Lee"	*L. Muir*
4.	MARCH, "Entry of the Bulgars"	*Lotter*

FIRST MATINEE SATURDAY, FEBRUARY 22nd, AT 2.30.

BOX OFFICE (Mr. VINCENT POTTER) open 10 to 10.

Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Telephone: 8722 GERRARD.

General Manager (For WEEDON GROSSMITH) ... RICHARD T. MAYNARD

General Manager (For CHARLES FROHMAN) ... W. LESTOCQ
Business Manager (For CHARLES FROHMAN) ... OSCAR BARRETT, JUNR.

The three-act farce, "Ask Quesbury," by Mr. T. Herbert Lee, with which Mr. Weedon Grossmith opened his season at the Globe Theatre on Friday night, has a basic situation which is not unfunny. The hero, a wealthy young bachelor, having expressed antinomian opinions on the marriage laws in a printed pamphlet, such of his married friends as propose becoming antinomians themselves, all feel that they can safely seek his hospitality. Consequently, every room in his spacious flat is, in a single night, invaded by some errant wife or over-frolicsome husband, with the result that all sorts of complications ensue in the morning.

Alas! however, that is all the fun there is in the piece, for, unfortunately, nobody has anything witty to say, and, apart from their anti-nomianism—and even that proves of a very mild order in the end—the characters are as negative a lot of people as it is possible to imagine. And as, after all, the fundamental idea of the piece is scarcely of an overpoweringly original character, the final result is an entertainment of a somewhat desolating nature.

THE GLOBE THEATRE

Shaftesbury Avenue, W.

WEEDON GROSSMITH'S SEASON

By Arrangement with CHARLES FROHMAN.

February 26

EVERY EVENING AT 8.15.

"HOW IT'S DONE"

Clarice Manette De Vere	(Professional Swindler)	...SHELLEY CALTON
Major Vivian	(Ditto) ...	... HENRY FORD
Reginald Bantock ...	... (of Wisbeach) ...	GEOFFREY DENYS
Proprietor of Hotel ...	... ...	... ... F. TEBBUTT
Police Inspector ...	... ...	... ... GUY LANE

SCENE.—A Private Room in an Hotel in Surrey Street, Strand.

AT 9.30.

"ASK QUESBURY"

GLOBE THEATRE.

The programme at the Globe Theatre has now a triple attraction. Mr. Weedon Grossmith has found "Ask Quesbury" go so quickly that he can include in the evening's entertainment both a one-act play and Mr. Bertram Wallis's "Musketeers." The play, which was added to the bill last night without an author's name, is called "How It's Done." There was a red-haired widow and the son of a Balaclava hero—such at least was the surface they offered to the world, and as such they were unfavourably known to the police—and they played the confidence trick on a young fool who thought himself clever. It is a brisk little anecdote, capably if rather elaborately told, and it was well acted by Miss Shelley Calton, Mr. Henry Ford, and Mr. Geoffrey Denys. The second dish in the menu, the "Musketeers" of Mr. Bertram Wallis, is very good fun, and "Ask Quesbury" and Mr. Weedon Grossmith's misadventures are honoured with loud laughter.

EVERY EVENING AT 9 O'CLOCK

Mr. ARTHUR CHUDLEIGH

WILL PRODUCE

LADY NOGGS

A Comedy in Three Acts,
By CICELY HAMILTON.
Adapted from the Story by EDGAR JEPSON.

Lord Orrington ...	(Prime Minister) ...	...Mr. LYSTON LYLE
Billy Borrodaile ...	(his Secretary) ...	Mr. E. EVAN THOMAS
Rev. Alfred Gregg	... ...	Mr. ASHTON PEARSE
Lord Hartlepool	... ...	Mr. LEWIS FIELDER
Jimmy Cottenham	... ...	Mr. KENNETH KENT
Colonel Stiffgate	... ...	Mr. ARTHUR GRENVILLE
Cotterill	... ...	Mr. REYNER BARTON
Morton	... ...	Mr. EDGAR B. PAYNE
Felicia, Lady Grandison ("Noggs")	... ...	Miss MARY GLYNNE
Countess Karskovitch ...	... ...	Mrs. SABA RALEIGH
Miss Stetson	... ...	...Miss MARY MACKENZIE
Duchess of Huddersfield ...	... ...	Miss HETTIE CAVENDISH
Lady Hartlepool	... ...	Miss MAY WARLEY
Suzette	... ...	...Miss MARGARET CHUTE

ACT I. ... ... **THE LIBRARY AT STONORILL** (Morning).
ACT II. ... **THE TERRACE AT STONORILL** (Afternoon, a week later).
ACT III. ... ... **THE LIBRARY AT STONORILL** (Next Evening).

Mrs. Raleigh's Dresses and Hats by REDFERN, 26 Condnit Street, W.; others by COROT ET CIE. and LIBERTY & Co.
Scenery Painted by G. SACKMANN.
The Antique Furniture and Fittings in Acts I. and III. kindly lent and arranged by Messrs. OWEN GRANT, LTD., 3 Clifford Street, W.

Preceded at 8.30

On Monday, February 17th, and Every Evening thereafter, by

Miss JOSEPHINE LA BARTE

IN SONGS AT THE PIANO

INCLUDING

"A fat li'l feller wid his mammy's eyes." Published by CHAPPELLS.

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

PROGRAMME OF MUSIC.

Before Act I.	OVERTURE, "Giralda"	*Adam*
Before Act II.	*a.* INTERMEZZO, "Mystic Beauty"	*Finck*
	b. MORCEAU CA[illegible] "[illegible]it Napolitaine"	*Duchatel*
	c. ENTR'ACTE, "	*Haines*
Before Act III.	SELECTION, "Th	*Monckton*
	MARCH, "Soko	*Arnold*

MATINEE EVERY W[illegible] AND SATURDAY AT 2.30.

Stage Manager ... ... Mr. LAWRENCE WHITE.

PRICES:—Reserved Seats: Stalls, 10s. 6d.; Dress Circle, [illegible]s., £3 3s. and £1 11s. 6d.; Orchestra Unreserved Seats: [illegible], First Two Rows, 5s.; Other Rows, 4s. theatre, 1s. 6d.; Gallery, 1s.

Business Manager ... ... **Mr. LEONARD LILLIES**

COMEDY THEATRE 15
Sole Lessee.
Mr. Arthur Chudleigh
15/2/1913
STALL
H19
To be retained

I'VE had a most exciting evening," said Lady Noggs, towards the end of the new play at the Comedy last night. Our own feeling was one more of surprise than excitement, though we admit to feeling something very like a thrill when the expeditious little lady snatched the secret treaty from the grasp of the nefarious Countess and thus saved a European scandal and averted International complications of a serious order. It was surprising to find the name of Miss Cicely Hamilton as the author—or, rather, the adapter—of this rather ingenuous, pretty-pretty comedy, "Lady Noggs." Miss Hamilton's name has been rather prominently before the public this week. Last Sunday she had "A Matter of Money" produced by the Pioneers, a piece by no means of the bread-and-butter genre, and yesterday she was numbered among the elect whose plays have been banned by the Censor. So we suspect—and it can be only suspicion, because we have not read Mr. Jepson's story on which "Lady Noggs" is based—that Lady Noggs and her uncle, the Prime Minister, and the marriage her ladyship makes and the marriage her ladyship mars are born of the imagination of Mr. Jepson, and that Miss Hamilton's is the technique which has transferred them from page to stage.

The play belongs to that period before Germany succeeded Russia as Britain's bugbear, and it is really a sufficient indication of the plot to say that the Prime Minister of England, a simple, unsuspicious soul, whose guilelessness must somehow or other have escaped the Opposition, sheltered beneath his roof at the same time the draft of an important treaty and a fatally fascinating foreign female diplomatist whose name ended in "vitch." The Countess captured the heart of the Premier, and would most certainly have captured the treaty as well but for the astuteness of Lady Noggs. And the other glorious deeds of the Countess—are they not written in the chronicles of Mr. William le Queux?

In "Debrett" Lady Noggs appeared as Felicia, Lady Grandison, a peeress in her own right, aged twelve years. She was the apotheosis of the enfant terrible, and by turns a terror, a tomboy, and an angel-child, so that life in Lord Orrington's household was never dull. In the intervals of taking a hand in International politics she looked after the domestic comforts of her uncle's tenantry and did a bit of matchmaking. For governesses in general she had a particular antipathy, for Miss Stetson in particular a peculiar sympathy; so, adopting the Beatrice-Benedick method as her model (she had probably never heard of either Beatrice or Benedick), she brought about a marriage between Miss Stetson and the Rev. Alfred Gregg. Thus was Miss Stetson's happiness secured, and thus Noggs gained a brief respite from vulgar fractions and Tudor Kings.

There is no doubt that in the light of the play Lady Noggs would have made a much better Prime Minister than Lord Orrington, and ——Good gracious, we have walked right into Miss Hamilton's trap! We have unconsciously blundered on the secret of Miss Hamilton's share in the play. Of course "Lady Noggs" is feminist propaganda subtly disguised as sentimental comedy. Who is the quick-witted saviour of her country? Lady Noggs. Who teaches the Prime Minister wisdom, so that he thanks her in husky tones? Lady Noggs! Who, in fact, rules the whole roost, a managing but quite unmanageable little person? Lady Noggs! Who ought to have been smacked for her precocity?



St. James's Theatre

KING STREET,
ST. JAMES'S, S.W.

Sole Lessee and Manager - SIR GEORGE ALEXANDER

15 February

EVERY EVENING at 8.40 (MATINEES at 2.30)

FOR A LIMITED NUMBER OF PERFORMANCES

WILL BE ACTED

THE IMPORTANCE OF BEING EARNEST

A Trivial Comedy for Serious People

By OSCAR WILDE

John Worthing, J.P.	*(of the Manor House, Woolton, Hertfordshire)*	GERALD AMES
Algernon Moncrieffe	*(his Friend)*	A. E. MATTHEWS
Rev. Canon Chasuble, D.D.	*(Rector of Woolton)*	E. VIVIAN REYNOLDS
Merriman	*(Butler to Mr. Worthing)*	AUSTIN FEHRMAN
Lane	*(Mr. Moncrieffe's Man-servant)*	ALFRED HARRIS
Lady Bracknell		HELEN ROUS
Hon. Gwendolen Fairfax	*(her Daughter)*	DOROTHY FANE
Cecily Cardew	*(John Worthing's Ward)*	ROSALIE TOLLER
Miss Prism	*(her Governess)*	ALICE BEET

The Shaftesbury Theatre

Lessee and Manager
ROBERT COURTNEIDGE

TUESDAY, 18th FEBRUARY, 1913
AT EIGHT O'CLOCK

A Musical Comedy
IN THREE ACTS

Oh! Oh!! Delphine!!!

Book and Lyrics by
C. M. S. McLELLAN
Music by
IVAN CARYLL

Founded on the French Farce,
"Villa Primrose"
by
GEORGES BERR and MARCEL GUILLEMAUD

Matinees:
at Two o'clock
Wednesdays & Saturdays

Programme

The Shaftesbury Theatre

Oh! Oh!! Delphine!!!

Characters
(In the order of their appearance)

Colonel Pomponnet	Mr. COURTICE POUNDS
Fernande	Miss CISSIE DEBENHAM
Bleum (*a hotel manager*)	Mr. CONINGSBY BRIERLEY
A Hall Porter	Mr. CHARLES CHAMIER
Victor Jolibeau	Mr. HARRY WELCHMAN
Jacqueline	Miss WINIFRED ROMA
Tutu	Miss GWENYTH HUGHES
Antoinette	Miss MARJORIE COMPTON
Amandine (*Models*)	Miss MOLLIE HANBURY
Lulu	Miss CONNIE LUTTRELL
Distinguette	Miss MARJORIE VILLIS
Louis Gigoux	Mr. REGINALD OWEN
Alphonse Bouchotte	Mr. WALTER PASSMORE
Delphine	Miss IRIS HOEY
Finette (*a flower girl*)	Miss WINIFRED DELEVANTI
Bimbouca (*a Persian woman*)	Miss DOROTHY JARDON
Uncle Noel Jolibeau	Mr. FRED LEWIS
Pluchard (*a lawyer*)	Mr. FRED EVISON
Simone	Miss NAN STUART
Madame Bax	Miss VIOLET GOULD

Army Officers, Officers' Wives, Midinettes, Jewellers, Shop Messengers, Hotel Guests, Porters, Waiters, Housemaids.

THE PLAY PRODUCED BY GEORGE A. HIGHLAND

Orchestra under the Direction of ARTHUR WOOD

On the First Night
THE COMPOSER WILL CONDUCT

Programme continued on following pages

Programme

ACT 1.

The Entrance Hall and Lounge of the Hotel Beau Rivage, at Brest, France.

Painted by WALTER HANN.

ACT 2.

The Verandah and Rose Gardens of the Villa Primrose.

Painted by R. C. MCCLEERY.

ACT 3.

A Grand Reception Hall opening into a Ballroom. Hotel Beau Rivage.

Painted by CONRAD TRITSCHLER.



Daily Express

LONDON, WEDNESDAY, FEB. 19, 1913.

NOISY SCENE AT A THEATRE.

MUSICAL PLAY GREETED WITH CRIES OF "CENSOR."

A scene of great disorder greeted the final fall of the curtain after the production of "Oh! Oh! Delphine" at the Shaftesbury Theatre last night. The gallery raised cries of "Censor, Censor!" and when Mr. Robert Courtneidge attempted to speak, the audience would not listen.

Rarely has a first night seen so boisterous a reception of a new play. The outcries lasted for almost ten minutes, and contents and malcontents fought for the victory. Cries of "Hypocrites!" mixed with those of "Censor!" and it seemed for a moment as though worse might happen.

"OH! OH! DELPHINE."

NEW MUSICAL PLAY AT THE SHAFTESBURY.

Music with a swing; a story with a tangle, a host of lovely girls—and such dresses!—the audience at the Shaftesbury Theatre last night, until the final fall of the curtain, welcomed "Oh! Oh! Delphine" with all their hands.

The new production—book and lyrics by C. M. S. McLellan, author of "The Belle of New York" and "Leah Kleschna"; music by Ivan Caryll, composer of a score of "winners"; founded on the French farce, "Villa Primrose"—with all its splendour and all its glitter, is in its essentials commonplace. The music, for all its swing, its lilt, and its spirit, has little distinction or freshness; the story, for all its tangle, and hustle, and flamboyance, has little wit or invention.

But there are no reservations to be made about the girls and the dresses—also the sumptuous and beautiful scenes. They are superb.

There is also a very attractive company. Mr. Courtice Pounds, even yet, has no song worthy of him, but at least we see and hear him frequently, and Miss Iris Hoey, as dominating and fascinating in musical as in real comedy, becomes better and better every day, and in "Oh! Oh! Delphine" gives us the attraction of personality and the spirit of something a good deal better than the medium in which she appears.

It all happens in Brest. The stage is crowded with French soldiers in dreams of uniforms and "artist's models" whose splendid forms are hardly veiled in ravishing gowns.

More than this it is difficult to explain. Victor Jolibean, artist and military officer, pretends still to be married to his first wife, and Alphonse Bachotte is in the same quandary, for some reason or the other which time, space and the necessity of being understood prevent one explaining. The artist is accompanied by six models for his picture of Venus, and everybody has come from Paris to Brest in order to get on the stage of the Shaftesbury Theatre.

There is plenty of primitive comicality in the thing, and Mr. Passmore is funnier than he has been for a long time. Mr. Fred Lewis and Mr. Reginald Owen help to fill out the picture pleasantly, and once more there are Mr. Pounds, Miss Hoey, and Mr. Welchman to get everything out of the material at their disposal. Miss Jardon, unnecessarily realistically made up, is a striking figure.

The story is not pleasant, although the company and author treat it as inoffensively as the theme permits. But it is curious that Mr. Courtneidge, who stood for sweetness and beauty in "The Arcadians," should have produced "Oh! Oh! Delphine."

Mr. Caryll has several numbers which commanded encores and which will be heard in all the restaurants and on all the organs. Some of his choruses rise above the level of the greater part of the score, and there are always rhythm and spirit in his numbers. Compared with the throb of Vienna and the grace of the Gaiety it falls short, but, such as it is, it is merry and "catchy."

Daily Express





LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**

Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, FEB. 19, at 7-45 & Nightly at 7-45.

MATINEES Wednesdays and Saturdays at 2-30.

THE ROMANCE OF

NELL GWYNNE

THE KING'S FAVOURITE.

"The Life of Nelly truly shown, from Cole-Yard or Cellar to the Throne." Sir George Etherege, "The Lady of Pleasure"

The Play Presented and Produced by Walter and Fredk. Melville.
Music specially composed by H. Sullivan Brooke.

Characters:

Charles II., King of England	Mr. LAUDERDALE MAITLAND
Lord Villiers ...	Mr. H. WILMOT JACKSON
Lord Brookwell	Mr. FRED. INGRAM
Captain Summers, of the Dragoons ...	Mr. GEORGE MILTON
William, Footman to Nell Gwynne ...	Mr. F. WILLING
"Flash Howard," Knight of the Road	Mr. SAM. LIVESEY
Sir Basil Fairfax, Betrothed to Dorothy ..	Mr. FRANK HARVEY
Sir Edward Westerby, Dorothy's Brother	Mr. HAL. CHARLTON
Ned Hawkshead ... ... } Ruffians	Mr. W. T. SMITH
Joe Midders ... ... }	Mr. RICHARD BOPE
Lady Beaumont }	Miss MAUD ELLIOTT
Lady Amherley } Ladies of the Court	Miss JANET ALEXANDER
Lady Cowleigh }	Miss OLIVE ELTONE
Lady Dorothy Westerby, the King's Ward	Miss KITTY RICIMER
Louise, Comtesse de Fréville	Miss MARIE HOUSLEY
Cyclops, a Rogue	Mr. FRED. MORGAN
Mother Cyclops, his Wife ...	Miss POLLY MARSH
Kate, Lady Dorothy's Maid	Miss CONSTANCE BACHNER
Monseigneur, Political Agent ...	Mr. C. F. COLLINGS
Chevalier D'Arbois, French Envoy ...	Mr. AUSTEN MILROY
Edwards .. ... } Soldiers of the King	Mr. FRED. ELSWORTHY
Jackson ... ... } Footmen	Mr. CHARLES WINGATE
Chapman	Mr. PERCY BAVERSTOCK
Chiffinch, the King's Page ...	Mr RAYMOND WOOD
Miles, Sir Basil's Servant	Mr. J. T. MACMILLAN
and	
Nell Gwynne, an Orange Girl	Miss TITTELL-BRUNE
Courtiers, Guards, Ruffians, etc.	

Acting Manager and Treasurer .. .. **LESLIE HUGHES**



ACT 1.	Scene 1.	... ...	**Apartment in Whitehall Palace.** The King and his Ward.
	Scene 2.	... ...	**A Turning off the Strand.** The Monarch who could not Laugh.
	Scene 3.	... .	**The Garret in Drury Lane.** Meeting of Nell Gwynne and Charles II.
ACT 2.	Scene 1.	... ...	**The House at Chelsea.** The Abduction of Lady Dorothy.
	Scene 2.	... ...	**Garden of Hampton Court.** Nell Gwynne Plays a New Part.
ACT 3.	Scene 1.	... ...	**Nell Gwynne's House.** The King and his Mistress
	Scene 2.	... .	**Outside the Falcon Inn.**
	Scene 3.		**The Thieves' Kitchen at the Falcon Inn.** A Night of Adventure.
ACT 4.		... ...	**Hampton Court, King's Palace.** The Conspirators Surprised.

"And the Women do very well, but above all little Nelly."
(Pepys' Diary, December 8th, 1666.

Wigs and Costumes designed and executed by WILLIE CLARKSON, 41 Wardour Street, W.

Scenery by H. K. BROWNE, W. D. HOBBS, and LYCEUM STUDIO.

The Orchestra under the Direction of H. SULLIVAN BROOKE will play the following selections:

(1)	OVERTURE - -	"Nell Gwynne" - - -	*E. German*
(2)	SELECTION -	"Pirates of Penzance" - - -	*Sullivan*
(3)	SUITE - -	"Old English Dances" - - -	*Cowen*
(4)	SELECTION -	"Gipsy Love" - - - -	*Lehar*

The Programme of Music is subject to alterations according to circumstances.

Stage Manager .. .. **S. MAJOR JONES**

Of the many Nell Gwynne plays since Douglas Jerrold's two-act gem bearing that name, the most melodramatic is the one produced at the Lyceum last Wednesday evening under the title of

"Nell Gwynne, the King's Favourite,"

which very much reminded me of sundry Surrey-side and East-End dramas of my very early playgoing youth—more especially of that long-celebrated sanguifulminous melodrama "Whitefriars." Some notion of the Lyceum play's sanguifulminosity may be gleaned from the statement that in the course of its four acts the following episodes are shown: The abduction of the King's ward, Lady Dorothy Westerby; the pursuit of the abductors, Louise Comtesse de Fréville and the Chevalier D'Arbois, by the abductee's gallant lover, Sir Basil Fairfax, and his many sword combats and dangers during that pursuit; the strangling of Lady Dorothy's brother by a one-eyed desperado of Alsatia, one Cyclops, by order of the aforesaid abductors; these foreign villains' plot to kill the King; the frustration of their knavish tricks by Nelly, disguised as a Herefordshire sailor-boy; Nell's capture and being left bound in the Alsatian inn, just set on fire by the plotters; her rescue by her Royal master, who has followed on in disguise, because he is jealous of Ellen; and the ex-orange wench's final triumph over all her enemies and her restoration to that glory which, as we all know, her fickle regal protector did not allow her to enjoy long. Running through the play is a Claude Duval-like High Toby merchant, known as "Flash Howard." This Knight of the Road has long loved Nell, and, true lover that he is, he is ever at hand, with pistol and cutlass, ready to slay all who would dare upset Nelly—aye, even the King himself! For his doughty deeds, especially in helping Ellen to foil the would-be regicides, His Majesty knights Flash Howard at the finish.

* * *

Of course it is easy to find flaws in plays of this rapid rushaway kind. Really, this Nell Gwynne drama is a good specimen of its class, and it is acted in the proper spirit—

VAUDEVILLE THEATRE

Sole Lessees and Managers - - - - - - - A. & S. GATTI

On Tuesday Evening, February 25th,
at 8.30 o'clock,

Miss Hilda Trevelyan and Mr. Edmund Gwenn

WILL PRESENT THE FARCE IN THREE ACTS,

ENTITLED

The Schoolmistress

By ARTHUR PINERO

The Hon. Vere Queckett	Mr. DION BOUCICAULT
Rear-Admiral Archibald Rankling, C.B. ... (H.M. Flagship "Pandora")	Mr. EDMUND GWENN
Lieutenant John Mallory	Mr. RONALD SQUIRE
Mr John Saunders ... (Mr. Mallory's nephew, of the Training Ship "Dexterous")	Master C. SAINT EVE
Mr Reginald Paulover ...	Mr. STAFFORD HILLIARD By kind permission of Miss Marie Tempest
Mr. Otto Bernstein ... ... (a Popular Composer)	Mr. WALTER WESTWOOD
Tyler (a Servant)	Mr. ARCHIE McCAIG
Gott	Mr. DOUGLAS MUNRO
Jaffray	Mr OLIVER G JOHNSTON
Miss Dyott ... ... (Principal of Volumnia College for Daughters of Gentlemen)	Miss WINIFRED EMERY
Mrs. Rankling	Miss GWYNNE HERBERT
Dinah	Miss MURIEL MARTIN HARVEY
Gwendoline Hawkins	Miss CRISSY BELL
Ermyntrude Johnson	Miss NELL CARTER
Peggy Hesslerigge (an Articled Pupil) ...	Miss HILDA TREVELYAN
Jane Chipman	Miss LILIAN MASON

Time - 1885.

ACT I. THE MYSTERY. -
Reception Room at Volumnia College, Volumnia House, near Portland Place.

ACT II. THE PARTY.
Class Room at Volumnia College.

ACT III. NIGHTMARE.
Morning Room at Admiral Rankling's in Portland Place.

Preceded at 8 by the Kerbstone Episode, entitled

"A PENNY BUNCH"

By A. NEIL LYONS and HENRY SETON

Sarah Moon	Miss LILIAN MASON
Poppy Dyke	Miss ESMÉ HUBBARD
	(By the courtesy of Messrs. Vedrenne and Eadie)
Professor Alf. Beeny	Mr. GEORGE DESMOND

Scene - The Pavement

Programme of Music

SELECTION ...	"Pleasure Land"	*J. Neat*
POT-POURRI	"Songs of 1885-6"	*Williams*
SELECTION ...	"Rip Van Winkle"	*Planquette*
FANTASIE ...	"Les Cloches de Corneville" ...	*Planquette*

Musical Director - - Mr. EDWARD JONES

Dresses by Madame BLANCHE, Messrs. L. & H. NATHAN and Mrs. CLARKE.
Furniture by OETZMANN. Wigs by CLARKSON.
Scenery by Messrs. WAYNE & Co.

Manager - -
Stage Manager - - for Miss Trevelyan - Mr. CECIL PAGET
Assistant Stage Manager and Mr. Gwenn - Mr. GEORGE DESMOND
Mr. OLIVER G. JOHNSTON

ALDWYCH THEATRE

STRAND, W.C.

Proprietor - - SIR JOSEPH BEECHAM
General Manager - - A. M. LOADER

TUESDAY, MARCH 4TH, 1913, AT 9 P.M.

Sir Joseph Beecham

PRESENTS

A NEW COMEDY IN THREE ACTS

"HER SIDE OF THE HOUSE"

BY

Mr. LECHMERE WORRALL & Miss ATTÉ HALL.

CAST:

Lord Arlington (Chou Chou) - - -	GODFREY TEARLE
Duke of Vernay - - - - -	SPENCER TREVOR
Lord Gerald Cholmley - - - -	HAROLD DEACON
Guy Errington - - - - - -	PHILIP ANTHONY
Monsieur Teste - - - - - -	ALFRED TOOSÉ
Simpson - - - - - - -	JOHN PROBERT
Phillips - - - - - - -	HENRY WYNN
Summers - - - - - - -	C. L. STUART
Mr. Perkins - - - - - -	RICHARD CARFAX
Cecile - - - - - - -	DULCE MUSGRAVE
Mme. De Brienne - - - - -	HELEN FERRERS
Peggy Tresyllian - - - - -	HELEN GREEN
Lady Heathcote - - - - -	JOY CHATWYN
Victorine - - - - - - -	JANE COOPER
Marie - - - - - - -	MANORA THEW

ACT I. Madame De Brienne's house in the country. *(A few months elapse.)* *(Walter Johnstone).*

ACT II. Cecile's Boudoir in Lord Arlington's house in Carlton House Terrace. *(W. Hann).*

ACT III. The Lounge Hall at Carlton House Terrace. *(W. Hann).*

Play produced by Miss ROSINA FILIPPI.

IT is a very difficult matter to have to say the right thing about the new play by Lechmere Worrall and (Miss) Atté Hall, called "Her Side of the House," that was presented at the Aldwych Theatre on Tuesday evening. Sir Joseph Beecham, the proprietor of the Aldwych Theatre, is sincerely anxious to give the public the very best theatrical fare he can find. He is extremely generous and fair, and he has proved over and over again that he is not afraid to spend money in management. Notwithstanding all his efforts, however, he has not got very far with any of his productions, and it is hard to see how "Her Side of the House" can add any glory to the Aldwych.

Better Fortune Deserved.

This play called "Her Side of the House" is concerned with a marriage of convenience between a rich and attractive young girl and an impecunious young peer. To the amazement of her friends, the young wife decides on her wedding day that there shall be no honeymoon trip; they shall simply go up to her husband's house in London and occupy different sides of the mansion until she decides whether or not she loves him. To relieve the monotony of this sort of life she takes two friends along with her, and as the man, Lord Cholmeley, was an old admirer, and she still continues to accept his adoration, her young husband, now fast making money for himself in the City, gathers that she wants him to clear out. It will be readily seen how absurdly theatrical the whole business is. Yet it drags on, until at the end of three acts the young peer, who, we are told, has all along been in love with his wife, discovers that she, too, is in love with him. Such material as this gave no opportunities for acting. Mr. Godfrey Tearle looked all right as the bridegroom; Miss Dulce Musgrave looked sweet and pretty as the bride. Mr. Spencer Trever was comical as an old duke, and Mr. Harold Deecon in the very ungrateful part of a blackguard showed that he possesses the gift of acting. If Mr. Deacon gets a chance in a good play he will do well.

PRECEDED AT 8.15 O'CLOCK BY

"THE BROKEN STRING"

A DRAMATIC EPISODE BY

Mr. EDALE LATCHFORD.

CAST:

Sir Richard Vane - - - - -	DRELINCOURT ODLUM
Ben Bowden - - - - - -	RICHARD CARFAX
Margaret Vane - - - - -	EVELYN HOPE

SCENE - Sir Richard Vane's Town House.

The Broken String is a more or less pathetic, if rather naive, little piece, with a sort of *Middleman* root idea, dealing with the stealing of a working engineer's invention by his employer's son. In this way, by patenting Ben Bowden's plane for a contrivance for the conversion of waste scraps of paper and leather into a substitute for wood, Richard Vane had not only saved his firm from bankruptcy, but laid the foundations of his own fortune, and gained a title for himself. Years later, when he is the powerful Sir Richard, his charitably disposed daughter, Margaret, insists upon bringing in an old man, who is playing the violin in the snow outside. As the girl questions her prospective "old pensioner," the itinerant musician slowly reveals the details of his spoiled life, and it becomes apparent to Margaret that her father had amassed wealth at the price of Bowden's failure. She tries to persuade Vane to resign everything to the man whom he had wronged, and the musician seems disposed to accept the arrangement, with the rather odd proviso that she shall accept the position of heiress, when Bowden, as he is playing, falls back in a chair, with the ejaculation "The string is brokon," and, maybe, this meant that he was dying, thus saving Vane from an awkward dilemma.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

THURSDAY, MARCH 6, 1913.

"MILESTONES" A YEAR OLD.

"Milestones" celebrated its anniversary at the Royalty Theatre last evening with the same cast as that which drew smiles and tears from the first audience a year ago.

Twelve months have not affected the charm of Messrs. Arnold Bennett and Edward Knoblauch's comedy. The linked love stories of three generations have lost none of their romance because every evening for twelve months these stories have been enacted in the same place by the same clever people to audiences that in almost every instance know by heart all the quaint and lovable incidents of the narrative.

Last night the anniversary audience exhibited an attitude of almost reverence for the play, and by reserving their applause to the end paid the highest possible compliment to the authors and the theatre.

J. W.





PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE

Lessee and Manager .... FRANK CURZON.

By arrangement with FRANK CURZON.

To-Night, Saturday, March 8th, 1913, at 8.15,

MISS MARIE TEMPEST

PRODUCES

"The Handful."

A Comedy in Four Acts.

By WILLIAM GORDON EDWARDS.

Sir Arthur Wetheral, K.C.	Mr. W. GRAHAM BROWNE
Richard Stern	Mr. CHARLES V. FRANCE
Tom Wetheral	Mr. STEFF MACDONALD
Lord Brandon	Mr. JOHN ASTLEY
Landlord of Inn	Mr. HORTON COOPER
Butler	Mr. GEORGE C. BROWNE
A Fisherman	Mr. GEORGE BELLAMY
Lady Wetheral	Miss MARIE TEMPEST
Joyce Wetheral	Miss MARGARET BRUHLING
Maid	Miss EVELYN BEAUMONT

ACT I. THE BILLIARD ROOM AT LADY WETHERAL'S HOUSE IN LONDON.

ACT II. THE PARLOUR OF THE "WHITE HART" A FISHING VILLAGE IN DEVONSHIRE.

A FORTNIGHT LATER

ACT III. THE SAME A WEEK LATER. ACT IV. THE SAME EVENING OF THE SAME DAY.

TIME - - THE PRESENT DAY.

The Play produced by Mr. W. GRAHAM BROWNE.

[illegible] Hats by MME. HAYWARD, 25, New Bond Street, W. Dresses by LUCILE, Ltd., 2, Hanover [illegible] Dresses by MISS HANLEY Sykes of 174, New Bond Street, W. and LUCILE, Ltd. Furniture by OETZMANN & Co., [illegible] Road, N.W. Properties, &c., by J. BURNETT & Co., 22, Garrick Street, Covent Garden. Wigs by CLARKSON. The Billiard Table supplied by THURSTON & Co., Ltd.

Matinee every Wednesday and Saturday at 2.30.

The Orchestra under the direction of HAROLD ROBERTSON GRIMSTON will play the following Music

Overture "Marguerite"	*Faust*	Valse ...	"Le Bois Enchanté" ... *O. Roberts*
Ballet ... "Les Sylphides"	*Tschaikowsky*	Selection	"Celeste Aida" ... ... *Verdi*
Intermezzo "La Source"	*Gautier*	Scotch Step	"Fun by Moonlight" ... *Bonnet*
Selection "Three Dukes"	*Germain*		
Waltz "Sweet Spring"	*Ogens, R.*	The Orchestra & Musical Organ by MUSTEL & Co., 80, Wigmore St., W.	
Overture "Diplomatic Amour"	*Sidney*	Grand Pianoforte by BLUTHNER & Co., 1, Wigmore St., W.	
Selection "Le Capitaine Fatrôl" ...	*Monckton*		

Musical Director ... H. ROBERTSON GRIMSTON Stage Manager ... ... E. W. TARVER

Prices: Orchestra Stalls 4s. 6d. Balcony Stalls 7s. 6d. Upper Circle, First Two Rows, 5s. Other Rows, 4s. Pit Stalls 4s. Gallery 1s. Box Office open to 10 p.m. Telephone No. Gerrard 7285

Business Manager (For Miss Marie Tempest) ... ... HERBERT ROSS

Business Manager (For Frank Curzon) ... ... T. B. VAUGHAN

Waters, J. Plays

MISS MARIE TEMPEST'S NEW PLAY.

"The Handful" at the Prince of Wales' Last Night.

COMEDY BY YOUNG AUTHOR.

Sir Arthur Wetheral, K.C. ..... Mr. W. Graham Browne
Richard Stern ..... Mr. Charles V. France
Tom Wetheral ..... Mr. Steff Macdonald
Lord Brandon ..... Mr. John Astley
Landlord of Inn ..... Mr. Horton Cooper
Butler ..... Mr. George C. Browne
A Fisherman ..... Mr. George Bellamy
Lady Wetheral ..... Miss Marie Tempest
Joyce Wetheral ..... Miss Margaret Bruhling
Maid ..... Miss Evelyn Beaumont

Miss Marie Tempest possesses a rare instinct for discovering plays that provide her with an effective acting part, and the new four-act comedy entitled "The Handful," which she oresented at the Prince of Wales Theatre last night has at least the advantage of securing her some very fair opportunities to charm and to look charming. The story that makes the play is somewhat slight, and its title is the description applied to its central character—a fascinating grass widow with a grown-up son and daughter. Fancy Miss Tempest in a play acting the part of a mother. One hesitates to believe it, though there we found her last evening, and none the less piquant and merry because of such responsibilities.

"How old do you think I am?" she asked the keeper of the little hotel in Devonshire to which she had retired from the gaieties of London, and the fellow, determined to please and to tell the truth, answered, "If you are the mother of the young gentleman and lady you are forty; if you are their stepmother you are only twenty-nine." And so it was with the audience . . . she might have been twenty-nine. Sometimes she just looked a little more; she did so when the boy and girl she loved asked her to give them a chance; to retire, as it were, from fascinating all the people who came into their home in London, and to give them a chance to shine as host and hostess. And so it came about that "young Lady Wetheral" went down into Devonshire and being lonely and having nothing better to do, fascinated the first likely man she fell in with. Her day of reckoning came, however, when the man transferred his affections from the mother to the daughter, and the "Handful" had to recognise at last that youth will be served.

The Purpose of the Play.

In this story the disappointment led to no tragedy. The grass widow had common-sense. She had pretty feet, too. Her wandering husband returned to his first love. Her pretty shoes attracted his eye. Her pretty ways attracted his heart again. The love story was renewed and the "Handful"—when the curtain was falling last night—was destined once more to become the fascinating head of a house in London, not Devon.

The play, it will be seen, has the making of a pleasant evening's entertainment. To fulfil its purpose, and the acting of Miss Tempest, Mr. C. V. France, and Mr. Graham Browne fits it perfectly. The girl is prettily played by Miss Margaret Bruhling, and the boy (a tiresome part) by Mr. Steff Macdonald. The young author of the play, Mr. William Gordon Edwards, has never before written for the theatre. A few years ago he belonged to the now non-existent "Unacted Authors Society," but, being a son of a magnate in the rubber market, he could afford to wait. He can write amusing dialogue, and will be heard of again. He looked very nervous when he took his call last night.

J. W.

5-3

St. James's Theatre

KING STREET,
ST. JAMES'S. S.W.

EVERY EVENING at 8.30 (MATINEES at 2.30)

WILL BE ACTED

OPEN WINDOWS

A New Play, in Three Acts,

By A. E. W. MASON

John Herrick	GEORGE ALEXANDER
Sir Henry Cluffe	E. VIVIAN REYNOLDS
Captain Cluffe	REGINALD MALCOLM
Philip Brook	SYDNEY VALENTINE
Henri Fournier	A. E. BENEDICT
Hobbs	H. TEMPLETON
Footman	JOHN RIDLEY
Howard	AUSTIN FEHRMAN
Lady Cluffe	MAY WHITTY
Cynthia Herrick	IRENE VANBRUGH
Elsie Herrick	ROSALIE TOLLER

The First Two Acts take place in the Library at Highfields, the house of Sir Henry Cluffe; and the Third in Herrick's house in London three days later.

THE SCENERY PAINTED BY G. SACKMANN.

INTERVALS: 10 Minutes between the Acts.

Waters, J.
Plays

147
G
STALLS
Mar. 11.
1913
ST. JAMES'S THEATRE
RETAIN THIS PART

5-8

THREE acts go in the making of "Open Windows," by Mr. A. E. W. Mason, the new play produced by Sir George Alexander at the St. James's Theatre, and although there is no point at which the interest is thrilling there is enough happening all the time to keep one's attention on the alert. The central character is John Herrick, Home Secretary, and the story begins when he and his wife (Miss Irene Vanbrugh) arrive at a country house the owner of which, assisted by a secretary, is to coach him up in the details of some measure intended to be of benefit to those who labour in pottery works. This secretary (unknown to the Home Secretary) had, years before, previous to a scandal that compelled a change of name), been the lover of the girl who was now Mrs. Herrick, and on the evening of the visit to this country house Herrick for the first time learnt of this episode in his wife's life, and learnt, too, that she had married him only when her lover went away and she knew that before a year would elapse she would be a mother.

* * * * *

The painful moment, or rather the most painful moment, arrived with this discovery of Herrick's. He made no scene. Quietly he said he would go out of his wife's life. She would have her girl, the child was not his. Then a few days later he changes his plans. His wife he knew had loved him ever since their wedding day. They would forget the past. And on that reconciliation the play ended. The weakness of the play is its want of action.

* * * * * J.W.

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NEW
THEATRE

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Orch. Stall
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RIGHT
To be retained

MR. ALLAN AYNESWORTH'S Season.

WEDNESDAY, MARCH 12th, 1913, at 7.45, and following Evenings at 8.30.

"BOUGHT & PAID FOR"

By GEORGE BROADHURST.

Robert Stafford	Mr. ALLAN AYNESWORTH
James Gilley	Mr. FRANK CRAVEN
Oku	Mr. GIRO KIM
A Waiter	Mr. J. H. STEWART
Virginia Blaine	Miss ALEXANDRA CARLISLE
Fanny Blaine	Miss ALICE CRAWFORD
Josephine	Miss SONIA BOURCARD

The Time is the Present. The action takes place in New York City.

SYNOPSIS OF SCENES.

ACT I.	Robert Stafford's Rooms in an Apartment Hotel. Night
ACT II.	Mrs. Stafford's Boudoir. Two years later. Night
ACT III.	Mrs. Stafford's Boudoir. The next morning
ACT IV.	James Gilley's Flat. Three months later.

The Play produced under the direction of Mr. GEORGE BROADHURST and Mr. ALLAN AYNESWORTH.

Miss Alexandra Carlisle's Evening Gown and Cloak in Act II. by Paquin, Ltd.; Negligé and Gown worn in Act III. by Doucet, Ltd., 21, Albemarle Street. Miss Alice Crawford's Gown in Act II. by Mme. Handley Seymour, 47, New Bond Street.

Floor Coverings throughout the Theatre by Hindes, Ltd., London and Birmingham.

Scenery and Properties by Hall & Co., Law and Bert Tuckman, of New York. Furniture by Oetzmann & Co. Lamp Shades by Spence. Electric Fittings by Verity & Co.

PROGRAMME OF MUSIC.

Before the Play
Overture .. "Back to the Constantinople" *Henri Lucas* . Two Songs without Words .. .. .. *Mine*

Before Act 2.
Russian Boatmen's Song .. .. arr. by *A. Schmid* Violin Solo .. .. Selected .. ..
"An Maine" .. .. *Godard* Mr. ALBERT CAZABON
Prelude to Act I .. .. *Albert Cazabon* Slavonic Dance, No. 5, in G minor .. .. .. *D*

Musical Director - - Mr. ALBERT CAZABON.

MATINEE—Saturday, March 15th, and every Wednesday and Saturday at 2.30.

Acting Manager	for Mr. Allan Aynesworth	.. ..	Mr. HARRY ELMER
Stage Manager		.. ..	Mr. HARRY CANE
Business Manager	(for Sir Charles Wyndham and Miss Mary Moore)	.. ..	Mr. H. JALLAND

Authors, J.
Plays

63

"Bought and Paid For."

On Wednesday evening Mr. Allan Aynesworth presented another American play at the New Theatre and got a genuine success of laughter with it. The new play is called "Bought and Paid For." Its author's name is George Broadhurst, and the scene is New York. The acting of a young American, Mr. Frank Craven, is good enough and funny enough to make all London want to witness it, but it is to the actor and not the author that I would hand the bouquets. The drama in "Bought and Pair For" is not novel, and I saw no novelty of treatment.

* * * * *

It is the story of a New York millionaire who marries a charming girl employed as a telephone operator in an hotel. He gives her everything that money can buy and she loves him for himself, not his money. When therefore he comes home drunk and insists on paying her rather brutal attentions she resents. In his anger at being repulsed he tells her he has bought her. Next morning he is contrite. That does not satisfy her; he must promise never to drink again. He says he never did anything he was told he must do, so she goes out of his home in the poor clothes she brought into it, and her sister and her brother-in-law, who depended indirectly on the great man, went back with her to poverty. With the reconciliation in Act IV. the play came to an end. It is a very obvious story, undistinguished by any particular merit. It is as much like life as any melodrama, and no more need be said except that Mr Aynesworth and Miss Sybil Carlisle acted very nicely. The thing, however, that will make this play a delight to thousands of people will be the acting of Mr. Craven as James Gilley, the grocer's clerk. The roars of laughter that followed his quaint phrases stopped the play again and again. He was simply irresistibly funny, and there is no measuring the value he is to this play. Mr. Girokim (a Japanese) was very, very good as a Japanese valet, but Miss Alice Crawford was asked to do a great deal when cast to play an American character part.

J. W.

GARRICK THEATRE

Lessees - - ARTHUR BOURCHIER and HERBERT SLEATH

Managing Director for Garrick Renters, Ltd. - - - LOUIS MEYER

Under the Management of ARTHUR BOURCHIER

THURSDAY, MARCH 20th, 1913, at 8 o'clock.

"THE GREATEST WISH"

A Comedy, in a Prologue and Three Acts, by

E. TEMPLE THURSTON

(Adapted from his novel "The Greatest Wish in the World.")

Father O'Leary		ARTHUR BOURCHIER
Stephen Gale		FARREN SOUTAR
Pinchers		THOMAS SIDNEY
Nicholas Gadd		FRANK J. ARLTON
Michael		W. S. HARTFORD
Carter Paterson's Man		ARCHIBALD MACLEAN
Longshoreman		W. HUBERT
Mrs. Parfitt		HENRIETTA WATSON
Mrs. Gooseberry		BARBARA GOTT
Mrs. Coburn		BEATRICE MAY
Peggy		ISABEL JEANS
Lizzie		AIMÉE DE BURGH
The Reverend Mother	*Ursuline Order*	MAUD MILTON
Mother Mary Carthage	*Ursuline Order*	NINA BENTLEY
Sister Mary Conception	*Ursuline Order*	AGNES THORNTON
Sister Mary Catherine	*Ursuline Order*	FLORENCE PIGGOT
Sister Mary Berchmans	*Ursuline Order*	EDITH KING
Elizabeth		JOYCE ROBEY

The action of the Prologue passes seventeen years ago, and takes place in the Presbytery of Ss. Peter and Paul's Chapel, in a little street in the neighbourhood of Covent Garden, London. Here, too, the events of Acts I. and II. and the first scene of Act III. occur, but the latter scene passes in the Sacristy.

The second scene of Act III. is laid in the Garden of the Ursuline Convent, Cappoquin, County Waterford, Ireland.

Scenery, Act I. and Act III., Scene 1, by ARTHUR PULLINGER; and Act III. Scene 2, by WILLIAM SACKMANN.

Furniture supplied by SPILLMAN & Co., 101-102 St. Martin's Lane, W.C.
Wigs by Fox.

Programme of Music.

1.	OVERTURE ...	... "Polonaise"	*Chopin*
2.	ENTR'ACT ...	(*a*) "Rêve"	*A D'Ambrosio*
		(*b*) "Chanson Triste" ...	*Tschaikowsky*
3.	ENTR'ACT	(*a*) "The Shepherd's Even Song"	*Brockett*
		(*b*) "Rêve d'Avenir (Valse)	*Davies*
4.	SELECTION ...	... "Emerald Isle"	*Sullivan & German*
5.	MARCH ...	"L'Amour Qui Rit"	*Christiné*

Business Manager	(For Arthur Bourchier) ...	THOMAS STEVENS	
Assistant Stage Managers	,, ...	CLIFFORD HEATHERLEY	CLAUDE EDMONDS
Musical Director ...	,, ...	ALBERT FOX	
Acting Manager ...	(For Garrick Renters, Ltd.) ...	JOSÉ G. LEVY	

GENERAL MANAGER ... (For Arthur Bourchier) ... **WILLIAM BURCHILL**
(To whom all communications must be addressed.)

"The Greatest Wish."

Simple, pleasant, homely folk, in simple surroundings, make of "The Greatest Wish," at the Garrick Theatre, an entertainment that has something to recommend it. There is not much drama in it. There is no great thrill; but there is ever present in it an atmosphere of homely sentiment, and although for a moment the summer day is darkened by a cloud, the sun shines out glowing at the end and everyone is made happy. The hopeful note is surely something to be grateful for. It does not make Temple Thurston's play a particularly good play, but at least it makes it a pleasant entertainment, and Father O'Leary, the chief character in it, happy, good-natured, genial Irish priest, is worth going a very long way to meet.

* * * * *

Practically the whole of "The Greatest Wish" is played in Father O'Leary's house attached to a little church near Covent Garden, and the interest begins where the priest, finding a baby left at the font of the altar steps, adopts it. Then seventeen years pass and the baby has grown to be a pretty young woman who has attracted the admiration of a young sailor lodging across the way from Father O'Leary's little home. How the sailor goes away and how Peggy, thinking he has deserted her, goes to a convent in Ireland to become a nun, and how the sailor returning home and explaining everything satisfactorily to Father O'Leary, races off to the convent with the good priest and gets his Peggy back again, furnish the incidents of a pretty little romance in humble life. It was all very well acted by everybody, but Mr. Bourchier as Father O'Leary comes first, and then Mr. Farren Soutar, Miss Isabel Jeans, and Miss Henrietta Watson.

Waters, J.
Plays

NEW PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Under the Direction of ... ... WALTER MELVILLE and FREDK. MELVILLE.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

Saturday, March 22, at 7-45 and
EVERY EVENING AT 7-45.
Special Matinee, Easter Monday at 2-30

MATINEES, Wednesdays & Saturdays, at 2-30

SHAKESPEAREAN PRODUCTION.

SHAKESPEARE'S PLAY

ROMEO AND JULIET

Produced by WALTER and FREDK. MELVILLE.

Music by H. SULLIVAN-BROOKE.

Romeo	Mr. Harcourt Williams
Mercutio	Mr. Gordon Bailey
Tybalt	Mr. Philip Hewland
Paris	Mr. Henry Hargreaves
Benvolio	Mr. Frederick Leister
Montague	Mr. John Melton
Capulet	Mr. Rothbury Evans
Friar Laurence...	Mr. Alfred Brydone
Friar John	Mr. George Fellowes
Kinsman to Capulet	Mr. Alfred Weston
Apothecary	Mr. Victor Lorraine
Escalus, Prince of Verona	Mr. Asheton Tonge
Peter	Mr. Willie Garvey
Abram	Mr. H. H. Stanton
Gregory	Mr. Percy Bray
Balthasar	Mr. Eric Snowdon
Officer of the Guard	Mr. Charles Cleave
Page to Paris	Mr. W. T. Smith
Lady Montague	Miss Rose Withers
Lady Capulet	Miss Grace Lester
Nurse	Miss Blanche Stanley
Juliet	Miss Lilian Hallows

Acting Manager and Treasurer .. .. GORDON JEFFERSON

Act 1.

Scene 1	... A Public Place in Verona
Scene 2	... ... Street in Verona
Scene 3	Outside the Capulets' House
Scene 4	... ... The Ball Room

Act 2.

Scene 1	Outside the Capulets' House
Scene 2	... ... The Garden
Scene 3	... Friar Laurence's Cell
Scene 4	... ... Street in Verona
Scene 5	Terrace of Capulet's Garden
Scene 6	... Friar Laurence's Cell
Scene 7	... A Public Place in Verona

Act 3.

Scene 1	The Terrace of the Garden
Scene 2	... ... The Friar's Cell
Scene 3	... ...Juliet's Bedchamber
Scene 4	... ... The Friar's Cell
Scene 5	... ...Juliet's Bedchamber

Act 4.

Scene 1	... .. Street in Mantua
Scene 2	... ... The Friar's Cell
Scene 3	... ... Outside the Vault
Scene 4	...The Tomb of the Capulets

Waters, J.
Plays

THEATRE ROYAL, DRURY LANE, LIMITED.

MANAGING DIRECTOR, ARTHUR COLLINS.

Mr. FORBES-ROBERTSON
AND
Mr. ARTHUR COLLINS

Request the pleasure of

Presence on

Saturday Evening, Mar. 22. 1913

At 8 o'clock

To witness the Performance of

SHAKESPEARE'S TRAGEDY OF

Hamlet

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

SIDNEY SMITH,
Business Manager.

MR. FORBES-ROBERTSON.

FAREWELL TO LONDON.

SHAKESPEARE'S TRAGEDY OF

Hamlet

Claudius (King of Denmark)		WALTER RINGHAM
Hamlet		J. FORBES-ROBERTSON
Horatio (Friend to Hamlet)		S. A. COOKSON
Polonius (Lord Chamberlain)		J. H. BARNES
Laertes (his Son)		ALEX. SCOTT-GATTY
Ghost of Hamlet's Father		PERCY RHODES
Fortinbras (Prince of Norway)		GRENDON BENTLEY
Rosencrantz, Guildenstern, Osric	Courtiers	MONTAGUE RUTHERFURD; E. A ROSS; GEORGE HAYES
Marcellus, Bernardo	Officers	A. ROBERTS; A. RICHARDS
Francisco (a Soldier)		E. ADENEY
Reynaldo (Servant to Polonius) ...		R. ERICSON
First Player		ROBERT ATKINS
Second Player		R. ANDEAN
First Gravedigger		J. H. RYLEY
Second Gravedigger		S. T. PEARCE
Priest		R. MONTAGU
Gertrude (Queen of Denmark) ...		Miss ADELINE BOURNE
Player Queen		Miss OLIVE RICHARDSON
Ophelia (Daughter to Polonius) ...		Miss GERTRUDE ELLIOTT

Lords, Ladies, Soldiers, Attendants.

General Manager	For FORBES-ROBERTSON	**PERCY BURTON**
Treasurer		H. B. FITZGIBBON
Stage Manager		ALEXANDER CASSY
Musical Director		PERCY E. FLETCHER
Assistant Manager		RAY HENDERSON

Synopsis of Scenery

ACT I.

Scene 1 ... ... The Platform Before the Castle
Scene 2 ... ... The Room of State in the Castle
Scene 3 ... ... The Platform
Scene 4 ... ... A More Remote Part

Interval of Six Minutes.

ACT II.

Scene ... ... A Room of State in the Castle

No Interval.

ACT III.

Scene 1 ... ... A Room of State in the Castle
Scene 2 ... ... Another Room in the Same

Interval of Seven Minutes.

ACT IV.

Scene .. .. The Orchard

Interval of Six Minutes.

ACT V.

Scene 1 ... ... The Churchyard
Scene 2 ... ... Near the Castle
Scene 3 .. .. A Hall in the Castle

Scenery by JOSEPH HARKER and HAWES CRAVEN.

Music Programme selected from "HAMLET."
Music by Tschaikowsky.

N.B.—It is particularly requested that the audience do not leave their seats between Acts II. and III., as there will be no interval.

Stage Manager - - ERNEST D'AUBAN
Acting Manager - - C. F. TAYLOR
Secretary - R. H. LINDO Treasurer - C. H. THOMAS
Business Manager - - - SIDNEY SMITH

THE HAPPY ISLAND

Derek Arden		HERBERT TREE
Andrew Remmington		NORMAN McKINNEL
Gilbert Hall		ERIC MATURIN
Mortimer Hunt		NIGEL PLAYFAIR
Lord Somerfield		ARTHUR WOOD
Sir Gordon Stephens		A. SCOTT CRAVEN
James Blake		HENRY SCOTT
Baxter		A. E. GEORGE
Groves		FRANCIS CHAMIER
Rorotu	Natives	J. FISHER WHITE
Jadedik	Natives	E. O. SMYTHSON
Captain Bainbrig		HENRY MORRELL
Lieutenant Hawes		STANLEY HOWLETT
Midshipman Merryweather		REGINALD GRASDORFF
Rogers	Blnejackets	ROY BYFORD
Williams	Blnejackets	BEN FIELD
Murphy	Blnejackets	ARCHIBALD FORBES
Smith	Blnejackets	GEORGE LAUNDY
Clair Remmington		PHYLLIS NEILSON-TERRY
Lady Agatha Pangbourne		FRANCES DILLON
Ruby Pardue		PATRICIA HANNE
Alice Forder		MARGOT BRIGDEN
Eva Barnes		MARJORIE DYSON
Jababa	A Native Woman	MARJORIE PATTERSON

His Majesty's Theatre

Proprietor and Manager · SIR HERBERT BEERBOHM TREE.

THE

HAPPY ISLAND.

A PLAY IN THREE ACTS BY JAMES BERNARD FAGAN.

FOUNDED ON THE HUNGARIAN OF MELCHIOR LENGYEL.

TO-NIGHT AT 7 PUNCTUALLY. 24 March

SUBSEQUENT EVENINGS AT 8.30

Synopsis of Scenery

ACT I.

A Room in Andrew Remmington's House in London—*Joseph Harker.*

ACT II. AND ACT III.

SCENES 1 & 2—The Happy Island in the South Pacific—*Joseph Harker.*

The Play Produced by Sir HERBERT TREE.

Programme of Music.

OVERTURE	"A Comedy"	*Hamilton Harty*
	AFTER ACT I.	
SERENADE		*Percy Pitt*
	AFTER ACT II.	
SUITE DE BALLET	"Nuit d Egypte"	*A. Arensky*
	AFTER ACT III.	
THE BAMBOULA		*T. Coleridge Taylor*

The incidental Music composed by *Adolf Schmid.*

Uniforms and Native Costumes by B. J. SIMMONS & Co., 7 & 8, King Street, W.C.
Wigs by W. CLARKSON.

MATINEES WEDNESDAYS and SATURDAYS, at 2.15.

STAGE MANAGER—CECIL KING.
MUSICAL DIRECTOR—ADOLF SCHMID.
GENERAL MANAGER - - - - - - HENRY DANA.

ASSOCIATE STAGE MANAGER—STANLEY BELL.
CHORUS MASTER—ALFRED BELLEW.



"The Happy Island."

Sir Herbert Tree's new play is a drama in three acts by the Hungarian author Melchior Lengyel, and in its English version, by James B. Fagan, prepared for His Majesty's Theatre, is called "The Happy Island." It is another story of two men and a woman. One of the men is rich. His business interests in distant parts of the world cause him to neglect his young wife, and on the evening of his return to London after a two years' absence he discovers that she has an intrigue with a witty man about town whose chief troubles are his debts.

Ex-Army Officer as Actor.

The reception held at the millionaire's London house on the night of his return makes perhaps the most attractive portion of the play's entertainment. A motley crowd of backbiters discussing absent friends is amusing enough, and its unconcern when it suddenly finds that Derek Arden (Sir Herbert Tree), the chief subject of their gossip and the recognised admirer of their hostess, is among them adds an uncomfortable piquancy to the situation. It is just as well to mention here that in this scene two very small parts (that never appear in the story after Act I.) are particularly well acted, one of them being in the hands of Mr. Scott Craven, who as a character actor should one day make a big success; the other small part is excellently well done by Mr. Arthur Wood (a son of Field-Marshal Sir Evelyn Wood), who recently left the Army to go on the music-hall stage.

Not a "Thriller."

This first act scene of the reception ends, as it ought to do, in strong drama. The husband gives the other man a plain hint that he knows enough to justify strong action. He does not, however, wish to push matters to an extremity. The wit has said he could make good workers of the Islanders of the South Pacific. Well! he will take him at his word. Let the Waster go out there and prove it. If he succeeds he can have £30,000 for his trouble. The other man, to save the woman, goes out there. He exerts extraordinary influence over the natives, and then, suddenly converted, or perverted, advises them not to work. Of course the employer goes out to the island. So does the wife. But the Waster has turned preacher, and rebel, and the play ends when a landing party from a British cruiser puts a finish to his life, and leaves his body to the natives. However interesting the story might have been made, it certainly is not thrilling in performance. It was taken slowly enough to have injured a much stronger drama, and although it is beautifully mounted and has an accompaniment of beautiful music, it leaves the spectator quite cold. Miss Phyllis Neilson Terry, Mr. Norman McKinnel, Mr. A. E. George, and Sir Herbert Tree deserve better material to work on than this Hungarian drama provides.

STRAND
THEATRE, W.C.

24 March

Lessee and Manager ... LOUIS MEYER

EVERY EVENING AT 8-45.

LOUIS MEYER

PRESENTS A REVIVAL OF

"The Woman in the Case"

A Play in Four Acts, by

CLYDE FITCH.

Claire Forster	VIOLET VANBRUGH
Margaret Rolfe	NORA LANCASTER
Mrs. Hughes	MARY GRIFFITHS
Elsie Brewster	GWENDA WREN
Dora Winter	RITA JONSON
Louise	MONICA WEBB
Tompson	WM. F. GRANT
Julian Rolfe	HERBERT SLEATH
Klauffsky	E. DAGNALL
Jimmy O'Neill	J. PARISH ROBERTSON
Walters	MARTIN HENRY
Inspector	ARTHUR BELL
1st Warder	LAMBERT PLUMMER
2nd Warder	LAWRENCE BURTON

Preceded at 2-15 and 8-15, by

"THE MORNING POST,"

By MORLEY ROBERTS and HENRY SETON.

Bertram Michelmore	RUDGE HARDING
Mrs. Eve Michelmore	VERA BERINGER
Chalmers	W. R. STAVELEY

Scene: Dining Room of the Michelmores.

The Playlet produced by Mr. STANLEY DREWITT.

Toilet Table Appointments throughout the Theatre by HINDE'S, Ltd., London and Birmingham.

THE MANAGEMENT WILL NOT HOLD THEMSELVES RESPONSIBLE FOR THE NON-APPEARANCE OF ANY OF THE ARTISTS NECESSITATED THROUGH ILLNESS OR ANY OTHER UNAVOIDABLE CAUSE.

Matinees Wednesdays and Saturdays at 2-15.

Business Manager	BERNARD HISHIN
Stage Manager	MARTIN HENRY

"The Woman in the Case" is preceded by a little play which attracted attention immediately when it was produced the other day at a special matinée given by Miss Esmé Beringer. "The Morning Post," by Mr. Morley Roberts and "Henry Seton" (whom everybody knows to be Miss Vera Beringer), tells how, during the absence of her pompous fool of a husband, a young and charming woman spends the night from home. She stayed, as she explains to her returned lord, with her female cousin, who was alone at a hotel, and they went to see "Macbeth" at the Theatre Royal. And then the husband opens the paper and sees that during the performance the Theatre Royal was burned to the ground. It is in the manner of the discovery and its handling that the dramatists show the very best of their skill. The end might have been commonplace, and they have made it extremely effective. There is point, too, in the notion of making the husband an ardent feminist, always surrounded by adoring women, and a great champion of their rights. The little piece, which is well above the level of most first pieces, is admirably played by Mr. Rudge Harding as the husband, Miss Vera Beringer as the wife and Mr. W. R. Staveley as their butler.

KINGSWAY THEATRE,

Great Queen Street,

Proprietress - - Miss Lena Ashwell

LILLAH McCARTHY GRANVILLE BARKER

The Great Adventure

A Comedy in four acts by Arnold Bennett.
The play produced by Granville Barker.

Ilam Carve	Henry Ainley
Albert Shawn	Gedge Twyman
Dr. Pascoe	Claude King
Edward Horning	Neville Gartside
Janet Cannot	Wish Wynne
Cyrus Carve	Guy Rathbone
A Page	Cyril Bennett
Father Looe	Acton Bond
Honoria Looe	Lydia Bilbrooke
Peter Horning	A. G. Poulton
Ebag	Clarence Derwent
A Waiter	Val Cuthbert
James Shawn	Geoffrey Denys
John Shawn	John Astley
Mrs. Albert Shawn	Alma Ellerslie
Lord Leonard Alcar	Dawson Milward
Texel	Franklyn Roberts
A Servant	Owen Mansel

KINGSW
GT. QUE
Miss Lillah McCarthy
Tuesday
Evening
Mar. 25
Stall
No. C 11
This to be retained

ACT I.

Ilam Carve's house, 126, Redcliffe Gardens, S.W.

Scene I. Evening in August. Scene II. The next morning but one.

One day elapses.

ACT II.

A Private room at the Grand Babylon Hotel.

Scene I. Morning. Scene II. Afternoon, four days later.

Two years elapse.

ACT III.

Janet's sitting room at Werter Road, Putney.

Scene I. Morning in November. Scene II. Early morning, three months later.

One day elapses.

ACT IV.

Lord Leonard Alcar's study in Grosvenor Gardens.

Scene I. Afternoon in February. Scene II, Three minutes later.

Matinees, Saturdays, at 2.30.

Miss Wish Wynne appears by courtesy of the Directors of Moss' Empires, London Theatres of Varieties and Mr. Oswald Stoll, Mr. John Astley appears by courtesy of Miss Marie Tempest.

Miss Bilbrooke's black dress supplied by Rachelle Ospovat.

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats.

The Refreshment Bars are under the direct control of the Proprietress.

A special feature is made of Afternoon Teas in the Foyer at Matinees during and after the performance.

Opera glasses may be obtained on hire from the Attendants.

The Box Office is open Daily from 10 to 10.

Telephone: 4032 Gerrard (two lines.)

Manager - A. E. Drinkwater.

Stage Manager - E. H. Brooke Assisted by - Val Cuthbert

Box Office Manager - Reginald Wynne. Box Office Assistant - Otho Stanton

New Four-Act Play.

On Tuesday evening Mr. Granville Barker and Miss Lillah McCarthy presented a new four-act play, by Arnold Bennett, entitled "The Great Adventure," at the Kingsway Theatre. The plot is based on the story of the same author's novel called "Buried Alive." The Kingsway Theatre is to-day the theatre of the "intellectuals" in London. It gets all the self-reliant, earnest-looking young women to its pit and gallery that used, in the days of the Vedrenne and Barker management, to go to the Court Theatre; and on Tuesday evening, instead of the buzz of conversation coming from the stalls (during the entr'actes) none could be heard but that which arose from the animated comments and laughter of the earnest young women in the gallery. "The Great Adventure" amused the audience by its rather acid wit for the greater part of three acts, and had it ended might have made a much better impression than that which was left when the fourth act was over. A feature of the cast was the appearance in it of Miss Wish Wynne from the music halls. This selection was a triumph for Mr. Barker, and Miss Wynne

WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Propristors - - - - - - - - - - Sir Charles Wyndham and Miss Mary Moore.

Sole Lessee ... ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

ON WEDNESDAY, 26th MARCH, 1913,

AND EVERY EVENING AT 8, MATINEES AT 2,

DIPLOMACY

An English Version of a Play, in Four Acts, by
VICTORIEN SARDOU.

Characters.

Henry Beauclerc	Mr. GERALD DU MAURIER
Julian Beauclerc	Mr. OWEN NARES
	(By arrangement with Messrs. Vedrenne and Eadie)
Algernon Fairfax	Mr. DONALD CALTHROP
Count Orloff	Mr. ARTHUR WONTNER
Baron Stein	Mr. NORMAN FORBES
Markham	Mr. H. LAURENT
Sheppard	Mr. ALGERNON WEST
Antoine	Mr. FREDERICK CULLEY
Lady Henry Fairfax	Lady TREE
Marquise de Rio-Zarès	Miss ANNIE SCHLETTER
Countess Zicka	Miss ELLIS JEFFREYS
Dora	Miss GLADYS COOPER
	(By arrangement with Messrs. Vedrenne and Eadie)
Mion	Miss MALISE SHERIDAN

The scenes are laid in a hotel at Monte Carlo; Henry Beauclerc's rooms in the Champs Elysées, and the British Embassy in Paris.

The Play Produced by Mr. GERALD DU MAURIER under the control of Sir SQUIRE BANCROFT.

Scenery by J. A. FRASER and W. H. DAVIES.
Miss Gladys Cooper's Dresses by Mdlle. RACHELLE OSPOVAT, 69 New Bond Street, W.; Hats by ZYROT ET CIE, 14, Hanover Square, W.
Miss Ellis Jeffreys' Dresses and Hats designed and made by LUCILE, Ltd., 23 Hanover Square, W.
Miss Annie Schletter's Dresses by PAQUIN, Ltd., 39 Dover Street, W.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1.	OVERTURE, "Ballet Russe"	*Luigini*
2.	*a.* "PETITE SUITE DE CONCERT"	*Coleridge Taylor*
	b. WALZER, "Der Fidele Bauer"	*Leo Fall*
3.	*a.* INTERMEZZO, "Burma Maid"	*Chas. Ancliffe*
	b. INVOCATION	*Louis Ganne*
4.	*a.* VENUS VALSE from "Oh! Oh! Delphine"	*Ivan Caryll*
	b. "FETE ALSACIENNE"	*Edmond Missa*
	c. DANCE, "The Wedding Glide"	*Louis Hirsch*

Musical Director ... ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL

PRICES OF ADMISSION:—Private Boxes, £6 6s., £3 3s., £2 2s. and £1 1s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (W. AYSOM) OPEN DAILY FROM 10 TO 10. Telephone No. 4028 GERRARD.
Doors open at 7.30. Matinees at 1.30. Commence at 8. Matinees at 2.

Business Manager ... ... HERBERT JAY

* * * March 26 1914

"Diplomacy" reaches its anniversary performance at Wyndham's next Thursday, and has just passed its four hundredth representation at that theatre. This not only beats all previous runs of that absorbing drama but also, it is thought, surpasses any revival run of any play, dramatic or musical. My heartiest congratulation to Messrs. Du Maurier and Curzon on their splendid success.

* * *

"Diplomacy" has been transferred from Wyndham's Theatre to the Prince of Wales Theatre. The company, with the exception of Mr. Gerald du Maurier, is the same. April 20 1914

To-Night, Thursday, March 27th, 1913, at 8, and on subsequent evenings at 8.30.

Mr. GASTON MAYER

(By arrangement with Mr. Robert Loraine)

PRESENTS

THE YELLOW JACKET

A Chinese Play given in the Chinese manner.

By GEO. C. HAZELTON and BENRIMO. Music by WILLIAM FURST.

(The Characters are in the order in which they will appear).

PART I, ACT I.

Property Man	HOLMAN CLARK
Chorus	FREDERICK ROSS

By the courtesy of Sir H. Beerbohm Tree

Wu Sin Yin (*Great Sound Language*), *Governor of the Province*	E. HENRY EDWARDS
Due Jung Fah (*Fuchsia Flower*), *second wife of Wu Sin Yin*	DOROTHY FANE
Tso ... (*Fancy Beauty*), *maid to Due Jung Fah* ...	PEGGY HYLAND
Tai Fah Min (*Great Painted Face*), *father of Due Jung Fah, second wife*	ERNEST HENDRIE
Chee Moo (*Kind Mother*), *first wife of Wu Sin Yin* ...	LENA BURNLEIGH
Assistant Property Men	E. REYNOLDS ARTHUR VEZIN ALEX. BROWN HOLLIDAY ATTLAY
Lee Sin ... (*First Farmer*)	CHARLES DORAN
Suey Sin Fah (*Lily Flower*), *wife of Lee Sin and maid of the first wife Chee Moo*	CHRISTINE SILVER
Ling Won ... (*Spirit*) ...	FREDERIC de LARA

PART II, ACTS II and III.

Property Man	HOLMAN CLARK
Chorus	FREDERICK ROSS

By the courtesy of Sir H. Beerbohm Tree

Suey Sin Fah...	CHRISTINE SILVER
Lee Sin	CHARLES DORAN
Wu Hoo Git (*Young Hero of the Wu Family*) *destined for "The Yellow Jacket"*	F. COWLEY WRIGHT
Wu Fah Din ... (*Daffodil*)	GEORGE RELPH
Yin Suey Gong ... (*Purveyor of Hearts*) ...	ERNEST HENDRIE
See Quoe Fah ... ... (*Four Season Flower*)	DOROTHY FANE
Mow Dan Fah ... (*Peony*)	PEGGY HYLAND
Yong Soo Kow ... (*Hydrangea*)	CHRISTINE RAYNER
Chow Wan ... (*Autumn Cloud*) ...	HILDA BAILEY
Moy Fah Loy (*Plum Blossom*), *daughter of Tai Char Shoong*)	SHEILA HAYES
See Noi .. (*Nurse*), *in Charge of Plum Blossom* ...	EVELYN ROBSON
Tai Char Shoong ... (*Purveyor of Tea to the Emperor*)	E. HENRY EDWARDS
The Widow Ching	LORNA LESLIE
Maid to Widow Ching	CHRISTINE RAYNER
Git Hok Gar ... (*Philosopher and Scholar*) ..	FREDERIC de LARA
Loy Gong ... (*God of Thunder*)	CHARLES DORAN
Kom Loi ... ... (*Spider*)	C. W. STANDING
Chee Moo	LENA BURNLEIGH

The Scene which is an exact reproduction of one of the Principal Theatres in Canton has been built (from a model by Char-Jett), by Mr. C. Cory and painted by Mr W. Johnson.

The Play produced by BENRIMO.

The Costumes and Properties are supplied by Kwong Sun Chong of Canton and San Francisco.

There will be an interval of eight minutes between each act.

The Orchestra will be under the direction of Mr. Jacques Sennoi, and will comprise:—

Yue Chin, San Chin, Hu Chin, Toyi Shen, Chinese Symbols, Chinese Flageolet, Drums, &c., &c.

Wigs by W. Clarkson, 41, Wardour Street, W.C.

Matinees, Thursdays and Saturdays at 2.30.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress. This request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will assist in having it carried out.

The Toilet Hairbrushes, etc., used in the Cloakrooms in this Theatre are supplied by Messrs. Hindes, Limited, London and Birmingham.

Business Manager Stage Manager	For Mr. Gaston Mayer	Mr. H. F. Nokes Mr. Claud Vernon

D. Y. T.

27/3/1913

Orch. Stall

F18

No.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

SATURDAY, APRIL 5, 1913.

"The Yellow Jacket."

If a success of curiosity is a fair criticism to apply to the Chinese play called "The Yellow Jacket," presented by Mr. Gaston Mayer at the Duke of York's Theatre, all should be well with it. To compare this entertainment with any other in London would be impossible, for we are given to understand that this representation of a Chinese drama is done exactly as plays are done in a first-class theatre in China.

The evening's entertainment began with the lowering of tableau curtains of Chinese patterns. The appearance in front of them of a silent stage manager beating a gong. And the arrival a moment later of Mr. Frederick Ross impersonating the Chinese author and prepared with an amusing narrative of the story his actors had got to tell. Before and after each act this amusing Chinese dramatist appeared before his audience that he might tell them more about himself and his play, and the actors of The Pear Tree Garden, who felt honoured in being permitted to act. It was all good fun that had the effect of arousing curiosity, a curiosity that increased when the curtain rose and showed the author in his chair, a little native orchestra behind him, and the native stage hands standing on one side.

* * * * *

The little drama of a young man's adventures in search of his parents and his estate was quaintly presented. His fights, his temptations, and his final triumph were so comically told that they reminded one of a children's picture book in their simplicity they were in some instances more simple than even children could imagine—the ascent to Heaven by a ladder for instance, the snowstorm of scraps of paper, the chairs arranged to represent a boat on a river. All through this strange series of events, the silent stage manager moved about smoking a cigarette, and handing—in sight of the audience—to the actors everything they required during the performance. It was all quite amusing, quite harmless, and unexciting, and it pleased the audience Mr. Holman Clark was the unperturbed stage manager and his success was great.



THE CHORUS
Mr. Frederick Ross.

UNKNOWN TALENT.

THEATRICAL MANAGERS' DISCOVERIES.

The search for talent for the stage has seldom had a better illustration than when the company was being chosen for the production of the Chinese play "The Yellow Jacket," now being performed at the Duke of York's Theatre.

The "simple manner" of the performance involved the complete discarding of many stage conventions, and although there were opportunities for several recognised players the producer and part-author, Mr. Benrimo, made it a condition that for the greater number of the parts no artist who applied and whose physique was favourable to the Chinese make-up (a very trying one) should be refused a hearing. They could rehearse "on approval" if they so desired, but no engagement was to be given until



1. Miss Sheila Hayes. 2. Miss Hilda Bailey. 3. Miss Lena Burnleigh.

they had convinced Mr. Benrimo and Mr. Gaston Mayer that they were able to act the parts as the management thought they should be acted.

NO PREVIOUS EXPERIENCE.

The result proved that there was talent waiting for an opportunity. There is, for instance, the case of Miss Hilda Bailey, described in the play as "the temptress of the flower boat." She had never before played even in amateur performances. She was a stranger to everyone in the theatre, and her experience was limited to a few lessons from Miss Kate Rorke.

Miss Sheila Hayes, who plays Plum Blossom, had no previous stage experience, yet after rehearsing "on approval" for ten days was engaged to play the heroine. Miss Lena Burnleigh was quite unknown when she applied, and she got her engagement because of the earnest manner in which she worked at rehearsals.

Mr. F. Cowley Wright, the hero, although not unknown, had never taken so prominent a part in a London production, and it was the willingness and the enthusiasm with which he rehearsed without insisting on an engagement that secured the part in which he has made such a conspicuous success.

There are other examples in the Duke of York's company that go also to show that, if the difficulties placed in the way of artists unknown to West End audiences were less insurmountable, many clever aspiranta to places on the London stage would be discovered by managers.

St. James's Theatre

KING STREET,
ST. JAMES'S, S.W.

THIS EVENING, MONDAY, MARCH 31st, 1913, at 8

WILL BE ACTED, FOR THE FIRST TIME,

PLAYGOERS

A Domestic Episode

By ARTHUR PINERO

The Master	A. E. BENEDICT
The Mistress	MARY CLARE
The Cook	MARGARET YARDE
The Kitchenmaid	IRIS FRASER FOSS
The Parlourmaid	ELIZABETH CHESNEY
The Housemaid	ANNIE WALDEN
The Useful Maid	ESME CHURCH
The Odd Man	E. VIVIAN REYNOLDS

Scene: The Morning Room of a London House.

Another busy week of new plays began on Monday evening last with the production at St. James's Theatre of an amusing one-act farce by Sir Arthur Pinero called "Playgoers." The unpretentious trifle is an episode of a domestic character which has the morning-room of a London house for its scene and the young master and mistress and their six servants for its characters. Not having during this the first year of their married life got on very well with their servants, the mistress conceives the idea of treating the newly arrived six (called by her husband "the gang") as reasonable beings, and as her notion of doing so is to pack them off to a theatre to which none of them appear anxious to go there is a rebellion, and the five women servants give notice. It is a comical affair very drolly played by all the servant characters, and if only Miss Mary Clare, as the Mistress, and Mr. A. E. Benedict, as the Master, had brought some more humour into their work the fun would have been general and Sir Arthur Pinero's little play might have been a scream.

J. W.

THE GLOBE THEATRE

Shaftesbury Avenue. W.

TUESDAY, APRIL 1st, and Every Evening at 8.15,

By Arrangement with CHARLES FROHMAN

GILBERT PORTEOUS

PRESENTS

ETHEL IRVING

IN

"VANITY"

A PLAY IN THREE ACTS by ERNEST DENNY

Author of "All-Of-A-Sudden Peggy"

"O, wad some power the giftie gie us
To see oursels as ithers see us!"

—BURNS.

Produced by DION BOUCICAULT

Stage Manager ... TOWNSEND WHITLING	Treasurer ... WILLIAM J. DOUGLAS
GENERAL MANAGER	CHARLES THORBURN

Piano supplied by Messrs. ASCHERBERG. Scenery by WALTER HANN.
Furniture by Messrs. OETZMANN. Perruquier, W. CLARKSON.
Ethel Irving's Hats by Madame ELSIE, Bond Street.

CHARACTERS.

MISS FRY (Aunt Heppy)	Vanity's Quaker Aunt ..	PHYLLIS VERRALL
HOPE	.. Vanity's Sisters ..	CAROLINE BAYLEY
PRUDENCE (Prue)		RUTH BIDWELL
ADA KEMP ..	Vanity's Private Paragraphist	MABELLE HUNT
DICKSON	Vanity's Maid ..	MABEL TREVOR
JEFFERSON BROWN ..	Vanity's Fiancé ..	GUY STANDING
DICK BRODERICK ..	Vanity's Solicitor ..	PAUL ARTHUR
AUGUSTUS KING ..	Vanity's Manager	TOWNSEND WHITLING
LORD CAZALET (Cazzy)	Vanity's Victim ..	JAMES LINDSAY
PILGRIM FRY (Pilly) ..	Vanity's Brother	ERIC MAREO

AND

Vanity .. Professionally known as "Vanity Fayre" **ETHEL IRVING**

ACT I. .. .. .. **As we see ourselves (Three weeks elapse)**

ACT II. .. **As others see us (A few minutes are supposed to elapse)**

ACT III. .. .. **With Open Eyes**

The entire action of the Play takes place in the same room, being the Drawing Room in Vanity's Flat in London at the present day.

Miss Ethel Irving as Manager.

On Tuesday Miss Ethel Irving began her term of management of the Globe Theatre. It is true that the programme announced that "by arrangement with Charles Frohman, Gilbert Porteous presents Ethel Irving in 'Vanity,' a play in three acts by Ernest Denny," but we prefer to have it that Miss Irving is the manager, and we feel sure that her husband, Mr. Gilbert Porteous, will not have the very faintest objection to our saying so. In this new play Miss Irving has the part of a very fascinating musical-comedy actress who in her own home is so selfish that none of her intimates waste any love on her. Vanity (that is the young lady's name) thinks, however, that she is indispensable, but when—in order to learn what is said of her in her absence—she goes to Dieppe and by a trick makes it appear that she has been drowned, and then, disguised as an old woman, returns to her home, her vanity is anything but flattered by the remarks made of her by the newspapers and her friends in mourning. The details of this portion of the play are foolish. Newspapers do not publish critical notices of the dead, and Vanity's friends must have been of very little account to have discussed her as they did. Miss Irving and Mr. Porteous might also have corrected the author about musical-comedy engagements, salaries, understudies, managers, etc. Fortunately, however, these little errors of detail do not affect the fortunes of the play: it was found to be a good entertainment by the audience. After Miss Irving's, the best performance of the evening was that by Mr. James Lindsay as a silly Peer, and Mr. Paul Arthur, too, was very good as Vanity's friend and adviser. J. W.

Vanity.

GLOBE THEATRE,

SHAFTESBURY AVENUE, W.

Lessee and Manager - - CHARLES FROHMAN

Under the Management of Mr. Gilbert Porteous.

WHY ALL FOOLS DAY?

There is wisdom in folly, just as there is folly in wisdom, and good things are often born of foolishness. Besides, to admit one's folly is a sign of becoming modesty, while to boast of one's wisdom is evidence of arrogance. So, I have chosen All Fool's Day for the beginning of my management of the Globe Theatre because I really am very modest. We hope we shall be a big success. We have done our best. If we succeed we shall be very, very grateful.

There is, of course, an injunction "to deal with a fool according to his folly." But that may be regarded from two points of view. It may be taken to mean, "poor fool, he cannot help it, let us be gentle to him," and I suggest that if we are found to be super-foolish on this festival of fools, we should be regarded with kindly tolerance and not judged too hardly. That is, of course, if the play and the players do not please the audience. Naturally I do not anticipate so dire a calamity. Rather I expect that the audience will be so pleased that they will be surprised at our diffidence and will leave the theatre with the remark, "If these are fools, hurrah for folly!"

Finally, as Mr. Ernest Denny's play is called "Vanity, All Fool's Day seemed the very ideal occasion for its production. Of all follies, Vanity is the most foolish, but it is curable. That is the lesson of the comedy—"Vain folly on April 1st, but self-forgetful modesty on April 2nd."

Ethel Irving

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TO-NIGHT, WEDNESDAY, APRIL 2ND, 1913, AT 7.45,
AND EVERY FOLLOWING EVENING AT 8.30,

FREDERICK HARRISON presents

Typhoon

A New Play in Four Acts, from MELCHIOR LENGYEL'S "TAIFUN."

Baron Yoshikawa	*Japanese Colony in Paris.*	ROBIN SHIELLS
Takeramo, *Doctor of Letters*...		LAURENCE IRVING
Kobayashi, *Doctor of Letters*...		HENRY CROCKER
Omayi, *Doctor of Laws* ...		CLAUDE RAINS
Kitamaru, *Doctor of Medicine*		AZOOMA SHEKO
Yamoshi, *Doctor of Laws* ...		CHARLES TERRIC
Hironari		LEON M. LION
Amamari		ARTHUR STANLEY
Miyake		S. ISOGAI
Tanaka		A. TSUCHIYA
Yoshino		K. SUMOGE
Yotomo		GEORGE CARR
Georges, *Takeramo's Servant*		H. O. NICHOLSON
Renard-Beinsky		LEON QUARTERMAIN
Professor Dupont		E. LYALL SWETE
Benoit, *Investigating Judge*		ARTHUR WHITBY
Marchland, *Judge of the High Court*... ...		ALLAN JEAYES
Simon, *Judge's Clerk*		HERBERT HEWETSON
Usher		STUART MUSGROVE
Therese		MARJORIE WATERLOW
Helene		MABEL HACKNEY

The action of the play takes place in Paris at the present day.

Acts I., II., and IV.—Takeramo's Flat.
Act III.—Room of an Investigating Judge.

The play produced for FREDERICK HARRISON by Mr. LAURENCE IRVING, with the assistance of Mr. A. S. TSUBOUCHI and Mr. YOSHIO MARKINO.

There will be intervals of eight minutes after Act I, ten minutes after Act II, and eight minutes after Act III.

Plays

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It will be noted that in the scenes where the Japanese are conversing with each other, and therefore supposed to be speaking their own language, they use no accent, though pitch and intonation have a certain national peculiarity. But in the scenes where they are conversing with Europeans, and are therefore supposed to be speaking a foreign language, a strong accent will be marked.

"NIPPON" or "NICHON" (pronounced as in the French "on") is the name by which the Japanese designate their own country, the word "JAPAN" being of foreign coinage.

Scenery by JOSEPH HARKER

MISS HACKNEY'S *dress in Act I. made by* DŒUILLET, LTD.
Other dresses made by DEBENHAM & FREEBODY.
Uniforms by L. & H. NATHAN.

Programme of Music.

I. (*a*) March	*Ganne*	
(*b*) English Dance	*Cyril Scott*	
(*c*) Eastern Dance		
II. (*a*) Danse Russe	*Tschaikovsky*	
(*b*) Song		
III. Suite	*Debussy*	
IV. (*a*) Après un Rêve	*Fauré*	
(*b*) March	*Schubert*	

Matinee every Wednesday and Saturday at 2.30

Stage Manager, CHARLES LA TROBE. Assistant, CLAUDE RAINS

Musical Director, NORMAN O'NEILL

The Box Office (W. H. LEVERTON) is open daily from 10 to 10

Reserved Seats from 2s. 6d. Telephone—Gerrard 3344.

Messrs. WHITE, ALLOM & Co. Auditorium from designs by and under the superintendence of E. WALKER & JENKINS,

Business Manager ... ... HORACE WATSON

HAYMARKET
Manager
HARRISON
Wednesday
Evening
Apr. 2
Orchestra Stl 10/6
No J 20
This to be retained

This ticket is issued subject to the right at the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

Plays

THURSDAY, APRIL 3rd, at 8.30. FOLLOWING EVENINGS at 9.

BY ARRANGEMENT WITH

Mr. ARTHUR CHUDLEIGH.

KENNETH DOUGLAS and CARL F. LEYEL,

PRESENT

THE INFERIOR SEX

A Comedy in Three Acts, by FRANK STAYTON.

Charles Winslow		Mr. KENNETH DOUGLAS
Bennett	(his Valet)	Mr. O. B. CLARENCE
Luigi	(a Sailor)	Mr. ARTHUR GRENVILLE
Ah Sin	(the Cook)	Mr. PERCY GOODYER
Engineer		Mr. REYNER BARTON
Officer of R.M.S. "Dunottar Castle"		Mr. GERALD AMES
Eve Addison		Miss RENÉE KELLY

ACT I. ... ... **THE CABIN (9.30 p.m.).**

ACT II. ... ... **THE SAME (9 a.m. a Week later).**

The lights are lowered during the Act to denote the passing of six hours.

ACT III. ... ... **THE DECK (7 a.m. next Morning).**

The Action takes place on the Yacht "Firefly."

Scenery in Acts I. and II. by W. HANN; Act III. by JOSEPH HARKER.

Preceded at **8** and following Evenings at **8.30** by

AN ADVENTURE OF PIERROT

Arranged from Old French Songs by GUSTAVE FERRARI.
Produced under the direction of DION CLAYTON CALTHROP.

Pierrot	Miss NANCY DENVERS
Jeanette	Miss MARGOT ASHTON
Tircis	Miss VIOLET MORTON
Lisette	Miss DORA MATTHEWS

Villageoises—Misses Munday, Hunter, Ashton, Palmer, McCready.

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

Programme of Music.

	OVERTURE, "Tantalusqualen"	*Suppé*
Before Act I.	SELECTION, "Princess Caprice"	*Leo. Fall*
Before Act II	*a.* "Honolulu Honey Lou"	*Melville Gideon*
	b INTERMEZZO, "Rose of my Heart"	*Hermann Lohr*
	c. "A Woodland Dance"	*Herbert E. Haines*
Before Act III.	RAGTIME SELECTION, "Pleasureland"	*Baynes*

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager ... ... Mr. LAWRENCE WHITE.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s. and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Unreserved Seats: Pit, 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

Business Manager ... (for Kenneth Douglas and Carl F. Leyel) ... Mr. ARTHUR PENLEY

Business Manager .. .. **Mr. LEONARD LILLIES**

COMEDY THEATRE 3
Sole Lessee, Mr. Arthur Chudleigh
3/4/1913
STALL
119
To be retained

"The Inferior Sex."

The narrow limitations of a small steam yacht cruising in the Atlantic serve for the scenes of the very unpretentious farce, by Frank Stayton, entitled "The Inferior Sex," which Messrs. Kenneth Douglas and Carl F. Leyel (by arrangement with Mr. Arthur Chudleigh) produced at the Comedy Theatre on Thursday evening. The owner of the yacht had chosen the lonely seas for the purpose of writing a book to ventilate his views about women and "the inferior sex" generally. He was a fussy young gentleman, who hated anyone but his valet to enter his cabin, and when his crew picked up a young lady who had been blown out to sea in a small boat he resented in very plain terms her intrusion on his privacy. Need it be added that this unexpected guest eventually converted the woman-hater into a most ardent lover, and that when this fact was made absolutely clear the play was ended. The business of the farce did not give any great opportunities for acting, but such as they were, Mr. Douglas, Mr. O. B Clarence, and Miss Renee Kelly made the very most of them. PLAYGOER.

"The Typhoon."

In "The Typhoon," presented at the Haymarket Theatre on Wednesday evening, London has been given a play of a higher quality than managers usually think necessary. The impressions made by the performance were that something very beautiful and illuminating had found its way into the theatre, and that this was another rare instance of a play being produced which made a real appeal to the intelligence. "The Typhoon" is a four-act play from the Hungarian author Melchior Lengyel's "Taifun," and it is an open secret that the adaptation has been made by Mr. Laurence Irving, who also plays the chief part in the drama.

Incidents of the Play.

The story of "The Typhoon" concerns itself mainly with the Japanese colony in Paris, and in particular with the political genius of that colony, a doctor of letters, Takeramo, entrusted by his Government with the conduct of a secret mission in Europe. It can be taken for granted that the details of the mode of life of the colony are absolutely correct, that the ceremony of their own private meetings and their manner of speaking of their country and of their Sovereign are represented with truth in the incidents of this play, for the names of the Japanese artists who assisted Mr. Irving in getting the production on to the stage are an absolute guarantee of fidelity to life. Many of the manifestations of loyalty to high patriotic ideals that are shown during the acting of the drama make a deep impression, particularly so when Takeramo, having murdered his mistress, is commanded (in order that he may serve his country) to conceal the fact and to allow one of the younger members of the colony to take his place and be delivered to the police as the guilty one. In every department this play is splendidly presented. The cast, the scenery, the properties, the stage management, and the acting are perfect. Mr. Laurence Irving is superb as Takeramo, and on his shoulders falls the burden of the drama. He had an ovation on Wednesday, and the author appeared with him for a moment to share it.

Gaiety Theatre.

Licensed by the Lord Chamberlain. Mr. George Edwardes

Manager Mr. GEORGE EDWARDES.

To night Saturday, April 5th. 1913, at 8.

MR. GEORGE EDWARDES

Will produce a New Musical Farce, in Three Acts

ENTITLED.

"THE GIRL ON THE FILM,"

By JAMES T. TANNER.

From the German of RUDOLF BERNAUER and RUDOLF SCHANZER

Lyrics by
ADRIAN ROSS

The Music by
WALTER KOLLO
WILLY BREDSCHNEIDER,
and ALBERT SIRMAY

GAIETY THEATRE.

MANAGER ... ... Mr. GEORGE EDWARDES.

TO-NIGHT, SATURDAY, APRIL 5TH, 1913, AT 8,
For the First Time,

Mr. GEORGE EDWARDES'

PRODUCTION,

"THE GIRL ON THE FILM,"

A Musical Farce,

By JAMES T. TANNER,

From the German of RUDOLF BERNAUER and RUDOLF SCHANZER.

Lyrics by ADRIAN ROSS.

Music by WALTER KOLLO, WILLY BREDSCHNEIDER and ALBERT SIRMAY

Cornelius Clutterbuck	(A Miller, Linda's Uncle)	Mr. GEO BARRETT
Valentine Twiss	An old College friend of Max's. In love with Linda	Mr. CHAS MAUDE
Doddie	(Prompter at the "Vioscope" Offices)	Mr ROBERT NAINBY
General Fitzgibbon	V.C., D.S.O., of the War Office	Mr. GRAFTON WILLIAMS
Sergeant Tozer	Commissionaire at the "Vioscope" Offices	Mr. REGINALD CROMPTON
Lord Ronny	(Secretary of the Army League)	Mr. ARTHUR WELLESLEY
Tom Brown	(The defeated Candidate)	Mr. WILLIAM STEPHENS

AND

Max Daly	A Cinema author, actor & producer. The leading spirit of the "Vioscope"	Mr. GEO GROSSMITH
Winifred ("Freddy")	(Gen. Fitzgibbon's Daughter)	Miss EMMY WEHLEN
Linda	Clutterbuck's niece, secretary to Max at the "Vioscope"	Miss MADELEINE SEYMOUR
Signora Maria Gesticulata	An Italian Cinema Actress	Miss GWENDOLINE BROGDEN
Lady Porchester	... ...	Miss VIOLET WILSON
Viola, Olivia, Portia	Her daughters, friends of "Freddy"	Miss BLANCHE STOCKER, Miss GLADYS WRAY, Miss FLORENCE READE
Mrs. Clutterbuck	... ...	Miss IRENE VERONA

AND

Euphemia Knox (Manageress of the "Vioscope") Miss CONNIE EDISS

GIRL TYPISTS, ACTRESSES, ACTORS (of the Cinema).
COUNTRY GIRLS AND MEN, SOCIETY PEOPLE (in the last Act)

Dance in Act III. by DY-RA and DORMA LEIGH.

ACT I. ... **The Offices of the "Vioscope," London** *(Alfred Terraine)*

ACT II. **The Mill, Poggleford, Lincolnshire** *(T. E. Ryan)*

ACT III. ... **The Army League Soirée** *(Alfred Terraine)*

Duet "The Antidote" in Act I. and Song "Mr. McGee" in Act III composed by MELVILLE J. GIDEON.

Costumes designed by COMELLI
and executed by MARGAINE LACROIX, Paris; PAQUIN, Ltd.;
MICHARD SŒURS; Madame HAYWARD; Miss M. E. FISHER, Ltd
FIRENZE; Madame FIELD; B. J. SIMMONS & Co.;
MORRIS ANGEL & SON; BURKINSHAW & KNIGHTS.

Miss Emmy Wehlen's and Miss Madeleine Seymour's Dresses in Acts I. and III. designed and made by LUCILE, Ltd., 23, Hanover Square, W.

Miss Madeleine Seymour's Hat and Dress in Act II. by
ZYROT & CIE, 14, Hanover Square, W.

Hats by MAISON LEWIS, HARRY H. SANBY and ZYROT & CIE.

Typewriting Machines supplied by THE MONARCH TYPEWRITING CO.

Shoes by H. & M. RAYNE and G. MANZO.

Wigs by CLARKSON Properties by H. W. ELLIOTT

Electrical Effects by G. A. APPLEBEE Machinist, J. SHELDON.

Stage Manager ... . Mr. HARRY B. BURCHER
Musical Director ... ... Mr. G. W. BYNG

BOX OFFICE (J. H. JUBB) *OPEN DAILY from 10 till 10*

Extracts from the Rules made by the Lord Chamberlain

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.

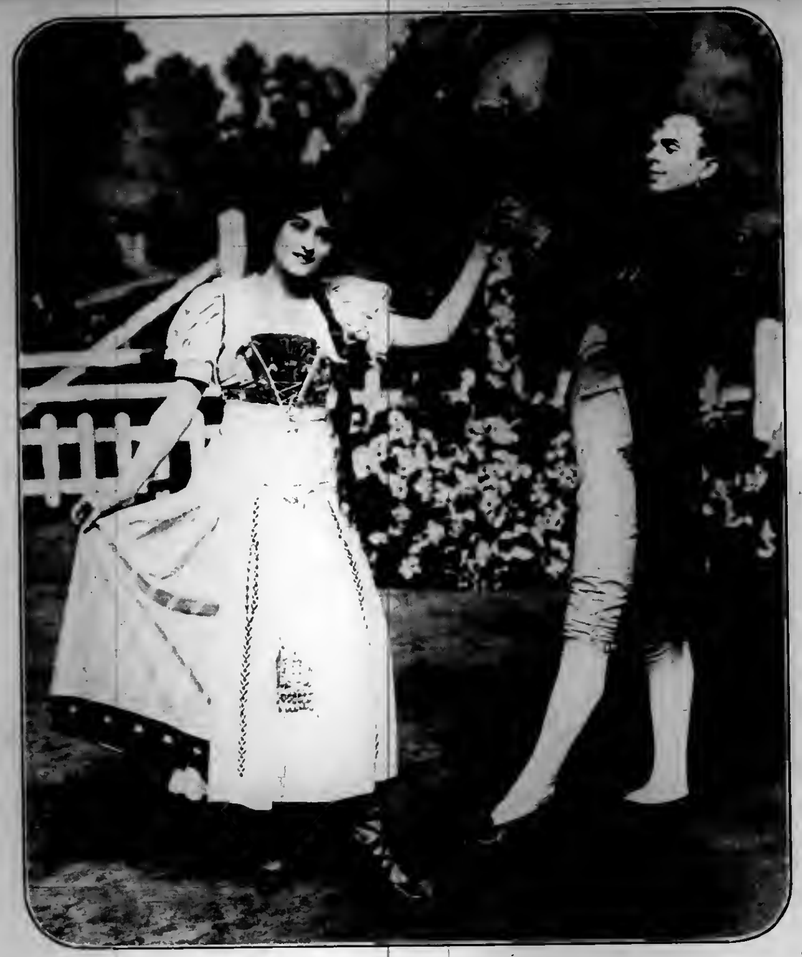
(2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards.

(3) Where there is a fire-proof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order.

(4) Smoking is not permitted in the Auditorium.

(5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

For the material of their story the authors have gone to the latest industry in the entertainment world, that of the kinema, and the first act shows the staff of the "Vioscope" in the throes of preparation for a film to be called "Napoleon and the Miller's Daughter," an incident supposed to have taken place after the battle of Leipzig. The author, actor, and producer of the "Vioscope" company is Max Daly, an inveterate ladies' man, and the first hint of love interest is when Winifred ("Freddy") Fitzgibbon, the daughter of General Fitzgibbon, disguises herself as a dapper boy and secures an engagement to act as a Drummer Boy in the said film in order to be near Max, who is her kinema idol. Another love affair started in this act is that between Valentine Twiss, a college friend of Max's, and Linda, the lady secretary of the company; while plenty of comedy is forthcoming from the persons of Euphemia Knox, the manageress, and Doddie, the prompter. The lady who is to appear as the Miller's Daughter (much to the disgust of Euphemia Knox, who thinks she is cut out for the part) is a famous Italian kinema actress named Signora Maria Gesticulata, and no sooner does she arrive than Max falls in love with her. As she cannot understand a word of English, however, "Freddy" is engaged to act as interpreter, and thereby hangs a tale. In the next scene, the whole company assemble at the mill at Poggleford, in Lincolnshire, in order to pose for the film —Max, as Napoleon, on a white charger, Euphemia Knox as a vivandière, "Freddy" as Drummer Boy, the Signora as the miller's daughter, and so on—but at the last moment, "Freddy" causes the Signora to throw up her part and leave the company in anger and disgust by putting some more or less choice Italian into a love-letter Max had commissioned her to write for him. This, of course, is "Freddy's" chance; she, herself, although a "boy," will disguise herself and appear as the Miller's Daughter, and all will be well. All would indeed have been well had not the mill been owned by a dunderheaded old gentleman named Cornelius Clutterbuck, whose pet delusion is that the Germans have designs upon England in general, and Poggleford in particular. The posing for the film is proceeding merrily, and the Emperor is casting favourable eyes upon the Miller's Daughter, after having sentenced her father to be shot as a spy, when old Clutterbuck unexpectedly blunders into the picture with a cider mug in his hand and a clay pipe in his mouth. What more natural than that he should think that the Germans have already landed, and that Napoleon's picturesque Old Guard are Teutons come to annex Poggleford? In the highly amusing scene that follows, a scene that caused hearty laughter on Saturday evening, Clutterbuck sounds the tocsin of war, and, at the head of an inrushing mob of villagers and oldest inhabitants, armed with pitchforks and staves, causes the terror-stricken "invaders" to retire in great confusion. The next act is something of an anti-climax, although it brings the story to a satisfactory conclusion. At a *soirée* given by the Army League, the actual kinematograph film is shown to a smart audience, including "Freddy's" father; and the fact of his recognising his daughter in the film, and ordering it to be destroyed, results, of course, in Max discovering the real identity of "Freddy," and becoming her accepted lover. The love affair of Valentine Twiss and Linda is also satisfactorily confirmed, the young lady coming into a legacy of three thousand pounds kept in trust for her by her uncle, who is none other than old Clutterbuck.



EMMY WEHLEN as Winifred "Freddy." **Mr. GEO. GROSSMITH** as Max

THE REFEREE.

SUNDAY, DECEMBER 7, 1913.

The final performance of "The Girl on the Film" at the Gaiety on Friday night drew an enthusiastic and distinguished audience, who gave the entire company a splendid send-off in view of its having to sail yesterday for America. At the end of the performance there was uproarious applause and call after call. Mr. George Grossmith returned thanks; and even after that crowds waited outside the stage-door to indulge in still more "send-off-ing."

* * *

There were more crowds and more enthusiasm yesterday at Euston when this big contingent of the Gaiety's Co.—all named by me last week—left for Liverpool to sail, per the Mauretania, to open in New York with "The Girl on the Film" at the local Casino on Christmas Eve. The Gaiety will remain closed until January, when Mr. George Edwardes will present a new play. Among the new-comers to the Gaiety will be Mlle. Bonita and Mr. Lew Hearn, both from the Hippodrome's last revue.

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SAVOY THEATRE.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

TUESDAY, APRIL 8th, 1913, AT 8.30 P.M.
SUCCEEDING EVENINGS AT 9 P.M.

LAWRENCE GROSSMITH

PRESENTS

A Farcical Comedy in Three Acts, entitled

BROTHER ALFRED

By H. W. WESTBROOK and P. G. WODEHOUSE.

John Marshall	G. MAYOR-COOKE
Billy Marshall, his Son	ARTHUR CHESNEY
George Lattaker	LAWRENCE GROSSMITH
Augustus Arbutt, Lattaker's Uncle	E. W. GARDEN
Count Fritz von Coslin, Equerry to H.S.H. the Prince of Saxeburg-Leignitz	PHILIP CUNINGHAM
Denman Sturgis, Private Investigator	SYDNEY SKARRATT
Voules, Billy Marshall's Valet	EDWARD SASS
Sidney	ARTHUR HATHERTON
Mrs. Vanderly	GWYNNETH GALTON
Stella, her Daughter	FAITH CELLI
Mamie Foster	MAUD CRESSALL
Pillbeam, Mrs. Vanderly's Maid	FLORENCE TEMPEST

Guests: Misses Wanda de Baron, Mary Fenner, Freda Watson, Dorothy Wyndgirl, Grace Denbigh-Russell, Violet Blyth-Pratt, Jessie Forbes. Messrs. H. V. Surrey, Stapley, Adkins, Begbie, Vaughan.

The action of the Play takes place on Mr. Marshall's S.Y. "Circe," anchored off Monte Carlo.

ACT I.	**Late Afternoon. Outside the Harbour**
ACT II.	**The next Morning. In the Harbour**
ACT III.	**Same as Act II. Evening.**

THE PLAY PRODUCED BY LAWRENCE GROSSMITH.

Dresses by LORINA and REDFERN'S Ltd. Hats by GAMI Ltd., and REDFERN'S Ltd.

Preceded To-night at **8** p.m.

Other Evenings at 8.30. Matinees at 2.30.

BY

AUGUSTUS IN SEARCH OF A FATHER

By HAROLD CHAPIN.

Augustus .. .. NORMAN YATES
The Night Watchman .. .. .. ALFRED A. HARRIS
Policeman .. .. VINCENT HOLMAN

Scene—A London Square.

PROGRAMME OF MUSIC.

OVERTURE ...	..."Invitation à la Valse"	*Weber*
Before "Brother Alfred"...	"Holberg Suite"	*Grieg*
Before Act II.	"Norwegian Melody"	*Ole Bull*
	"English Dances"	*Quilter*
Before Act III.	"Mock Morris"	*Grainger*
	Valse	*Tchaikovsky*

Ladies are respectfully requested to add to the comfort of the audience by removing their hats.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30

FIRST MATINEE SATURDAY, APRIL 12th.

Business Manager ... ...
Acting Manager... ... ...
Stage Manager ... ... for Lawrence Grossmith
Musical Director ... ...

WALTER MAXWELL
ROBERT ELSON
LIONEL BEVANS
GEOFFREY TOYE

"Brother Alfred."

Quite a clever piece of stage building is to be seen at the Savoy Theatre just now in the yacht on whose deck are enacted all the incidents of the new farce called "Brother Alfred." It is a splendidly contrived scene, and whether from its deck (as it lies in the harbour of Monaco) we watch Monte Carlo and its background of hills in the mid-day sun, or see it at night when the town is illuminated, the view is always enchanting. The scene deserved perhaps a more lively play than H. W. Westbrook and P. G. Wodehouse wrote for it, and something less mournful in the way of a farcical hero than Mr. Lawrence Grossmith was for the occasion.

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For a love interest in the Savoy farce we get a flirtation between a young man and a young woman who are both visitors of an American millionaire with a craze for entertaining curious people in his yacht. The young man, spending an evening ashore, gets into a fight and, having beaten somebody or other, loses consciousness. On coming to he believes he has injured a royal Highness of some Continental brand, and to avoid the consequences pretends that, he is not George Lattaker but is really Alfred Lattaker—his twin brother. When, however, he learns that he is a "hero" he once more becomes George and resumes his privilege of hugging the young lady he had flirted with. The farcical elements in the play are many, and both Mr. Edward Sass and Mr. Arthur Hatherton made the very most of their opportunities and got plenty of laughter all through the evening. J. W.

A SOLICITOR'S AFFAIRS.

The first meeting of creditors was held at Bankruptcy-buildings yesterday under the receiving order made on May 26 against Mr. Edgar Benjamin Cohn, solicitor, formerly of Great Winchester-street, E.C.

Mr. DANIEL WILLIAMS, Assistant Official Receiver, who presided, reported that the debtor had not lodged a statement of affairs, but he estimated his liabilities at £7,500 and disclosed no assets. A year or two ago his wife arranged to provide £3,000 for producing a play called *Brother Alfred*. Mr. Lawrence Grossmith produced the play at the Savoy Theatre, but it was unsuccessful. The debtor's wife found only £1,500, and Mr. Grossmith sued her for the balance, the debtor being made a party to the action as guarantor. The debtor said that when the case came on for trial his wife, who was the principal witness, was ill, and he allowed judgment to go against him for £1,250 and costs. His wife had since paid £300 in respect of this judgment. The debtor attributed his failure to liability as guarantor and law costs. Since June, 1913, some 40 bankruptcy petitions had been presented against him.

The meeting was adjourned until July 10 that a scheme might be submitted for the arrangement of the debtor's affairs.

Times 9/6/14

PROGRAMME.

The First Performance of "All The Winners!"

APRIL 9th, 1913.

"ALL THE WINNERS!"

REVUE,

By **C. H. BOVILL.**

Produced by **FRED FARREN.**

Music Composed and Arranged by CUTHBERT CLARKE.
Dresses Designed and Supervised by C. WILHELM, and executed by Miss Hastings and Morris Angel & Sons (except where otherwise specified). Hats by Malson Lewis.
Machinist, W. SHELDON. Electrician, C. WINTER.

EMPIRE

99
Row E
No 10
STALLS, 10/6
Wednesday, April 9
1913

This portion does not admit to the Theatre.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

THURSDAY, APRIL 10, 1913.

"ALL THE WINNERS."

WITTY IMITATORS IN NEW EMPIRE REVUE.

The Empire Theatre, with its new revue "All the Winners," presented for the first time last night, lives up to its reputation of knowing how to produce a topical entertainment.

In Mr. C. H. Bovill the management have an author who has wit and humour and a faculty for inventing clever situations. His revue is intended to be a kindly burlesque of the "Rag-time" craze, but Mr. Bovill's composere have at moments evidently been too much for him, and "All the Winners" succumbs again and again to the fascinations of that tuneful fashion in song and dance. There are three scenes in this up-to-date skit on fads and follies—a London hotel, a provincial town hall, and the Terrace at Monte Carlo on a sunny day—and through all of them a company of eleven artists who never tire is kept going at the highest speed.

There is an exhilarating atmosphere of life and gaiety throughout the performance, and with four such clever mimics as Mr. Seymour Hicks, Mr. Vernon Watson, Mr. Lionel Mackinder, and Miss Maidie Hope to introduce admirable counterfeits of well-known people there is an amusing and confounding sense of reality brought into many of the incidents.

The author has not, however, thrown all the responsibility of making an undoubted success of "All the Winners" on a few of the artists. On the contrary, he hes given nine or ten people opportunities to do well, and in every instance they have succeeded. No one could possibly be more charming than Miss Unity Moore, and if time had allowed what encores she might have had!

Then, too, there was that extraordinary eccentric comedian Mr. Barry Lupino, the best of dancers; clever Miss Ida Crispi, and stately Miss Kate Sergeantson—all of them working loyally and joyously to make this revue the merriest of affairs and the most successful of entertainments. J. W.

SATURDAY, APRIL 12th, AND EVERY EVENING AT 8.

The School for Scandal

Sir Peter Teazle	HERBERT TREE
Sir Oliver Surface	A. E. GEORGE
Sir Harry Bumper	HARRY WILLIAMS
Sir Benjamin Backbite	NIGEL PLAYFAIR
Joseph Surface	PHILIP MERIVALE
Charles Surface	MATHESON LANG
Careless	C. HAYDEN COFFIN
Snake	BEN FIELD
Crabtree	J. FISHER WHITE
Rowley	HENRY MORRELL
Moses	G. W. ANSON
Sir Toby	ROY BYFORD
Trip	STANLEY HOWLETT
Servant to Joseph	ALEXANDER SARNER
Lady Teazle	PHYLLIS NEILSON-TERRY
Mrs. Candour	ROSE EDOUIN
Maid to Lady Teazle	WINIFRED FITCH
Maria	MARIE HEMINGWAY
Maid to Lady Sneerwell	IRENE DELISSE
Lady Sneerwell	FRANCES DILLON

His Majesty's Theatre

Proprietor and Manager · SIR HERBERT BEERBOHM TREE.

CRITERION THEATRE

Licensed by the Lord Chamberlain to
Messrs Spiers & Pond, Ltd., 222, Piccadilly

Lessees and Managers: SIR CHARLES WYNDHAM
And MISS MARY MOORE

"Eliza Comes to Stay"

A Farcical Comedy in Three Acts by H. V. ESMOND.
Preceded at 8.30 by

"FANCY DRESS."

A Comedy in One Act by GERALD DUNN.

Captain Truscott ... ... CHARLES ESDALE
Lawrence Browning ... ... RICHARD LANE
Parkins ... ... FRED GROVE

The Scene is laid in Captain Truscott's Flat in Putney.

Time—The present—early morning

THE LITTLE THEATRE

JOHN STREET, ADELPHI, W.C.

Proprietress GERTRUDE KINGSTON.

Thursday, April 17th, at 8.30.
Following Evenings at 9.

"THE CAP AND BELLS"

A Comedy in Three Acts, by ROBERT VANSITTART.

Earl of Chislehurst ... ... FRED KERR
Duke of Dartford ... ... ERIC MATURIN
Percy Robinson ... ... GODFREY TEARLE
Hammond ... ... HEATH HAVILAND
Lady Chislehurst ... ... MAUDE MILLETT
Lady Clara Marden ... ... ETHEL WARWICK

Act I.—The Morning Room at Wood End. Afternoon.
Act II.—The same. Six weeks later.
Act III.—The same, 7.40 p.m. A week later.

A Gong will be sounded one minute before the rise of the Curtain.

The Play produced by FRED KERR.

Scene by R. HARFORD. Furniture by SPILLMAN. Silver by WALKER & HALL.
Miss Ethel Warwick's dresses by THÉRÈSE, Ltd., 64, New Cavendish Street.
Miss Maude Millett's dresses by M. E. HUMBLE, Conduit Street.

Preceded at 8, following evenings at 8.30, by

MISS DOROTHY VARICK

In Character Sketches at the Piano.

During the evening, the following Selections of Music will be played in the Foyer by
ALEX. YANTIAN'S QUARTETTE.

SELECTION ... ... "La Bohème" ... ... *Puccini*
SONGS ... (a) "Gute Nacht" ... ... *Joh Brahms*
(b) "Wiegenlied"
SELECTION ... ... "Lohengrin" ... ... *Wagner*
SONG ... ... (a) "Un peu d'amour" ... ... *Silésu*
VALSE LENTE ... (b) "Nigh 's Gladness" ... ... *Arncliffe*

MATINEES, THURSDAY AT 2.30



9797

Cap and Bells."

Much of the new three-act farce "Cap and Bells," by Robert Vansittart, presented by Miss Ethel Warwick at the Little Theatre on Thursday evening, is quite amusing, and it is quite likely that if this comedy were played as a farce it could be made one of the most humorous entertainments in the London theatres. The chief male character in the story, its hero, in fact, is a leader of the people, an uncompromising Socialist, who, finding himself in the house of a nobleman whom he has been abusing—because he is a capitalist—is made as pretty a fool of by the countess as anyone can well imagine. Now, an author who makes his hero look an ass is looking for trouble, and after that scene, in which his supposed-to-be able and eloquent hero is made ridiculous, all hope of securing serious attention for him as an aspirant for the daughter of the titled house was gone. Of course, this young Socialist leader did eventually win the Lady Clara, but there were three acts of dialogue—much of it witty—to be got through before that result was secured, and in the meantime little that was interesting happened. It is true that we saw a duke dismissed—rejected by the young lady who loved the Socialist, but the duke who was despised by the agitator because he played golf was, in the opinion of some people, just as good a man as the hero who threw over his own cause in the comfortable atmosphere of a peer's country house. There was quite a friendly reception for this wholly theatrical play, but one can imagine the roars of laughter it might have raised if it had been produced as a farce. J. W.



ETHEL WARWICK

LITTLE THEATRE

Proprietress - - - - Gertrude Kingston



The Cap and Bells

By ROBERT VANSITTART

LONDON OPERA HOUSE,

KINGSWAY.

General Managers:
CLIFFORD C. FISCHER and BEN NATHAN.

Proprietor - - - OSCAR HAMMERSTEIN.
Lessees - - - THE LONDON OPERA HOUSE, LTD.

OPENING NIGHT,

SATURDAY, APRIL 19th, 1913,

THE NEW REVUE,

"COME OVER HERE"

In Two Acts and Twelve Scenes.
Book by WILSON MIZNER & MAX PEMBERTON.
Music by LOUIS A. HIRSCH & J. ROSAMOND JOHNSON
Lyrics by HARRY WILLIAMS.
Staged by GUS SOHLKE.

Entire Revue arranged under the personal supervision of
CLIFFORD C. FISCHER.

4/92

SUCCESS OF "COME OVER HERE."

Last Night's Wonderful Revue at London Opera House.

MOTOR RACE AND LAKE.

BY OUR DRAMATIC CRITIC.

Last night the long expected revue at the London Opera House made its appearance. It is a big affair in innumerable scenes, and has a chorus of girls as energetic as if each individual in it was driven by a Gnome motor. The chorus and the effects got with it are the live features of this revue. London has not had such a chorus "sensation" since April 1898, when "The Belle of New York" took away its heart. It is not an unusually good-looking chorus: our best musical comedies can do much better in that line, and sing much better, too, but this little army of untiring girls goes "hammer and tongs" for three hours, dancing, singing, marching, giving a hustling help to everything and everybody, and it must be on the effects got with these auxiliaries that the revue is to stand or fall.

Mr. Wilson Mizner and Mr. Max Pemberton, the authors of the revue, have christened it "Come Over Here." Their object has been to invent and write something that will afford opportunities for stage display and situations for the introduction of effects. They have succeeded in their purpose. They place their opening scene on the Promenade des Anglais at Nice. They give us sunshine, soldiers, the gay world, a carnival, and then a runaway couple leaving the south in a motor-car to beat the express to Paris.

Audience Taken by Storm.

The stage manager might have done better than give a cinematograph picture of the start of the race with a Portsmouth hotel for a background, but if that is forgotten the same will not be said of the actual stage effect that follows—where on a mountain side the spectators watch the distant lights of train and car racing through the night. On they come through the darkness, and when at last engine and car, headlights flashing, come down almost to the footlights one admits having seen about the best bit of dramatic stage effect seen in a theatre. It took the audience by storm, and it hardly seemed likely that another surprise would be in store. Yet in the next act there was another outburst of enthusiasm when down into a lake marched a dozen Amazons to disappear actually under water.

Some Tuneful Numbers.

There were diving bells, it is true, to receive them down there, but the audience could not see them, and so the effect was wonderful. It is such effects as these that distinguish the London Opera House revue, for it is not topical. Its music is of the tuneful American variety, very pleasing in several numbers, and reflects credit enough on Mr. Louis Hirsch and Mr. J. R. Johnson, who composed it, but it is not the music that won the lion's share of the approval. The singing is fair enough. It goes with the entertainment, and if the management had only refrained from handing out encores *ad lib.* it would have gone better. There was too much of the ballet too, and that part of the business might have been confined to the acrobatic duel that terminates it.

It was pretty late when the entertainment finished, and the company, mostly American, was obviously handicapped by appearing before a strange audience. For that reason a criticism of individuals would hardly be fair where all worked and nearly all were strangers. The authors had an enthusiastic call when the end of the revue came. Mr. Pemberton said a few words of thanks. Some of the Americans also said a word or two, then there was more applause, and an entertainment that may stand as an amusing and interesting example of what American hustle can do came to an end.

J. W. — W. D

Ragtime in the Drama.

Mr. Gerald du Maurier is earning a reputation as an effective and witty speech-maker, and after Mr. Lawrence Irving is the most convincing speaker on the London stage. Last Sunday night, in reply to the toast of "The Drama" at the Playgoers' Club dinner, he said: "The only new movement he could detect in the drama was ragtime . . . and that was not new. It was merely a good melody marred or a poor one galvanised into life. The one-step was supposed to be a new movement in dancing, and the success of it was that it need not be learnt. Anybody could do it; in fact, it was the first thing a baby could do when it could walk by itself. All these new dances, such as the Bunny-hug and the Turkey-trot, were only forms of the oldest dance in the world—St. Vitus Dance." He said many other witty and amusing things that show that Mr. du Maurier has opinions and knows how to express them. By the by, "Diplomacy" is packing Wyndham's Theatre to its utmost capacity at every performance, and it ought to.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

THURSDAY, MAY 29, 1913.

LONDON OPERA HOUSE SALE

MR. E. A. V. STANLEY AS SOLE PROPRIETOR.

Mr. Oscar Hammerstein, the founder of the London Opera House, Kingsway, sold the theatre on Tuesday to Mr. Edward A. V. Stanley, the chairman of the company that leased it last November, and yesterday the formalities were completed that make Mr. Stanley the sole proprietor. The purchase price cannot be given here, but it is no secret that it falls a very long way short of the £150,000 that Mr. Hammerstein is stated to have spent on the Opera House before its opening with grand opera on November 13, 1911.



Mr. E. A. V. STANLEY.

He was not in London yesterday when the sale was completed, but was represented by his son, Mr. Arthur Hammerstein. Mr. Stanley will control the policy of the theatre from now onwards. He is the owner of the Quantock estate, Somersetshire, is a grandson of the late Lord Tauntou, and was at Eton and Oxford.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY and FRIDAY AFTERNOONS,
April 22nd, 25th, 29th, May 2nd, 6th, and 9th, 1913,
at 2.30,

THE HARBOUR WATCH

An Original Play, in One Act, by

RUDYARD KIPLING.

Emanuel Pyecroft, R.N.	Mr. A. B. MURRAY
Edward Glass, R.M.L.I.	Mr. G. F. TULLY
Albert Blashford, R.N.	Mr. LAWFORD DAVIDSON
William Agg	Mr. H. LANE BAYLIFF
Corporal Walters, R.M.L.I.	Mr. W. LEMMON WARDE
Jenny Blashford	Miss MARJORIE DAY

Produced under the Direction of FRANK VERNON.

THOMPSON

A Comedy, in Three Acts, by

ST. JOHN HANKIN and GEORGE CALDERON.

Mrs. Vaughan	Miss LOTTIE VENNE
Helen	Miss ATHENE SEYLER
Miss Latimer	Miss ALICE BEET
Gerald	Mr. ROBERT HORTON
Frohock	Mr. G. F. TULLY
James	Mr. DENNIS EADIE

Produced under the Direction of J. CLIFFORD BROOKE.

Stage Manager	Mr. HERBERT CHOWN
Business Manager	Mr. STANLEY LE SAGE

THE GLOBE THEATRE,

Shaftesbury Avenue, W.

CHAS. FROHMAN ... ... Sole Lessee and Manager.

SATURDAY, APRIL 26th, and EVERY EVENING at 9,

By Arrangement with CHARLES FROHMAN

GILBERT PORTEOUS

PRESENTS

ETHEL IRVING

IN

W. SOMERSET MAUGHAM'S Famous Comedy

"LADY FREDERICK"

Stage Manager ... TOWNSEND WHITLING | Treasurer ... WILLIAM J. DOUGLAS

GENERAL MANAGER ... ... CHARLES THORBURN

Scenery by W. T. HEMSLEY. Furniture by Messrs. BAILEYS, Ltd., Kensington.

Dresses and Hats by BAROLET, 51 Knightsbridge, S.W.

Perruquier, W. CLARKSON.

PROGRAMME OF MUSIC.

Orchestra under the Direction of MAURICE JACOBI.

1.	SELECTION	"Gipsy Love"	*Lehar*
2.	SELECTION	"The Girl in the Taxi"	*J. Gilbert*
3.	(*a*)	"La Chanson des Abeilles"	*E. Filippucci*
	(*b*) VALSE	"Toujours Gai"	*A. Jonge*
4.	SUITE	"Spanish Dances"	*Moszkowski*
5.	MARCH	"Les Cambrioleurs"	*Gabriel*

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

CHARACTERS.

Lady Frederick Berolles	(her original character)	**ETHEL IRVING**
Sir Gerald O'Mara	(her Brother) ..	J. WOODALL-BIRDE
Mr. Paradine Foulde ..	(his original character) ..	C. M. LOWNE
Lady Mereston	(his Sister) ..	HENRIETTA WATSON
Lord Mereston	(his Nephew) ..	LANGHORNE BURTON
Captain Montgomerie		THOMAS W. WEGUELIN
Admiral Carlisle		PERCIVAL STEVENS
Rose	(his Daughter) ..	BARBARA EVEREST
Thompson	(Mr. Foulde's Man)	TOWNSEND WHITLING
A Waiter		ERIC MARÈO
Lady Frederick's Dressmaker	(her original character)	FLORENCE WOOD
Lady Frederick's Footman		HUBERT DANE
Lady Frederick's Maid		MIGNON O'DOHERTY

ACT I. .. .. **Drawing Room at the Hotel Splendide, Monte Carlo**
ACT II. .. .. **The Same**
ACT III. .. .. **Lady Frederick's Dressing Room**

Time—The Present Day.

There will be an Interval of 10 minutes between each Act.

Preceded at 8.30 by

"THEIR POINT OF VIEW"

By WILFRED T. COLEBY.

CHARACTERS.

Mrs. Bartlett (her original part)	BERYL MERCER
The Rev. Phillip Moncton	CECIL BEVAN
Arthur Bartlett	WILLIE WEST

Scene—The Chaplain's Room, The Industrial Home, Beechcroft.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

BRITTEN) open 10 to 10. Telephone: 8722 GERRARD.
3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d.
rcle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

"Lady Frederick."

After a run of twenty-two performances "Vanity" was withdrawn from the Globe Theatre last evening (Saturday), and as its successor Miss Ethel Irving will next Saturday revive W. Somerset Maugham's popular comedy, "Lady Frederick." I remember well the Saturday evening in October 1907 when Mr. Otho Stuart produced this play at the Court Theatre. Nobody present expected very much from it, for the author at that time was only known by a tragedy that had failed to draw at the Avenue Theatre, and another thing that tended to lessen the interest was the fact that "Lady Frederick" clashed with another new production the same night at the Duke of York's Theatre. The other play was called "Miquette"; it was an adaptation by Cosmo Gordon-Lennox, and Mr. Charles Frohman presented it with Miss Pauline Chase as the heroine. "Miquette" ran for fourteen performances; "Lady Frederick" ran for twelve months and five days, with a total of 422 performances. Mr. C. M. Lowne, who was one of the great factors in the making of the success of "Lady Frederick," is to be in it again with Miss Irving next Saturday, and Miss Henrietta Watson (an actress of distinction) is engaged to play the part of his sister Lady Mereston.

STRAND THEATRE, W.C.

Lessee and Manager ... LOUIS MEYER

Saturday Evening, April 26th, 1913, at 8-30.

LOUIS MEYER

PRESENTS

"THE CHAPERON"

AN ORIGINAL FARCE, in Three Acts,

Written by JOCELYN BRANDON AND FREDERIC ARTHUR.

Hilary Chester	CYRIL KEIGHTLEY
Hon. Algernon Brocklehurst ...	LAWRENCE ROBBINS
Christopher Pottinger, M.P. ...	E. DAGNALL
Admiral Peter Maxwell	M. R. MORAND
Colonel Redwood	HOWARD STURGE
Paul Kominsky	EDWARD IRWIN
Schwarz	J. PARISH ROBERTSON
Butler	LAMBERT PLUMMER
Page Boy	MAURICE EDMONDS
Rosamond Gaythorne	ETHEL DANE
Louisa Pottinger	HELEN HAYE
Harriet Maxwell	ADA KING
Doris Mayne	MARY DIBLEY
Curtis	VIOLET GRAHAM

Guests, Waiters, &c.

Act I. - Vestibule of the Restaurant Royal. Evening.
Act II. - Hall at Pottinger's Country House, near Crow's Nest. Sunday Afternoon. Two days after.
Act III. - The Same. Two hours later.

THE PLAY PRODUCED BY E. DAGNALL

Programme of Music under the Direction of **Mr. Eric Zardo.**

MARCH ...	"Salut a Vienne" ...	*Louis Ganne*
Before Act 1—SELECTION ...	"Oh, Oh! Delphine" ...	*Ivan Caryll*
Before Act 2— ...	Fontaine sur Carmen ...	*Georges Bizet*
Before Act 3—PIANOFORTE SOLO ...	Ballade (A flat) ...	*Chopin*
WALTZ ...	"Magic Shadows" ...	*N. Zardo*

Preceded at 8. by

"THE QUAINTS,"

Or PIERROTLAND.

Written and Produced by R. B. SALISBURY. Original Music by GEORGE BUCHANAN.

GEORGE BUCHANAN.
DOROTHY FROSTICK. AGNES CROXTON.
ROBERT MACHLACHAN. ERNEST BUTCHER. R. B. SALISBURY.

1. AGNES CROXTON takes you to Pierrotland ... ... R. B Salisbury & Geo. Buchanan
2. R. B. SALISBURY sings about the Empire ... R. B. Salisbury & Geo. Buchanan
3. ROBERT MACHLACHAN & ERNEST BUTCHER will sing about Little Pigs ... Old Song
4. DOROTHY FROSTICK will imitate Pavlova.
5. AGNES CROXTON will sing about the course of time R. B Salisbury & Geo. Buchanan
6. R. B. SALISBURY advises you not to be late ... Music by Geo. Buchanan
7. ROBERT MACHLACHAN will sing "'Tis You" ... Music by Paul Alberto
8. THE QUAINTS give their idea of a ragged Opera ... May Windsor
9. R. B. SALISBURY shows how to keep the old flag waving ... Arthur Devonport and Geo. Buchanan
10. "The Song of Florian." Shepherd ... Robert Machlachan
The Onlooker ... Ernest Butcher
Shepherdess ... Agnes Croxton
The Nymph ... Dorothy Frostick
The Clod ... R. B Salisbury

11. ERNEST BUTCHER will sing "Widdicombe Fair" assisted by "The Quaints."

At the Piano ... ... GEORGE BUCHANAN

All the numbers in "The Quaints" Repertoire are published by Joseph Williams & Co., Music Publishers, Great Portland Street, W. All performing rights strictly reserved.

Toilet Table Appointments throughout the Theatre by Hinde's Ltd. London & Birmingham

THE MANAGEMENT WILL NOT HOLD THEMSELVES RESPONSIBLE FOR THE NON-APPEARANCE OF ANY OF THE ARTISTS NECESSITATED THROUGH ILLNESS OR ANY OTHER UNAVOIDABLE CAUSE.

Matinees Wednesdays and Saturdays at 2-15.

Business Manager ... ... BERNARD HISHIN
Stage Manager ... ... MARTIN HENRY

STRAND THEATRE LESSEE & MANAGER LOUIS MEYER

LOUIS MEYER PRESENTS



EVERY EVENING AT 8.45 MATINEES WEDNESDAYS & SATURDAYS

"The Chaperon."

Last night the Strand Theatre turned once more to farce as its attraction, and in "The Chaperon" Mr. Louis Meyer has discovered something piquant enough to satisfy those innumerable patrons who were delighted with "The Glad Eye." The public that loves a play finds something irresistibly comical in watching an indiscreet husband lying to his wife and friends, and in "The Chaperon" this feature is served up, both hot and strong. It began innocently enough. . . . . Just a little dinner, a gay old spark and a pretty girl, and the scene was the smart hotel where the manager kept a chaperon in stock who could be employed as the imaginary husband of the lady. Some of the patrons of this restaurant liked the chaperon, because he could save the situation if an inquiring wife arrived, and in the new play at the Strand Theatre an amateur chaperon was lent to Christopher Pottinger, M.P. The amateur chaperon was, however, the cause of all the trouble, for he was introduced as the husband of the girl when the old man's wife arrived, and, what was worse, he accepted an invitation to bring his "wife" to dinner on Sunday. Needless to say, the motor that this couple chose to go out of town to dinner broke down, they were asked to stay the night, that dreadful complications arose in consequence, that only by a miracle was a shred of anybody's reputation left.

The authors, Jocelyn Brandon and Frederick Arthur, have garnished their story with many incidents such as have made farces acceptable, and they handle many a slightly risky situation cleverly enough to avoid being offensive. Taking it all round it was very well acted, particularly so by Mr. Cyril Keightley, Mr. Edward Dagnall, Miss Ethel Dane, and, best of all, by Miss Ada King. The reception of play and players could not have been more friendly, and it seems likely that Mr. Meyer will get a run with this play at the Strand Theatre.

VAUDEVILLE THEATRE

Every Evening at 8.40 o'clock

Miss Hilda Trevelyan and Mr. Edmund Gwenn

WILL PRESENT THE FARCE IN THREE ACTS,

ENTITLED

The Schoolmistress

To-night at 8 & Every Evening, a New One Act Play, entitled

"13, Simon Street"

By ANTHONY WHARTON

William Lassen	...	Mr. GEORGE DESMOND
John Rutt	...	Mr. DOUGLAS MUNRO
Cecil Henry Carter	...	Mr. RONALD SQUIRE
AND		
Miss Raeburn	...	...Miss HILDA TREVELYAN

Scene - A Room in a Tenement House, Whitechapel

Daily Mail

...ily Circulation SIX Times as ...rge as That of Any Penny London Morning Journal.

FRIDAY, MAY 2, 1913

"13, SIMON-STREET."

The theatre, through the medium of a ...act play, very very rarely succeeds in ...arting a thrill so naturally and con...cingly as was the ease at the Vaudeville ...atre last evening with a little twenty-...utes drama, by Mr. Anthony Wharton, ...ed "13, Simon-street."

The episode concerns the escape of a man ... a woman from being robbed and mur...ed in a lonely house at night, and as the ...hor has written his story simply and ...urally, with never a superfluous phrase, ... gave Miss Hilda Trevelyan and Mr. ...nald Squire an opportunity to hold the ...dience in suspense up to the last moment, ...en they crept ont of the dismal room to ...edom. The little drama made a most ...ective contrast to the gaiety and humour ... Sir Arthur Pinero's "The Schoolmis...ss," which is still the main attraction ... the programme.

J.W.

SATURDAY, MAY 3rd, at 8.15; FOLLOWING EVENINGS AT 8.45.

BY ARRANGEMENT WITH

Mr. ARTHUR CHUDLEIGH.

KENNETH DOUGLAS and CARL F. LEYEL

PRESENT

STRIFE

By JOHN GALSWORTHY.

PERSONS OF THE PLAY.

John Anthony	(Chairman of the Trenartha Tin Plate Works) ...	NORMAN McKINNEL
Edgar Anthony, his Son		ATHOL STEWART
Frederic H. Wilder...	Directors of the same	KENNETH DOUGLAS
William Scantlebury		LUIGI LABLACHE
Oliver Wanklin ...		... BASSETT ROE
Henry Tench...	(Secretary of the same)	... O. B. CLARENCE
Francis Underwood, C.E. ...	(Manager of the same)	... REYNER BARTON
Simon Harness	(A Trade Union Official)	... CHARLES KENYON
David Roberts ...		J. FISHER WHITE
James Green... ...		EDGAR B. PAYNE
John Bulgin	The Workmen's Committee	... CECIL DU GUE
Henry Thomas ...		... F. CREMLIN
George Rous		OWEN ROUGHWOOD
Henry Rous... ...		... AKERMAN MAY
Lewis		HAROLD BRADLEY
Jago		DANELL GREENE
Evans	Workmen of the Trenartha Tin Plate Works	PERCY GOODYER
A Blacksmith ...		JAMES LEMROSE
Davies...		... C. McLAUGHLIN
A Red Haired Youth		... F. CHARLTON
Brown		... JACK DENTON
Frost	(Valet to Sir John Anthony)	... ARTHUR GRENVILLE
Llewellyn	... ...	... JOHN KELT
Enid Underwood ...	Wife of Francis Underwood, daughter of John Anthony	... RENÉE KELLY
Annie Roberts	(Wife of David Roberts)	... DORA BARTON
Madge Thomas	(Daughter of Henry Thomas)	... ESMÉ BERINGER
Mrs. Rous	... (Mother of George and Henry Rous)	... MARIE AULT
Mrs. Bulgin	(Wife of John Bulgin)	... DOROTHY EDWARDS
Mrs. Yeo	(Wife of a Workman)	... ELLA TARRANT
Jan	(Madge's brother, a boy of ten)	... WALTER PRITCHARD

ACT I. .. The Dining-room of the Manager's House.

ACT II. .. Scene 1—The Kitchen of Roberts' Cottage near the Works
Scene 2—A space outside the Works.

ACT III. .. The Drawing-room of the Manager's House.

The action takes place on February 7th, between the hours of noon and six in the afternoon, close to the Trenartha Tin Plate Works, on the borders of England and Wales, where a strike has been in progress throughout the winter.

Miss Renée Kelly's Dresses by MADAME ALEXANDRA. Furniture by SPILLMAN.

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

Programme of Music.

Before Act I.	OVERTURE, "The Wanderer's Goal"	*Suppé*
Before Act II.	*a.* TWO MOVEMENTS, "Peer Gynt"	*Greig*
	b. "Melody in B Flat"	*Haines*
Before Act III.	ORIENTAL DANCE, "An Eastern Romance"	*Haines*
	TWO MOVEMENTS, "Casse Noisette"	*Tschaikowsky*

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager ... ... Mr. LAWRENCE WHITE.

Business Manager .. .. Mr. LEONARD LILLIES

COMEDY THEATRE 3

Sole Lessee.
Mr. Arthur Chudleigh

3/5/1913

STALL

H19

To be retained

"Strife" at the Comedy.

At the Comedy Theatre Messrs. Kenneth Douglas and Carl Leyel's first production in joint management, "The Inferior Sex," finished its very brief run last night (Saturday). Mr. Leyel has certainly had quite a lot of experience in play producing this season. The next attraction at the Comedy Theatre will be John Galsworthy's sombre play "Strife," with Mr. Norman McKinnel in his original part of John Anthony, the chairman of the company whose employés were on strike. Mr. Edmund Gwenn played the valet to John Anthony, but he will not be available now. "Strife" has had twenty-two performances—six at the Duke of York's, nine at the Haymarket, seven at Adelphi, all of them in the year of its production, viz., 1909.

SHAKESPEARE'S COMEDY

The Merchant of Venice

Duke of Venice	IAN ROBERTSON
Prince of Morocco	GRENDON BENTLEY
Shylock (a Jew)	J. FORBES-ROBERTSON
Antonio (a Merchant of Venice) ...	PERCY RHODES
Bassanio (his friend)	BASIL GILL
Lorenzo (in love with Jessica) ...	CHARLES GRAHAM
Gratiano, Salanio, Salarino — Friends to Antonio and Bassanio	ALEX. SCOTT-GATTY; WALTER RINGHAM; GEORGE HAYES
Tubal (a Jew)	MONTAGUE RUTHERFURD
Launcelot Gobbo (a Clown)	H. ATHOL FORDE
Old Gobbo (father to Launcelot) ...	S. T. PEARCE
Leonardo (servant to Bassanio) ...	E. A ROSS
Balthazar (servant to Portia) ...	ROBERT ATKINS
Gaoler	ERIC ADENEY
Clerk of the Court	RICHARD ANDEAN
Portia (a rich heiress)	Miss GERTRUDE ELLIOTT
Nerissa (her waiting-maid)	Miss AUDREY FORD
Jessica (daughter of Shylock) ...	Miss JOAN TUCKETT

Magnificoes of Venice, Officers, Servants, Waiting-Maids, etc.

General Manager	For FORBES-ROBERTSON	**PERCY BURTON**
Treasurer		H. B. FITZGIBBON
Stage Manager		ALEXANDER CASSY
Musical Director		PERCY E. FLETCHER
Assistant Manager		RAY HENDERSON

Synopsis of Scenery

ACT I.

Scene 1	**Street in Venice**
Scene 2	**Garden at Belmont**
Scene 3	**Street in Venice**

Interval of Ten Minutes.

ACT II.

Scene 1	**A Room in Portia's House**
Scene 2	**By Shylock's House**

Interval of Ten Minutes.

ACT III.

Scene 1	**Street in Venice**
Scene 2	**A Room in Portia's House**
Scene 3	**Street in Venice**
Scene 4	**A Room in Portia's House**

Interval of Twelve Minutes.

ACT IV.

Scene	**A Court of Justice**

Interval of Ten Minutes.

ACT V.

Scene	**Garden at Belmont**

Scenery by JOSEPH HARKER and W. T. HEMSLEY.

Secretary	Stage Manager - -	ERNEST D'AUBAN
	Acting Manager - -	C. F. TAYLOR
	R. H. LINDO	Treasurer C. H. THOMAS
Business Manager - - - -		**SIDNEY SMITH**

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

TUESDAY, MAY 6, 1913.

A NEW SHYLOCK.

MR. FORBES-ROBERTSON IN "THE MERCHANT OF VENICE."

Mr. Forbes-Robertson, who presented at Drury Lane Theatre last evening a revival of Shakespeare's play "The Merchant of Venice," appeared for the first time in London in the character of Shylock.

The very natural curiosity to see Mr. Robertson in a part so different from those in which he has won great popularity attracted a representative audience, but in justice to the actor's deservedly great reputation it must be said that as Shylock he did not succeed in maintaining the high standard reached in other of his well-known parts.

The dignity, the eloquence, the carriage were such as were to be expected, but the character of Shylock requires more than Mr. Robertson put into it last evening, and most of all were missing the pride of the old Jew, his scorn for those not of his own people, the hatred of those he regarded as his enemies. Just for one moment—when he was about to leave the court, after the trial scene did he succeed in realising to perfection the attitude of the old man to those around him.

Miss Gertrude Elliott in the earlier acts was a charming Portia, but temperamentally she was not well suited in the trial scene. She failed to convince us that she had convinced the court. Taking the performance of the play generally it cannot be described as inspiring, but Mr. Basil Gill and Mr. Percy Rhodes gave more than useful support to their leader. J. W.

1090



"8d. A MILE"

The New Stop Press Revue

In Two Acts and several appointments by

GEORGE GROSSMITH and FRED THOMPSON.

Music Composed and arranged by WILLY REDSTONE.
Lyrics by HUGH E. WRIGHT.
Ballets by THEODOR KOSLOFF.
Dances and Ensembles by JULIAN ALFRED.

Produced by GEORGE GROSSMITH, A. CHARLOT, and M. V. LEVEAUX.

ROBERT HALE

ALFRED AUSTIN | **AUSTIN MELFORD**

HUGH E. WRIGHT

GARRY LYNCH | **HORACE HOWARD**

J. MORRISON

RENE KOVAL

MAURICE & FLORENCE WALTON

ELLA RETFORD

VIOLET ENGLEFIELD | **MARJORIE MAXWELL**

DOROTHY SELBORNE | **PHYLLIS MONKMAN**

MARY ROBSON | **JEAN DE LANDE**

CARLOTTA MOSSETTI | **HILDA BEWICKE**

MURIEL HUDSON

PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE

Lessee .... FRANK CURZON.

To-Night, Saturday, May 10th, 1913, at 8.30,

Mr. MARTIN HARVEY

PRESENTS A REVIVAL OF

"A PLEASANT CONCEITED HISTORIE," called

"THE TAMING OF THE SHREW,"

By WILLIAM SHAKESPEARE,

IN A NEW WAY.

A Lord ... ... Christopher Sly (a Tinker) Hostess ... .. Page ... ... Huntsman ... ... Baptista	Persons in the Induction	... Mr. PERCY WALSH Mr. CHARLES GLENNEY Miss FLORENCE HUNT Master HAROLD FRENCH Mr. DAVID BAIN
Vincentio	.. (A rich Gentleman of Padua) ...	... Mr. ALBERT E. RAYNOR
Lucentio	(An old Gentleman of Pisa) ...	Mr. CHARLES J. CAMERON
Petruchio ...	(Son of Vincentio, in love with Bianca)	Mr. EUGENE WELLESLEY
Gremio	(A Gentleman of Verona, Suitor to Katherina)	... Mr. MARTIN HARVEY
Hortensio ...	... (Suitors to Bianca) ...	Mr. ERNEST STIDWELL
Tranio		Mr. FRANKLIN DYALL
Biondello	(Servants to Lucentio) ...	Mr. GORDON McLEOD
Grumio		Mr. DENHOLM MUIR
Curtis ...	... (Servants to Petruchio) ...	Mr. MICHAEL SHERBROOKE
A Pedant	... ...	Miss BESSIE ELDER
A Tailor	... ...	Mr. ALFRED TIBERSON
A Haberdasher ...	... ...	... Mr. GERALD JEROME
A Widow	... ...	Mr. SYDNEY COLTSON
Bianca	... ...	... Miss BRENDA GIBSON
Katherina	... (Daughters of Baptista) ...	Miss ANNIE TURRELL Miss N. de SILVA

Ladies in Attendance.—Misses MARY GRAY, RITA RITCHIE, LILIAN STIDWELL, MOLLY WELLESLEY, &c.

Servants, Huntsmen, Officers, &c.—HAROLD CARTON, A. ROBINSON, H. McHUGH, C. GOODALL, A. LLOYD.

The Heraldry and Costumes designed by GEORGE KRUGER.

Stage Decoration painted by GEORGE J. DODSON. Costumes executed by the Misses GLOAG and C. ALLAN.

The Play will be performed with continuous action, and with only one interval.

Mr. MARTIN HARVEY begs to acknowledge his indebtedness to Mr. WILLIAM POEL for his help in the staging of the play.

The Old Music under the direction of Miss NELLIE CHAPLIN, whose Orchestra will play the following:—

"... Day" Traditional (*From the Fitzwilliam Collection*)
"... Night" .. (*From Playford's Dancing Master*)
... March" .. (*From the Fitzwilliam Collection*)

The Entr'acte Music will be played in the Bower Scene

"Axre" ... ... *By Barrett*
"The Old Spagnioletta" .. .. *By Giles Farnaby*
"Saint Martin's" ... ... *By Playford*

... instruments used in the Entr'acte Music are Viola d'Amore (The Dragon) made and lent by G. Saint George, and the Viola da Gamba by Barak Norman (1718) Kindly lent by Arthur F. Hill

Stage Director ... ... Mr. JOHN KURKAMP | Musical Director ... ... Mr. W. H. HUDSON
Assistant Stage Managers ... ... Mr. DAVID BAIN and Mr. SYDNEY COLTSON

Prices—Boxes, £1 1s. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s.
2it. 2s. 6d. Gallery 1s. Box Office open 10 to 10. Telephone No. Gerrard 7483.

Business Manager ... ... Mr. FRANK B. O'NEILL

MATINEES EVERY WEDNESDAY & SATURDAY AT 2.30.



LAST NIGHT'S PLAY.

Mr. Martin Harvey's Success in "The Taming of the Shrew."

By Our Dramatic Critic.

Mr. Martin Harvey can congratulate himself on having thoroughly interested, pleased, and highly amused his audience at the Prince of Wales Theatre last evening with his production and performance of Shakespeare's "The Taming of the Shrew." Mr. Harvey is no truculent Petruchio, grim of aspect and threatening voice. On the contrary, he is a very natural fellow, merry and of unfailing good humour, and by his very humour makes Katherine see the folly of her ways, and so cures her of her tempers. It was a pleasure to witness a performance of this "historie," free from the unnecessary noise that some actors have considered necessary.

In last evening's production there was much that was curious and novel, but that is no reason why the method followed need be described as an improvement on, or even as good as, the more modern method of realistic background. At the Prince of Wales's Theatre all the action takes place in an arched court, opening at the back to a green plain that stretches to the horizon. The proscenium is arched shape, and bordered with laurels, and all the lights are thrown on the stage from lamps within the auditorium. The stage itself is carried into the stalls, and from it steps lead down to the floor, reminding one to some extent of the Reinhardt influence.

Mr. Harvey used Mr. Poel's design to carry out the idea of a play within a play, and a fruitful source of amusement to many people were the antics of the tipsy tinker, Christopher Sly, as he sat in a pew on the stalls floor watching a performance supposed to be given for his entertainment. Mr. Charles Gleaney as the tinker made the very most of his opportunities in such circumstances, and, after Mr. Harvey, secured the larger share of the applause. Mr. Michael Sherbrooke, too, was a prime favourite of the audience. These actors and Miss N. de Silva, who gave a performance as Katherine that, without being distinguished or subtle, served the purpose of showing off Petruchio as the commanding personality of the comedy. Taking the performers generally apart from the principals, it can be conceded that their support was sufficient. It certainly pleased the audience, which was not satisfied until, after many calls, Mr. Harvey made a short

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

TUESDAY, MAY 6, 1913.

WHAT IS HAPPENING IN THEATRE LAND.

By JAMES WATERS.

London's play land, the central area within which the seeker of amusement will find all the first-class theatres, music-halls, cinemas, and restaurants, has once more resumed its normal condition of being a surprisingly interesting city within a great metropolis. The "slump" that was so expensive an affair for the theatres in the winter has gone. It had disappeared by the time it began to be discussed. There have been failures since. There are failures at the moment—several of them—but the desolating condition of things that kills nearly all the good plays as well as the very poor ones has gone. Theatre Land is happy enough now with its many successes, but the managers are not boasting of them, for they know how fickle the great public can become, and the summer that is coming may not be so inclemently favourable to their business as was the summer of 1912.

THEATRES FOR 36,000 PEOPLE.

Theatre Land has now thirty-one theatres, and one more is being built. They can accommodate about 36,000 people. Twenty-five of these houses are open at the moment, and all but one of the remaining six are getting ready new attractions. In the same area there are twelve music-halls, with accommodation for 20,000 people, and, holding their own with them are scores of cinema theatres. Greater London has just over one hundred theatres and music-halls and very nearly four hundred cinema palaces. But for the purpose of play production only the thirty-one theatres in the central area are of any account. It is with the producing managers of that little play-city (that has, say, Leicester-square for its geographical centre) that the English dramatist has to do his business. A success there gets the dramatist a world-wide audience—America, the over-sea Dominions, the Continent, and our own provinces. It is the highest ambition, too, of every English-speaking actor in the world—whatever be his nationality—to win the good will and applause of that curiously (not to be analysed) human, emotional thing that we call a West End audience.

The curiosities of play-producing in Theatre Land increase, rather than lessen, with experience. Can anyone explain the strange verdict given on the first night of every new play in London? It is quite unnecessary to have been there in order to get a reliable opinion as to the chances of a new play's success. There is no necessity either to wait until the morning or even to see anyone that has been there. The verdict has got round somehow. In the clubs and restaurants men will say, "They have got a success at such and such a theatre to-night." They may say, "They have got a failure!" And, curiously enough, this casual opinion, which seems to be in the very air on the night of a new play, is seldom wrong.

THE SUCCESS OF "MILESTONES."

It is said that it takes London two weeks to become fully aware of a West End success. Innumerable instances to the contrary could be given. Take "Milestones" for one instance. Little or nothing was known about it outside the Royalty Theatre before the first performance. The most noticeable thing about the audience before the curtain was taken up on the first night was its apathy. The pit was not full. Everyone in the house seemed indifferent. Yet at half-past eleven that night every restaurant and club in the West End knew that a play that all London would flock to see had been produced at the Royalty, and next day the theatre was besieged by people clamouring to book seats. That was fourteen months ago, and the same company is nightly acting the same play to crowded houses.

The success of a play does not depend on the theatre, nor the luck of a theatre on its locality. The Royalty Theatre is in a side street in Soho. A play will succeed there at least as well as if the theatre doors face the passing crowds of Piccadilly. For years we have been told that theatre-patrons favour the western end of Theatre Land. But do they? Just now the theatres in the most easterly district of it are playing to their utmost capacity, dwarfing probably the receipts at the other end of this amusement city. The motor traffic these nights from the eastern section of Theatre Land and the Strand is a sight such as no city in the world can or could show. Covent Garden, Drury Lane, London Opera House, the Kingsway, and the Gaiety Theatres are all of them playing to their seating capacity, and yet they are in the extreme east of London's playground and from it send hundreds and hundreds of motor-cars at night westward, like a resistless flood, and the pavements when the "break" comes (as the cabmen call theatre closing time) are congested with hurrying crowds. No. There are no unlucky theatres. Look at the playbills to-day and see "Diplomacy," thirty-five years old, but splendidly theatrical and splendidly cast, a revival billed at Wyndham's Theatre, filling that theatre in every corner every night.

RIVALRY OF THE REVUES.

The successful revues and American productions at the big music-halls in Theatre Land can do the right sort of plays no harm. The gorgeously uniformed official with the little cane in his hand who stands at the door of each picture palace will not tempt anyone to put off going to see a play that is made of the right stuff. The public prefers a play (if it is right) to either variety or cinema, and no doubt may continue to do so even if smoking is permitted during the performance.

American rag-time has been for some time the feature of many of the variety theatres, but the one that is ignoring it is none the less selling every seat on the fame and attraction of a Russian dancer. Theatre Land is nothing if not cosmopolitan. It is beautifully inconsistent, too. That is why so many plays get short runs. There are incidents of management that expose the want of relationship between the cost of an article and the price asked for it. The "holiday" manager with a play that will cost £700 a week to run will ask the same price for his seats as the manager whose weekly expenses are more than double that. This is asking for failure.

One of the happiest changes that are taking place in the theatres is the getting rid of one-act plays. Our public is making up its mind that it wants a whole evening's play, and theatre managers are encouraging their rivals in Theatre Land—the variety managers—to take over their stock of one-act plays. One susceptible general manager of a variety organisation made an attempt to run his house with these sketches for his main attraction, but realised his mistake in time to save his property.

Good plays, good variety bills, good cinema theatres are all doing well in the Theatre Land of this city of seven million inhabitants. There is plenty of room for the best of everything, but the public has its own opinion as to what is the best and does its choosing independently of its advisers. Of the three branches of amusement—theatres, variety, and cinema—the theatre is the most fettered and the most abused. It could well afford to be left alone. The music-hall complains of the cinema opposition, but the opposition of the cinema is much exaggerated, for much of the money that goes into the latter is lost to the public-house, not to the theatre or the music-hall.

NEW PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

the Direction of ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WHIT MONDAY, MAY 12th, at 2.30 and 7.45

EVERY EVENING AT 7-45.

MATINEES, Wednesdays & Saturdays, at 2-30

BREWSTER'S MILLIONS

By WINCHELL SMYTH and BRYON ONGLEY

(Dramatised from Mr. GEORGE McLUTCHEON'S Novel)

By arrangement with Mr. Charles Frohman

Monty Brewster	Friends of Monty Brewster	Mr. PERCY HUTCHISON
Charlie Harrison		Mr. GERALD FITZGERALD
Joseph McLeod		... Mr. ERNEST DEANS
Frank Bragden		... Mr. HEATON GREY
Archie Golding		... Mr. HENRY HAMPSON
Tommy Smith		Mr. HERBERT MARSHALL
Horace Pettinghill		... Mr. GEORGE SALVER
Mr. Grant (of Grant and Ripley) ...		... Mr. AUBREY MATHER
Colonel Drew		... Mr. STANLEY KILLBY
Captain Perry...		... Mr. CHAS. BEDELLS
Rawles		... Mr. F. G. THURSTANS
Monsieur Bargie		Mr. A. MAITLAND STAPLEY
Bertram		... ... Mr. F. HUNTER
First Office Boy		... ... Mr. W. HUGHES
Commissionaires		Messrs. YATES and GREEN
Quartermaster		... ... Mr. F. GORDON
Officers		Messrs. FORBES and BROWN
Mrs. Dan de Mille		... Miss LILIAS EARLE
Janice Armstrong		... Miss CLAIRE MILVAIN
Barbara Drew		... Miss ELLA DAINCOURT
Trixie Clayton...		... Miss OLIVIA GLYNN
Miss Boynton		... Miss BETTY LINLEY
Margaret Grey (Peggy)		... Miss ELSIE STRANACK

PRECEDED BY

TWO IN A TRAP,

By A. E. DRINKWATER.

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SAVOY THEATRE.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

NORMAN TREVOR'S SEASON.

TO-NIGHT AT 9.

THE SEVEN SISTERS

An Original Farcical Comedy from the Hungarian of FERENCZ HERCZEGH
translated by FERIKE BOROS.

Characters in the Play.

Mrs. Gyurkovics, Widow of an Army Officer		MARY RORKE
Katinka	her Daughters	ENID BELL
Sari		HEATHER FEATHERSTONE (By permission of GEORGE EDWARDES, Esq.)
Ella		PEGGY FITZMAURICE
Mici		LAURA COWIE
Terka		FLORENCE PIGOTT
Liza		OLIVE WALTER
Klari		MATTIE BLOCK
Toni, her Nephew, a Young Farmer		BERTRAM STEER
Yanko, her Servant		ARTHUR CLEAVE
Czori, Conductor of the Hungarian Band		JACKSON BOYDE
Baron Radviany, a Colonel of Hussars		EDMUND MAURICE
Baron Gida Radviany, his Nephew		ERNEST THESIGER
Sandorffy, Member of Parliament and Lieutenant of Reserves		SAM SOTHERN
Count Feri Horkoy, Lieutenant of Reserves		NORMAN TREVOR

ACT I.	..	Dining-Room in Mrs. Gyurkovics' Home
ACT II.	..	Enclosed Terrace at Radviany Castle
ACT III.	..	Girls' Bedchamber in Radviany Castle
ACT IV.	..	Garden and Terrace of Radviany Castle

A Small Garrison Town not far from Buda-Pesth. Time—The Present.

SAVOY
THEATRE

14 MAY
1913

EVENING

STALL
H 5
No

TO BE RETAINED

Preceded at **2.15** and **8.15** by
A One-Act Comedy,

"I DINE WITH MY MOTHER"

Adapted from the French by MICHAEL MORTON.

Characters:

Sophie Arnould		PEGGY FITZMAURICE
Prince D'Hanteville		LEWIS FIELDER
Peter Didier	(An Artist)	ERIC COWLEY
The Chevalier		RUPERT LUMLEY
Marion	(Maid)	MARGARET GROS
Chef		A. J. CHARLWOOD

Footmen: Messrs. EGBERT CARTER, ALAN TROTTER, ERIC CHARLES.

Scene Sophie Arnould's Boudoir, Paris. Time Jan. 1st, 1765.

PROGRAMME OF MUSIC.

HUNGARIAN DANCES	*Brahms*
SUITE, "Ballet Russe"	*Luigini*
CLOG DANCE, "Handel in the Strand"	*Grainger*
RAKOCSKY MARCH.	
TAMBOURIN	*Rameau*
VALSE ROMANTIQUE	*Toye*

Musical Director—GEOFFREY TOYE.

MATINEES WEDNESDAY AND SATURDAY AT 2.15.

Acting Manager	GEORGE ROBINSON
Stage Manager	DUNCAN McRAE
Manager	WALTER MAXWELL

Charming New Play.

There is a pleasant and amusing flavour about the new play, called "The Seven Sisters," presented by Mr. Norman Trevor at the Savoy Theatre on Wednesday evening that is very grateful. Mr. Trevor deserves to get a success with this English version of a Hungarian play, for it possesses charm as well as drollery and is free from the nastiness so often considered good fun in farcical comedy. It is a story of a mother, the widow of an army officer, living in a small garrison town, trying as best she can to settle, in turn according to age, her seven pretty daughters, the eldest of whom is but twenty-one. How to do it she did not know, for the girls had no fortune and eligible young men were few. One day, however, the fourth girl, Mici, came home, expelled from school for making fun of one of the professors, and in her wake arrived a gallant cavalry officer, who volunteered to marry off Mici's three elder sisters, so that she could wear long dresses, and his reward was to be three kisses.

The Colonel Engaged.

In one hour after his arrival this gallant and ingenious young cavalryman had his colonel engaged to Mici's eldest sister. Three months later he got a wealthy young lieutenant married to the second eldest, and he completed his match-making contract before the year was out by bringing off an alliance between the third girl and a young nobleman of the neighbouring county. Needless to say there were many pretty little incidents, flirtations, adventures, and much merriment while thie little history was being enacted, and if there was not a great deal of excitement there was plenty of good entertainment calculated to make the evening pleasant for the audience. Mr. Trevor, too, did a great deal to make his venture pleasing. He acted well, and if he had not danced we would have been happier. His and Miss Laura Cowie's attempt to do a czardas brought comparisons to our mind that were best not there. However, that dancing did not affect the play, nor the pleasant performance of it given by Miss Enid Bell, Miss May Rorke, Mr. Sam Sothern, and Mr. Edmund Maurice. It was well received, and, whatever be its fate, deserves success.

THE SAVOY.

On Monday, May 26, 1913, was produced here, as a curtain-raiser to *The Seven Sisters*, a one-act comedy adapted from the French by Michael Morton, entitled:—

I Dine with My Mother.

Sophie Arnould ..... Miss Peggy Fitzmaurice
Prince D'Hanteville ..... Miss Lewis Fielder
Peter Didier ..... Mr. Eric Cowley
The Chevalier ..... Mr. Rupert Lumley
Marion ..... Miss Margaret Gros
Chef ..... Mr. A. J. Charlwood
Footmen: Messrs. Egbert Carter, Alan Trotter, Eric Charles.

The subject matter *I Dine with My Mother* is so slight, and its dramatic value of so little apparent value, that the wonder is that the English author, Michael Morton, should have troubled to adapt the piece, especially as in the form in which it is presented at the Savoy, a by no means inexpensive setting and quite elaborate dressing are necessary. *I Dine with My Mother* is essentially French, dealing as it does with a local New Year's custom and the French indulgence in *étrennes*. It is New Year's Day, and Sophie Arnould, a popular operatic artist, is lonely. Her admirers, including a Prince, and a gentleman rather scantily entitled the Chevalier, have loaded her with costly presents; but all refuse her invitation to dine with her. Each has an engagement to dine with his mother, and is prosaically annoying in persisting in allegiance to his family. Even her maid has a similar engagement, and is heroically prepared to accept dismissal rather than to break it. Peter Didier, an artist, makes the happy suggestion that Sophie shall accompany him and dine with his mother; but after Sophie has gone to the extent of changing her gown for the purpose, she refuses to go, and eventually, after taking back her maid, and trebling the wages of all her servants, Sophie dines by herself, faced with a portrait of her own mother.

DALY'S THEATRE

Proprietor and Manager - - Mr. GEORGE EDWARDES

SATURDAY EVENING, MAY 17th, 1913, and
EVERY EVENING AT 8.
Matinee every Saturday at 2.

MR. GEORGE EDWARDES'

NEW PRODUCTION

THE MARRIAGE MARKET

MUSICAL PLAY IN THREE ACTS

By M. BRODY and F. MARTOS.

Music by VICTOR JACOBI.

Lyrics by ARTHUR ANDERSON and ADRIAN ROSS.

Adapted for the English Stage by GLADYS UNGER.

Musical Director - - - - - - Herr FRANZ ZIEGLER

BOX OFFICE (Mr. H. W. ANDERSON) **OPEN DAILY** from **10** till **10.**

Telephone: GERRARD 201 (2 lines).

Private Boxes, £2 12s. 6d. to £5 5s.: Orchestra Stalls, 10s. 6d.: Balcony Stalls, 7s. 6d.: Upper Circle, Front. 5s.: Other Rows. 4s.; Pit, 2s. 6d.; Gallery, 1s.

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance, to ensure its being in proper working order 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

. . Cast of the Play . . .

Jack Fleetwood ...	(known as "*Slippery Jack*") ...	Mr. ROBERT MICHAELIS
Senator Abe K. Gilroy	... ...	Mr. E. A. DOUGLAS
Bald Faced Sandy ...	(*Sheriff of Mendocino Bluff and Proprietor of the Palace Hotel*)	Mr. TOM WALLS
Mexican Bill	*Cowboys*	Mr. POP CORY
Shorty		Mr. MAURICE TOSH
Tabasco Ned		Mr. EDWARD ARUNDELL
Cheynne Harry ...		Mr. FRANK PERFITT
Hi-Ti	... (*a Chinese Bar-keeper*) ...	Mr. HUGH WAKEFIELD
Padre Pedro	... (*a Spanish Priest*) ...	Mr. WALTER ADAMS
Captain on the "Mariposa"	... ...	Mr. HARRY DEARTH

AND

Blinker (*Valet to Lord Hurlingham*) Mr. W. H. BERRY | Lord Hurlingham Mr. G. P. HUNTLEY

Mariposa Gilroy ...	... ...	Miss SARI PETRASS
A Middy	... ...	Miss ELISE CRAVEN
Emma	... (*Maid to Mariposa*) ..	Miss AVICE KELHAM
Dolly	*(Guests on the Yacht)*	Miss EILEEN MOLYNEAUX
Pansy		Miss DOLLY DOMBEY
Peach		Miss BEATRICE VON BRUNNER
Dora		Miss DORIS STOCKER
Dolores	... ...	Miss KATE WELCH

AND

Kitty Kent ... ... Miss GERTIE MILLAR

Spanish and American Cowboys, Spanish and American Girls, Miners, Sailors, Guests, Middies, Footmen, etc.

Stage Production by EDWARD ROYCE.

ACT I.—Mendocino Bluff, Southern California - E. H. RYAN
ACT II.—The Yacht "Mariposa" anchored in the Bay of San Francisco - - - ALFRED TERRAINE
ACT III.—Senator Gilroy's Palace, San Francisco - E. H. RYAN

Time - - - The Present Day

Dresses designed by COMELLI.

Dresses by Mesdames Zimmerman, Maison Agnes, Michard Sœurs, Miss Fisher and Margaine-Lacroix, Messrs. Morris Angel, Johns & Bonham, B. & J. Simmons and Birkenshaw & Knights.

Miss Sari Petrass's and Miss Gertie Millar's dresses in Act II., and Miss Avice Kelham's in Act III., by Lucile, Ltd.

Head Dresses by Maison Lewis. Hats by Zyrot et Cie. Wigs by Clarkson.

Boots by Saunders and H. & M. Rayne.

. The fireproof curtain is lowered daily in presence of the audience.

"THE MARRIAGE MARKET."

Great Triumph at Daly's Last Night.

DELIGHTFUL MUSIC.

Splendid Yacht Scene: Miss Gertie Millar's Success.

By Our Dramatic Critic.

Jack Fleetwood (known as "Slippery Jack") ..... Mr. Robert Michaelis
Bald Faced Sandy (Sheriff of Mendocino Bluff and Proprietor of the Palace Hotel) ...Mr. Tom Walls
Captain on the "Mariposa" .....Mr. Harry Dearth
Blinker (Valet to Lord Hurlingham) ..... Mr. W. H. Berry
Lord Hurlingham .....Mr. G. P. Huntley
Mariposa Gilroy .....Miss Sari Petrass
A Middy .....Miss Elise Craven
Emma (Maid to Mariposa) .....Miss Avice Kelham
Kitty Kent .....Miss Gertie Millar

Last night Daly's Theatre had a huge success with "The Marriage Market," unquestionably the most beautiful production of a musical play ever seen in London. There is a distinction about everything that is done at Daly's Theatre, and that reputation—created by the taste, judgment, and generosity of Mr. George Edwardes—easily accounted for the widespread interest that was centred on his production of the new musical play. In no theatre in London or elsewhere are greater efforts made regardless of expense to give the very best that the theatre can give, and the applause that literally shook Daly's last evening was the eloquent criticism of a delighted audience. Mr. Edwardes's newest production comes from Hungary. It was originally written, composed, and produced in Budapest, and there its suitability for London was discovered. Mr. Victor Jacobi, the composer of "The Marriage Market," has never before had anything of his presented in England. But he knows London. He is a charming, observant, and clever young man. He speaks English almost perfectly. He is only twenty-four, but he had found time to visit London again and again so that he might study its theatres and its demands, and to meet him now is to meet someone familiar with our ways and sympathies.

His intimacy with London is apparent in the score of "The Marriage Market." It is not so Eastern in character as Lehar's music. It is not wholly free from it. It would be a loss if it were, but it has much less of that peculiar Eastern character that comes out at every turn from the musical plays of Franz Lehar and Oscar Straus. He avoids rag-time, thank goodness, and gives instead some entrancing valses, spirited march tunes, and at least two ballads that are as melodious as any that musical play composers have yet had to offer.

A Capital Story.

There is a capital story in this "Marriage Market," and Miss Gladys Unger is given on the programme as the English adaptor of the original Hungarian of M. Brody and F. Martos. There are three acts to it. The first with a background of Californian forest and mountain, and the rare adventurous air of cowboys, sheriffs, and Mexicans, armed and ready to shoot, and in their midst an English nobleman travelling in the Far West in search of a rich bride. Mr. Edwardes gives points to Covent Garden in the manner in which he stages this scene, for it is not unfair to say that he has done it more effectively than we saw it done for "The Girl of the Golden West." There, of course, the comparison ends. At Daly's the scene is set for bright effects, for laughter, a little drama, and for a swift, pleasant episode whereby the rich daughter of a millionaire senator, thinking the marriage market to which the girls of the neighbourhood and the cowboys from the ranches gather is only make-believe, gets really and truly married to one of those wild men who live with the cattle out there on the plains. That stood out as the dramatic corner of this play picture. The fun lay elsewhere, mainly with one of the best-acted character bits now to be seen in London; this was Mr. Tom Walls as the sheriff of the district and the proprietor of the local saloon. His manner with a loaded gun of inducing visitors to order drinks was indescribably droll. His readiness to change his mind when paid to do it was irresistible, and when his gun upset the time-table of the "auction" and the heiress was knocked down to the cowboy Slippery Jack instead of to the travelling nobleman he was the only one present who knew that instead of the wedding being a joke the pair were being "tied up" by a real priest. Then came a moment later the consternation of the practical joke-making girl when she found herself married to a mere cowboy. How dare he?

But Jack would dare anything and was determined to hold his capture till his love (or pity) prevailed, and he let her go. Six months later we saw her on the sunlit deck of her father's yacht, day-dreaming. She was thinking of that handsome, manly fellow, with love in his eyes, who reluctantly let her go, instead of taking her, as he might have done, across the mountains to his home. She was dreaming of all that, and she sang of it, and up there above in the rigging a sailor was singing, and unknown to her he was the cowboy working his way as a sailor (so that he might be always near her) in her father's ship.

A Stage Triumph.

This ship was another of Mr. Edwardes's stage triumphs. A beautiful yacht at anchor in San Francisco Bay, its decks busy with charming visitors in charming frocks, uniformed officers too from the fleet near by, and neat little midies to dance and sing with Miss Gertie Millar—who in the story was the English girl friend of the rich senator's daughter. Miss Millar had a charming part to play, and she played it charmingly. As Kitty Kent she too had been at the marriage market with her rich girl friend Mariposa, and there to her surprise got married to that comical English nobleman who wanted an American heiress. And of course that wandering lord had in the interval of six months inherited a fortune, and a marquisate to add to his other title, and so he was back again in America looking for his charming bride, and having found her in this ship he and she plotted to help Mariposa and that manly cowboy. So the cowboy dropped from the sky, or rather the rigging, at Mariposa's feet, and she was very happy, and allowed him to hug her. That was enough to have served in most theatres, but Mr. Edwardes had more surprises; and songs, and dances, and delights to serve up. So trouble arose between the lovers, even when Jack outshone all the men, and it was only in the third act, when he went to her father's house to sign away his claim on her, that the lovers met again, and so ended in happiness the romance of their meeting at the marriage market.

Delightful Music.

There is such a prodigality of entertai ment in "The Marriage Market" that merely outlining the story no reasonab idea can be given of its excellence. Th music is again and again delightful. Th finales are all exquisitely tuneful an romantic too. To hear Mr. Harry Dearth as the captain of the yacht, singing " Sailor Man" is alone worth the price a ticket. To see Miss Gertie Millar, to hea her pretty songs, to watch her tripping fee is a delight. There is in no sense a rivalr between Miss Millar and Miss Sari Petra This charmingly sympathetic artist sing to perfection, and in all her scenes wit Jack acts with perfect sincerity of char Then there is Miss Elise Craven, of "Pink and the Fairies" fame, as a little Middy Miss Kate Welch, who promises to be o of the best character actresses in Londo as a laughable village woman, going to sho how perfectly even the small parts are fitted Between Mr. G. P. Huntley, Mr. W. H Berry, and Mr. Robert Michaelis there ar no comparisons to be drawn. The latter ha done better than he has ever done befor —which is high praise. Mr. Berry is droll and will be droller; and I will say of Mr G. P. Huntley that in "The Marriage Mar ket" he has the best opportunity he has had since "Kitty Grey," and he scored a greater success last night than he has ever done since he came to London, saw, and con quered. One word more about the com pany—a word of praise for Miss Avice Kel ham.

Never at any time in its existence has Daly's Theatre presented so beautiful a pro duction. It makes comparison between it and others impossible. It is the last word in beauty, and, what is more, the beau tiful costumes that are worn are worn, even to the newest girl in the chorus, by people who sing, and know how to sing, in tune.

J. W.





The Marriage Market
Daly's Theatre

EVERY EVENING AT 8.15
MATINEE Every Wed. at 2



Mr. GEORGE EDWARDES' PRODUCTION

DALY'S THEATRE

The Marriage Market



Miss SARI PETRASS



Miss GERTIE MILLAR.

LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**

Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

THURSDAY, MAY 22nd, at 7-45,
and NIGHTLY at 7-45.

MATINEES WEDNESDAYS & SATURDAYS at 2-30

SIR WALTER SCOTT'S ROMANCE

PRODUCTION OF

IVANHOE

Music specially composed by H. SULLIVAN-BROOKE.
The Play presented and produced by WALTER and FREDK. MELVILLE, who are assisted in the production and staging by S. MAJOR JONES.

Ivanhoe (Wilfred of Ivanhoe. The Crusader)		Mr. LAUDERDALE MAITLAND
Prince John (Regent of England)		Mr. FRED MORGAN
Lucas de Beaumanoir (Grand Master of the Templars)		Mr. RAYMOND WOOD
Ahmed, Abdul	Saracens	Mr. GUSTAVE
Cedric the Saxon		Mr. H. SULLIMAN
Gurth (his Serf)		Mr. ALLAN WILKIE
Wamba (his Fool)		Mr. J. T. MACMILLAN
Athelstane (called the Unready)		Mr. FRED INGRAM
Oswald (a Steward)		Mr. NORMAN LEYLAND
Sir Brian de Bois Guilbert		Mr. PERCY BAVERSTOCK
De Bracy ...	Knight Templars	Mr. HENRY LONSDALE
Claude Vipont... ...		Mr. W. E. HALL
Reginald Front de Bœuf		Mr. MAURICE SMITH
Fitz Urse ...		Mr. AUSTEN MILROY
Philip Malvoisin ...		Mr. K. MCBEAN
Will Locksley ...		Mr. ALLEN ELLIS
Friar Aymer ...	Foresters	Mr. FRANK HARVEY
Much the Miller ...		Mr. JERROLD MANVILLE
Allan A Dale ...		Mr. GEORGE MILTON
Stamford		Mr. RICHARD BODE
Sarah (Serving Woman)		Mr. CHARLES WINGATE
Ulrica (the Mad)		Miss MARJORIE BATTIS
The Lady Rowena		Miss GRACE LESTER
Elgitha (her Maid)		Miss ETHEL BRACEWELL
Richard King of England (known as the Black Knight)		Miss NANCY BEVINGTON
Conrad (Jailor)		Mr. E. A. WARBURTON
Francis (Jailor)		Mr. F. ELSWORTHY
Isaac of York		Mr. F. WILLING
Rebecca (the Jewess)	and	Mr. HUBERT CARTER
		Miss TITTELL-BRUNE

Acting Manager and Treasurer ... ... **LESLIE HUGHES**

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1
1921

ACT 1. Scene 1	... ...	On the Border of Moorlands
DUET	- - - -	"Cushla Ma Chree."
	Composed by H. SULLIVAN-BROOKE.	
	2	... The Outlook Tower
	3	The Hall of Rotherwood Castle
ACT 2. Scene 1	... ...	... House of Isaac the Jew
	2	... The Hut in the Woods
SONG	- - - -	"The Barefooted Friar"
	Composed by H. SULLIVAN-BROOKE.	
	3	... Sherwood Forest
SONG	- - - -	"Hey Derry Down."
	Composed by H. SULLIVAN-BROOKE.	
ACT 3. Scene 1	...	A Dungeon in the Castle of Torquilstone
	2	A Turret Chamber in the Castle
	3	The Tapestry Tower
	4 ...	The Outer Walls of Torquilstone Castle
	5	At the Castle Gates
	6	The Castle of Torquilstone
ACT 4. Scene 1	... ...	... In the Preceptory
	2	...The Judgment Hall
	3	The Grand Tournament

Sword Fights arranged by Professor FELIX GRAVÉ.

Wigs and Costumes designed and executed by WILLIE CLARKSON, 41 Wardour Street, W.

Scenery by H. K. BROWNE, W. D. HOBBS, and LYCEUM STUDIO.

The Orchestra, under the Direction of H. SULLIVAN-BROOKE, will play the following selections:—

(1) PRELUDE TO "IVANHOE" - - - *H. Sullivan-Brooke*
(2) SELECTION - "Lohengrin" - - *Wagner*
(3) SELECTION - "Oh! Oh! Delphine" - - *Ivan Caryl*
(4) SELECTION FROM THE OPERA "IVANHOE" - - *Sullivan*

The Programme of Music is subject to alterations according to circumstances.

Stage Manager .. .. S. MAJOR JONES

The Lyceum public is one of the best in the world. They know what they like, and when they get it they may be reckoned on to express their satisfaction in unmistakable terms. Last night they manifestly found the Messrs Melville's new production of "Ivanhoe" entirely to their taste, and promptly stamped it with the seal of their approval. The anonymous adapter of Sir Walter Scott's novel has indeed fashioned a capital drama, picturesque and thrilling, out of the material at his disposal. If somewhat inclined to drag in the earlier scenes, the piece speedily improves in pace, and finishes in a veritable gallop. The story, allowing for a little dramatic license, is followed with creditable closeness, while the production is altogether worthy of the present traditions of the theatre. In the big hall at Rotherwood Castle Cedric the Saxon offers a ready welcome to all comers, even if they be Normans, such as Sir Brian de Bois Guilbert and Reginald Front de Bœuf, who stand for the villains of the play. Rebecca, also, come Ivanhoe himself, disguised as a Pilgrim, Isaac of York, and Rebecca. Soon we are in the very thick of the intrigue which leads to the return of Richard of England, the rallying to his standard of the bold outlaws of Sherwood Forest, the siege of Torquilstone Castle, and, finally the grand tournament, ablaze with light and colour, at which Ivanhoe at last defeats his unworthy foe.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

SATURDAY, JULY 12, 1913.

FILM BATTLE AT THE TOWER.

The Tower of London echoed to the clash of armed men in the early hours of yesterday morning, but never a head was broken. Saxon and Norman fought in the moat and up by the gates, and the sentries of the King beheld the battle, and two men with cinematograph machines turned the cameras on the fights gallantly fought by the "Ivanhoe" company, late of the Lyceum Theatre.

Strange pranks are ofttimes played with history. Here, in the Tower of London, 250 "supers" fought yesterday morning to reproduce some stirring scenes from the Lyceum version of Scott's "Ivanhoe," and when the series of encounters that began at six o'clock ended three hours later Saxons and Normans crowded pell-mell into the waiting motor-omnibuses that brought them to the Tower, and back they were carried to the Lyceum Theatre to doff their arms and armour before sitting down, on the stage, to breakfast.

Hardly a man of them knew that he was supposed to have fought at the Castle of Torquilstone, and with a good meal under each belt and a fee for the fighting done all were well content to let it be.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

MONDAY, MAY 19, 1913.

THEATRE SIEGE.

FREE FIGHTS FOR POSSESSION.

ROTHSCHILD PLAY DISPUTE.

GUARD FOR MR. BOURCHIER.

An unrehearsed drama was played outside and inside the Garrick Theatre—the first act late on Friday night and the last on Saturday afternoon. The plot was worked out by the rival supporters of Mr. J. Salter Hansen, an American theatre manager, producer of Baron Henri de Rothschild's play "Crœsus," and Mr. Arthur Bourchier, who is to take the leading part in the play and who had leased the Garrick Theatre to Mr. Hansen for thirteen weeks under certain conditions.

An interim injunction applied for by Mr. Hansen against Mr. Bourchier and Baron Henri de Rothschild was granted by Mr. Justice Bucknill last Thursday. By that injunction Mr. Bourchier was restrained from preventing Mr. Hansen from exercising certain rights under an agreement in respect of the Garrick Theatre dated April 1, 1913. Mr. Bourchier immediately applied for a discharge of the injunction, and this was granted at a private hearing at Mr. Justice Bucknill's house at Epsom on Saturday.

BARRICADED BOX-OFFICE.

On Friday night, shortly after eleven, Mr. Hansen arrived at the theatre with some men and a woman. They went to the room occupied by Mr. Bourchier's general manager, Mr. Burchill, and four other men, and pushed them into the street. One man, it is alleged, was taken down the stairs head first. Mr. Hansen and his men remained in possession.

On Saturday afternoon, receiving news by telephone from Epsom that the injunction against Mr. Bourchier had been dissolved, Mr. Burchill and some twenty men went to the theatre and found Mr. Hansen's party, including the woman, barricaded in the box-office. This was rushed, the barricade of planks and chairs was broken down, and the woman was escorted out of the building. Free fights then took place, during which Mr. Hansen and his men were ejected.

Later in the day Mr. Hansen was arrested in Gray's Inn-road, an allegation being made against him of having uttered threats of personal violence towards Mr. Bourchier. He was taken to Vine-street Police Station, and the case will be heard at Bow-street to-day.

MR. BOURCHIER'S STATEMENT.

Interviewed yesterday at his house, where a detective was on duty to guard him, Mr. Bourchier said: "Briefly, this is what took place with regard to the theatre and the play. I leased the theatre to Mr. Hansen for thirteen weeks, one of the conditions being that I should have the sole use of three rooms. I had nothing whatever to do with the production of the play and was simply asked by Baron Henri de Rothschild, in an emergency, to play the leading part. One of my conditions of acceptance was that I should not be interfered with.

"At a rehearsal Mr Hansen began interfering, and I said I could not allow that. Going to the theatre on Tuesday I found the author in a terrible state. He said that Mr. Hansen had made various objections to the play, and I found that the scenery had been taken away and lodged in a depository. I hope to get it back to-morrow, and the play will be produced on Thursday."

Mr. Hansen, in a statement to the Press, said: "The reason I do not want to allow the performance next Thursday is merely this: that the translation of the play (which was written originally in French) is very weak, and I am sure it will be a failure."

SUNDAY NIGHT REHEARSAL.

A rehearsal of "Crœsus" was held in the Garrick Theatre last night, Mr. Arthur Bourchier taking part. Commissionaires remained in force during the day, each entrance being guarded.

THEATRE SIEGE SEQUEL.

ALLEGED THREATS TO MR. BOURCHIER.

A sequel to the siege of the Garrick Theatre, arising out of a dispute over Baron Henri de Rothschild's play "Crœsus," was heard at Bow-street yesterday. Mr. John Salter Hansen, thirty-three, an American citizen, who described himself as an impresario, of the Savoy Hotel, was remanded on a charge of using threats towards Mr. Arthur Bourchier.

Mr. Bodkin (prosecuting) said these proceedings had been taken at the instance of Mr. Bourchier not for the purpose of punishment, but to secure safety in going about his ordinary pursuits. It was through the arrangements which had given rise to civil proceedings that Mr. Bourchier first became acquainted with the defendant. On two occasions since then threats of a serious nature had been uttered by Mr Hansen—accompanied by most abominable language, and Mr. Bourchier was in consequence really and actually in fear of personal violence from him.

Detective-Inspective Carlin said he received a warrant for Mr. Hansen's arrest and at 6.30 p.m. on Saturday, in company with Sergeant Vanner, he saw Mr. Hansen leave the courtyard of the Savoy Hotel in a taxicab. He crossed over and said, "Mr. Hansen, I am a police officer. I want to speak to you." The defendant stood up in the cab and waved a stick over his head, saying, "Keep back; keep back." The cab went along the Strand.

TAXICAB PURSUIT.

The inspector said he and Sergeant Vanner followed in another taxicab. Presently Mr. Hansen again stood up and waved his stick. Outside Gray's Inn-road police station Mr. Hansen's cab stopped, and the witness, who had been following all the way, stopped Mr. Hansen as he was entering the station, saying, "I believe your name is John Salter Hansen?" Mr. Hansen was terribly excited and tried to push him back, saying, "What the —— has that to do with you? Who are you? Are you one of Baron Rothschild's men? What are you getting out of this job?"

When asked why he did not stop when called (added the witness) Mr. Hansen said, "I suppose you will get £1,000 out of the baron for this." He was still very excited, and the inspector said to him, "Please keep calm. I tell you again I am a police officer and hold a warrant for your arrest." Mr. Hansen retorted, "—— your warrant; you won't keep me here," and tried to force his way out of the charge-room. The inspector read the warrant to him, and in reply he said, "Bourchier has done me for £10,000." While being searched he became very violent, and it required four or five officers to restrain him. Nothing of a dangerous character was found on him.

On the way to Vine-street police station in a cab (said the inspector) Mr. Hansen remarked, "I did not think Bourchier would do this." After reading the warrant at the station he said, "I will get my own back. Bourchier and the baron shall suffer for this." When the witness brought him from the detention room that morning Mr. Hansen was still very violent and hostile towards him and said, "I'll make you pay for this. I will tell the judge all about your violence to me."

Mr. Bodkin: From his behaviour on Saturday night how would you describe him?—I thought the man was mad. He certainly looked like a madman.

In cross-examination the witness said he and Sergeant Vanner were in plain clothes, and the defendant could not have seen from their appearance that they were police officers.

SCENE OUTSIDE THE THEATRE.

Police-Inspector Bridges said that at 3.15 p.m. on Saturday Mr. Hansen and another man drove up in a motor-car to the Garrick Theatre. Mr. Hansen walked backwards and forwards in front of the theatre gesticulating and shouting in a very excited manner, but the witness did not hear what he said. About two minutes afterwards he got into the car and said to the witness, "Why have you allowed those people to get into the theatre?" He replied that he could not interfere, and Mr. Hansen shouted in an excited voice, "I gave you instructions last night not to allow anyone to enter the theatre." As Mr. Hansen drove away he shouted, "I'll see about you later on."

Mr. Valetta (defending) said the interests involved between the parties were very great indeed. Civil proceedings had already been started. He submitted that if the defendant gave an undertaking not to approach or interfere, either directly or indirectly, with Mr. Bourchier he should not be placed in a position which would prejudice the civil proceedings.

The magistrate (Sir Curtis Benaett) said he should not allow the defendant out on his own recognisances. He should require substantial sureties.

Mr. Valetta said the difficulty was that the magistrate had heard only one side.

The Magistrate: I have been carefully watching the defendant.

The Defendant: I haven't slept for three nights and haven't had anything to eat for two days. I am absolutely in no condition to be here.

After a private consultation with counsel on both sides the magistrate said: "What I am going to do in this case is this—I am going to remand the defendant till Friday morning. I have told your counsel what my private view is, and he understands the position. I need not say more."

Mr. Bourchier asks us to state that he undertook the stage production of "Crœsus" at the request of Baron Henri de Rothschild in an emergency. It was always a vital part of the contract at the Garrick Theatre that he should play the leading part.

123 K71
Waters, J.
Plays

THEATRE SIEGE.

HANSEN'S APPEAL AGAINST AN ORDER.

As a sequel to the recent siege of the Garrick Theatre, in the dispute between Mr. Arthur Bourchier and Mr. J. Salter Hansen with regard to the production of a play, "Cræsus," an appeal by Mr. Hansen against an order made by Mr. Justice Horridge in chambers on Tuesday was heard in the Court of Appeal yesterday.

Mr. P. Rose-Innes, for Mr. Hansen, said the appeal was from an order made in two actions, Hansen v. Bourchier and Bourchier v. Hansen. By that order the judge granted Mr. Bourchier an injunction to restrain Mr. Hansen and his servants from entering the Garrick Theatre and from preventing Mr. Bourchier from using the theatre until the trial of the action. The judge also granted a mandatory injunction ordering that Mr. Bourchier should have the scenery at Taylor's depository in order to produce the play as advertised.

The hearing was adjourned. The court directed that the furniture and scenery should be moved to the theatre.

GARRICK THEATRE DISPUTE.

MR. HANSEN'S APPEAL.

ADVERSE DECISION.

In the calm atmosphere of the Court of Appeal a temporary truce was called in the stirring episodes which have recently occurred at the Garrick Theatre. Mr. John Salter Hansen failed to obtain an injunction to restrain Mr. Bourchier from producing Baron de Rothschild's translation or adaptation of "Cræsus" until after the trial of the pending action, and also failed to obtain the reversal of a mandatory injunction ordering him to deliver up certain scenery for the play.

The appeal was heard before Lord Justice Vaughan Williams, Lord Justice Buckley, and Lord Justice Hamilton.

Mr. Hansen asked:

1. For the reversal of an injunction granted by Mr. Justice Horridge in chambers, restraining him, until the trial of the action, from entering the theatre.

2. For the continuance of an injunction granted by Mr. Justice Buckmill, and afterwards discharged by the same judge, restraining Mr. Bourchier from exercising his rights in the license of the theatre.

3. For the reversal of a mandatory injunction requiring him, before two o'clock yesterday, to deliver up to Mr. Bourchier certain scenery.

Mr. Rose Innes, K.C., and Mr. Valetta (instructed by Mr. G. R. Crau) appeared for Mr. Hansen; Mr. McCardie, Mr. Harold Morris, and Mr. St. John Field (instructed by Messrs. J. D. Langton and Passmore) were for Mr. Bourchier and Baron de Rothschild.

Both Mr. Bourchier and Mr. Hansen were in Court.

ORIGIN OF THE QUARREL.

According to the statement of Mr. Rose Innes, Baron de Rothschild wrote an adaptation of the play "Cræsus," and entered into an agreement with Mr. Hansen on Jan. 29, 1913, in Paris, authorising him to produce the play in English, £600 being paid for the right of production. On April 1 Mr. Hansen entered into an agreement with Mr. Bourchier, by which the latter agreed to let the Garrick Theatre to Mr. Hansen for three months. By another agreement Mr. Hansen engaged the services of Mr. Bourchier to play the principal part at a salary of £125 a week. Subsequently Mr. Bourchier got into close touch with Baron de Rothschild, and a dispute arose between him and Mr. Hansen as to whether the "Cræsus" which Mr. Bourchier was proposing to play was the "Cræsus" referred to in the agreement made in Paris. Mr. Hansen had made a contract with persons for the supply of scenery, and after some of it had been delivered Mr. Bourchier and Baron de Rothschild approached the contractors for its purchase. Dispute arose as to whether the scenery was supplied to Mr. Bourchier or to Mr. Hansen, resulting in the wild scenes which took place at the theatre last week. Mr. Hansen removed the scenery, which had already been delivered to a depository. The sequel was the arrest of Mr. Hansen, followed by his release on Tuesday night.

Counsel, pursuing this story, stated that when Mr. Hansen went to the theatre last week he found that his men had been forcibly ejected by an army of commissionaires.

Mr. McCardie: I do not dispute that; but he had first obtained possession by forcibly ejecting us.

Lord Justice Vaughan Williams: In an ordinary house tenancy, if one person ejects the other, they are both wrong. If a man is in wrongful possession, I do not think the law invites you to go and by force of arms take possession.

Lord Justice Hamilton: It appears to have been a case of diamond cut diamond.

Mr. Rose Innes read a number of affidavits, and proceeded to submit that it was obvious that the production of the proposed adaptation by Mr. Bourchier would seriously injure Mr. Hansen, who was not in default in any way: but had done everything he had undertaken to do by his agreement.

Mr. McCardie, at the request of Mr. Rose Innes, read an affidavit filed by Mr. Bourchier, in which he said that the adaptation which he was to make from the French was to be one approved by Baron de Rothschild.

"EXCLUSIVE" RIGHTS.

Lord Justice Vaughan Williams, giving judgment, said he did not propose to go into the question of the conduct of the parties further than was absolutely necessary for the purposes of his judgment. On the general subject, all he would say was that everyone must regret that there had been such a quarrel as this, and that force should have been used in the way it had been used. It was especially undesirable to go into these matters, seeing that amongst the allegations made was one by Baron de Rothschild against Mr. Hansen of having obtained the agreement by fraud. Personally, he did not gather whether the agreement gave Mr. Hansen any exclusive rights or not; the appeals could be disposed of without deciding that matter. One thing was certain—the word "exclusive" was not used in the agreement. If there was an exclusive right, that question must depend upon inference to be drawn from the agreement taken as a whole. With regard to the license agreement, he was bound to express a closer opinion. Although he recognised to the full that there were words in the agreement which might reasonably be looked upon as meaning that the agreement was not a mere personal license, that was not sufficient. He could not help feeling that the intention of both parties was that there should not be the grant of any estate or property whatsoever in the theatre, but merely a license, and that was the reason why the word "license" was used. He therefore dealt with the case on the bases that the license was not a personal license, but one which by law would be revocable at the will of the grantor, but would leave the grantor liable to pay damages in case his revocation was contrary to the rights of the parties concerned. Mr. Hansen asked for an injunction restraining defendants from producing their adaptation of the play. He thought the Court ought not to grant that injunction. It might be that when the case came to be tried the point would be decided, but the granting of an injunction was a matter for the discretion of the judge, and he could understand why the injunction was not granted by the judge.

It was not a case in which the refusal inflicted an irrevocable loss upon Mr. Hansen. On the contrary, if anything had been done by defendants which injured him in such a way that he was entitled to damages, there was an undertaking to satisfy those damages. So that he was left perfectly safe in law. In these circumstances he thought the judge rightly exercised his discretion. So, also, as to the withdrawal of the injunction restraining Mr. Bourchier from exercising his rights in the license. If anything wrong was done, there was ample security to Mr. Hansen in damages. It would not, therefore, be to the interests of either party that there should be such an injunction.

As to a continuance of the injunction restraining Mr. Bourchier from acting in excess of the agreement, if there had been such a breach, and it continued, Mr. Hansen might obtain damages. The appeals therefore failed on all points, and must be dismissed, with costs.

WITHOUT PREJUDICE.

Lord Justice Buckley agreed. In such matters as this the Court would determine, as far as possible, what was the proper course to take to maintain things in such a state as they ought to be kept in until the trial, and not prejudice matters which at the trial could be ascertained by examination and cross-examination in open court. It would have to be decided at the trial whether Baron de Rothschild granted exclusive rights to Mr. Hansen. For present purposes he took it that he did not. What he appeared to give was a right to perform a play which was not the work of Mr. Hansen but of Mr. Bourchier, but which Mr. Hansen was to translate or adopt. As to the agreement by which Mr. Bourchier granted Mr. Hansen certain rights in the theatre, it seemed to him plain that that was a license, and not a demise. It was only a grant of a right to use the Garrick Theatre. A right could not be granted to a man to use his own property; it must be somebody else's property. The words therefore involved that the tenancy of the land and the building remained with Mr. Bourchier, and did not create a right in Mr. Hansen to use that which did not belong to him. In other words, he had no estate in the land, but was granted a license to use the land.

With regard to the scenery, the facts seemed to be these: Mr. Hansen ordered the scenery, and application was made for a cheque on account, and it was not responded to. Next day Mr. Bourchier's manager ordered the contractors to go on making the scenery for Mr. Bourchier, and two sums were paid by Mr. Bourchier. The scenery was delivered; the dispute arose; and Mr. Hansen removed it to a depository. In his view, the mandatory injunction ordering Mr. Hansen to deliver up the scenery was rightly granted.

Lord Justice Hamilton also agreed.

The appeals were therefore dismissed, with costs in any event.

THE GARRICK.

On Thursday, May 22, 1913, was produced here a play, in three acts, by Henri de Rothschild, entitled:—

Cræsus.

After all the adventitious advertisement and noisy *réclame* of the melodrama of the beleaguered theatre, and after the expectant playgoer had passed his way, with policemen to right of him and policemen to left of him, in almost disappointing safety, through entrance and lobby, into the auditorium of the Garrick, the adjustment of the bearings took some little time, and it was not all at once that Baron Henri de Rothschild's *Cræsus* could be judged quite impartially and altogether upon its not exactly transcendent merits. Perhaps there may be something of "the human document" about this stage representation of the woes of a Lonely Millionaire (a title which might have served just as well as *Cræsus*, had not Mrs. Henry de la Pasture used something very similar before), but it is safe to say that, had not the piece borne the Rothschild signature, we should not have had the painful sensation of the Bourchier-Hansen controversy, which seems, after all, almost to have been Much Ado About Nothing. The author, whose dramatic output includes also *La Rampe*, dealing with stage matters, *La Sauvgarde*, and *Potage Bisque*, appears to have based his artless story, treated artificially, upon experiences gained first hand, or imparted second or third hand, and his main thesis seems to be that one cannot have both Money and Love, expressed somewhat differently as Money cannot buy Love.

GARRICK THEATRE

Lessees - - ARTHUR BOURCHIER and HERBERT SLEATH

Managing Director for Garrick Renters, Ltd. - - LOUIS MEYER

Under the Management of ARTHUR BOURCHIER

EVERY EVENING at 8.30.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

"CRŒSUS"

A Play in Three Acts, by

HENRI DE ROTHSCHILD

Comte Sorbier	ARTHUR BOURCHIER
Le Vicomte de Fonsac	SPENCER TREVOR
Georges Grandval	HERBERT BUNSTON
Rochebrune	F. KINSEY PEILE
Maurice Darcet	PHILIP LESLIE
Couturier	CYRIL H. SWORDER
Brouard	CLIFFORD HEATHERLEY
Rene Verley	ALAN MURE
Hippolyte	CLAUDE EDMONDS
Adolf	PERCEVAL CLARKE
Servant	ARCHIBALD MACLEAN
Marcelle de Ligneray	GABRIELLE DORZIAT
Madame de St. Alvaire (*Her Mother*)	BARBARA GOTT
Antoinette de Fougerolles	MAUD CRESSALL
Helene de Grandcourt	SUSIE CLOUGHTON
Elise	BARBARA THORNTON
Marie Louise	BARBARA HANNAY
Gabrielle	PEARL AUFRBRE
Mdlle. Villette	ISABEL JEANS
Madame Robert	CARMINA ELLIOT
Madame Martin	BEATRICE MAY
Toto	JOYCE ROBEY
Yvonne Pinchard	MARJORIE WATERLOW

The Action of the Play takes place in Paris.

ACT I. At Marcelle de Ligneray's.
ACT II. At Claude Sorbier's.
ACT III. At Yvonne Pinchard's.

Programme of Music.

1. OVERTURE ...	..."Venus auf Erden"...	...	... *Lincke*
2. SELECTION ...	"Oh! Oh! Delphine"	...	... *Caryll*
3. SELECTION ...	... "Gipsy Love" ...	...	... *Lehar*
4. POLKA MARCHE ...	"L'Amour" ...	...	*Christine*

Mdlle. GABRIELLE DORZIAT's Gowns and Cloaks by "LA MAISON DOUCET," Rue de la Paix, and Hats by "LA MAISON GABRIELLE CHANEL," Rue Cambon, Paris.

Dresses and Hats for Misses WATERLOW, CLOUGHTON, GOTT and CRESSALL by VIOLA, Albemarle Street, W.

Other Dresses and Hats by CHAS. LEE & SON, Wigmore Street, London.

Furniture by SPILLMAN.

Business Manager	THOMAS STEVENS
Assistant Stage Managers	CLIFFORD HEATHERLEY, CLAUDE EDMONDS
Musical Director...	ALBERT FOX

GENERAL MANAGER ... ... **WILLIAM BURCHILL**

(To whom all communications must be addressed.)

The Box Office (C. R. STUBBS) open daily from 10 to 10.

Telephone 9513 Gerrard.

Private Boxes £4 4s., £3 3s. and £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Dress Circle, 6s. Upper Circle, 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

At this Theatre Visitors to the Pit and Gallery are under shelter while waiting for the Doors to open.

THE MANAGEMENT reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Extract from the Rules made by the Lord Chamberlain.—1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exits and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

This Theatre is Licensed by the Lord Chamberlain to ARTHUR BOURCHIER and HERBERT SLEATH.

"Crœsus" at the Garrick.

"Pity the sorrows of the poor millionaire!" would seem to be the burden of Baron H. de Rothschild's play, "Crœsus," which was produced at the Garrick Theatre on Thursday evening. His hero, Comte Sorbier, earnestly desires to be loved for himself alone, only to find that it is his money that everyone wants. His mistress, Marcelle de Ligneray, leaves him for a younger man; his friends sponge on him, and one, Le Vicomte de Fonsac, uses the money he gets out of Sorbier to dazzle Yvonne, the little cabinette, to whom Sorbier is posing as a poor but honest lover. Alas! reflects this Crœsus, "it is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of love"!

A Poor Play.

In all this there is little observation and less wit. In fact, the baron has written a poor and colourless play—the sort of thing that might be expected from a wealthy dilettante. The play revels in the obvious—stale platitudes are given with the air of profound aphorisms, and there is an entire absence of grip in the action. With such material the actors could do little; but Mr. Arthur Bourchier looked the millionaire all over and played him as though he believed in his reality. Mlle. Gabrielle Dorziat wasted her charm on the shadowy part of Marcelle, and Mr. Spencer Trevor gave an amusing character sketch of the parasitic De Fonsac. The rest is silence.

THE PALL MALL GAZETTE,

SATURDAY, May 31, 1913.

THE GARRICK THEATRE SIEGE.

MR. HANSEN LEAVES LONDON TO-DAY.

UNAVAILING PLEA.

Mr. John Salter Hansen, the American impresario, who was ordered to find two sureties in £500 each on a charge of using threats to Mr. Arthur Bourchier, following the siege at the Garrick Theatre, was brought up before Sir Henry Curtis Bennett at Bow-street to-day, in the charge of two warders.

He had been unable to find the sureties, and yesterday the magistrate agreed to accept his own recognisances in £1,000 upon being informed that he had signed an undertaking not to molest or annoy Mr. Bourchier and to leave the country for a period of four months.

Mr. Hansen looked pale, and his beard had been allowed to grow during the time he had been in prison. In reply to the magistrate he said he had read the undertaking referred to, but he did not wish to sign it. He considered that he had been very badly treated.

The Magistrate: I understood you were prepared to accept it.

Business in England.

The Defendant: But there were certain verbal considerations which I was led to understand would not be lost sight of.

"I agree to leave the country," continued Mr. Hansen, "but there is all my business at the present time in England, and I have been preparing for it for many months past. All my money is tied up here, and it is impossible for me to leave England and be in a financial position to continue doing anything whatever. Therefore, on my release, if I obtain the sureties, I wish to come back."

The Magistrate: Then, I understand you do not agree to the undertaking?

The Defendant: I agree to it, certainly; otherwise I would not have signed it.

The Magistrate: It is no good to leave the country and come back the next day. I won't let you out on those conditions.

The Defendant: Mr. Bourchier has made certain statements about me which are false.

The Magistrate: You have undertaken not to return to this country for four months. The other side are content with that, and they are not content with anything else. Unless you consent to that you will go back from whence you came.

In Prison Ten Days.

The Defendant: In that case I must agree, evidently. I have been in prison now for ten days altogether, and I am not anxious to remain in prison. I think you would soon realise my situation if you would let me explain.

The magistrate pointed out that the defendant had signed the undertaking, which was that he should leave the country on his release, and he would be required to leave by the two o'clock train for Dover.

The Defendant: May I ask you if I may take criminal proceedings against Mr. Bourchier in the future?

The Magistrate: Your solicitor will instruct you as to that.

Ultimately the defendant agreed to abide strictly by the undertaking he had given, and he was then released upon entering into his own recognisances in £1,000.

THEATRE ROYAL, HAYMARKET

Lessee and Manager
Mr. FREDERICK HARRISON

EVERY EVENING AT 8.30 (MATINEES, WEDNESDAYS AND SATURDAYS AT 2.30)

In conjunction with HERBERT TREE & PHILIP MICHAEL FARADAY,

FREDERICK HARRISON presents

Within the Law

A New Play in Four Acts, by BAYARD VEILLER,
adapted for the English Stage, by FREDERICK FENN & ARTHUR WIMPERIS.

Edward Gilder, *Proprietor of the Emporium*	FREDERICK ROSS
Richard Gilder, *his Son*	J. V. BRYANT
George Demarest, *his Solicitor*	E. LYALL SWETE
Sarah, *his Private Secretary*	MABEL BURNEGE
Thomas, *his Butler*	ERNEST DEGGES
Henry Cassidy, *a Private Detective at the Emporium*	LEON M. LION
Smithson, *a Shop-walker*	FRANCIS CHAMIER
Margaret Taylor, *a Shop-girl at the Emporium afterwards known as Mary Turner*	EDYTH GOODALL
	(By arrangement with Messrs. Vendrenne & Eadie).
Helen Morris, *another Shop-girl at the Emporium*	CONSTANCE BACHNER
Joe Garson	EILLE NORWOOD
Ginger	JOHN HOWELLS
Tom Dacey	ARTHUR HARE
Jim Wade, *known as Gentleman Jim*	CHARLES GARRY
Agnes Lynch	MABEL RUSSELL
Members of a Criminal Association	
	(By arrangement with Mr. George Edwardes).
William Irwin, *a Solicitor*	FRANK RIDLEY
Chief Inspector Burke, *of Scotland Yard*	JAMES BERRY
Sergeant Smith	ARCHIBALD FORBES
Constable Baker	WILLIAM ABINGDON
of Scotland Yard	
Williams, *Clerk to Demarest*	ARTHUR HARE
Fanny, *Mary Turner's Servant*....	ETHEL MORRISON

The Play produced by SIR HERBERT TREE.

THE HAYMARKET.

On Saturday evening, May 24, 1913, was produced here a play in four acts, adapted by Frederick Fenn and Arthur Wimperis, from the American play by Bayard Veiller, entitled:—

Within the Law.

Act I.—Edward Gilder's Office at "The Emporium." (R. C. McCleary).

Act II.—Morning Room of Mary Turner's Flat.
Two years later.

Act III. Scene 1.—Library in Edward Gilder's Home. (Joseph Harker).
The next night at 11 o'clock.

„ Scene 2.—The Same. The same night—12 o'clock.

(The curtain will be lowered for a few seconds between Scenes I. & II. to mark the passage of time).

Act. IV.—Mary Turner's Flat. The next day.

Acts II. & IV. decorated, built and furnished by Frank R. Collinson & Co., 24 Grafton Street, W.

Furniture in Acts I. & III. supplied by Spillman.

Ladies Dresses by Madame Raymond, 76 Regent Street. *Wigs by* Clarkson.
Hats by Maison Lewis.

Programme of Music.

1.	(*a*) Allegro vivace		*Mozart*
	(*b*) Overture ... ... "Fledermaus"		*Strauss*
2.	(*a*) La Fringante		*Fiocco-O'Neill*
	(*b*) Pavane (*c*) Torch Dance		*E. German*
3.	(*a*) Dance		*Humperdinck*
	(*b*) Prelude and Entracte		*Bizet*
4.	(*a*) Polish Dances		*Chopin*
	(*b*) Au den Fruhling		*Grieg*
	(*c*) Galop		*Strauss*

Matinee every Wednesday and Saturday at 2.30

Stage Manager, Charles La Trobe. Assistant, Claude Rains

Musical Director, Norman O'Neill

The Box Office (W. H. Leverton) is open daily from 10 to 10

Reserved Seats from 2s. 6d. Telephone—Gerrard 3344.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

Messrs. White, Allom & Co. are decorating the Auditorium from designs by and under the superintendence of W. H. Romaine-Walker & Jenkins, Architects.

Business Manager ... ... Horace Watson

THRILLING NEW PLAY AT HAYMARKET LAST NIGHT.

Successful Production of "Within the Law."

STRONG DRAMATIC SITUATIONS.

A play full of thrills and throbbing with dramatic situations; a performance instinct with nervous tension. That, briefly, is the record of last night's production at the Haymarket Theatre, and it is little wonder that the audience rose to it with enthusiasm. "Within the Law" has crossed the Atlantic with a record of success in New York, and there can be no doubt that the triumph will be duplicated in London. Although Mr. Bayard Veiller's play has been anglicised by Messrs. Frederick Fenn and Arthur Wimperis, it has suffered far less in the process than have most American plays. The reason for this no doubt lies in the fact that it is so crammed with dramatic stuff and ingenious "twists" that its appeal is almost irresistible.

When we first meet Margaret Taylor she has been charged with theft at the emporium presided over by Edward Gilder. She is innocent, but the evidence is overwhelming. She appeals to Gilder—not for mercy, but for a chance for other girls who may be driven to crime through over-long hours, insufficient food, and under payment. He laughs at her and in the next breath is dictating letters disbursing large sums in charity. Then she turns upon him and swears to be revenged after she has served her sentence in dramatic climax to the first act, in which Miss Edyth Goodall and Mr. Frederick Ross fairly held their audience.

Handsome Criminal.

In the second act Margaret Taylor, sweated shopgirl, has blossomed out into Mary Turner, the hard-one, fashionably-dressed director of a criminal association. As to how this striking metamorphosis has been accomplished the author leaves us rather vague; but we accept his ruling without a murmur for the thrills he gives us by way of compensation. In this guise she browbeats solicitors, gets money for her accomplices, and snaps her fingers at Scotland Yard. Everything she does is "within the law" and, like Agnes Lynch, a slangy gutter-snipe in the gang—played with a brilliant sense of character that at once established Miss Mabel Russell as an actress of quite uncommon gifts—she is advised by a lawyer whose "Christian name as habeas corpus!" Her scheme for revenge on Edward Gilder involves marriage with his only son Richard, and her announcement of the fact to the old man and his denunciation of her as a criminal brings the second act, which needs knitting together, to a dramatic conclusion. Previous to this, however, the events of the third act have been carefully—perhaps over-carefully—prepared. Jim Wade, criminal and agent provocateur, has tempted Joe Garson and the rest of Mary's gang into a robbery at the house of Edward Gilder and simultaneously "given the office" to the police. Mary will have nothing to do with it because the business is not "within the law"; but, when the gang is at work with the customary darkened scene and flashing "dark lanterns"—a scene full of nervous intensity to which the actors contribute their share—she comes to stop them.

An Eerie Thrill.

Her appeals are interrupted by the arrival of her young husband, and explanations are cut short by the arrival of the detectives, the shooting of the "nark" by Joe Garson with a Maxim silencer pistol—an eerie thrill this—the finding of the body, and the arrest of Richard Gilder.

After such an orgy of sensation the final act seems necessarily somewhat tame; but it is relieved by a brilliant comedy scene between Agnes and the detective, in which Miss Mabel Russell confirmed the earlier impression of her as a remarkable little comedienne; and the confession of the real murderer paves the way to a reconciliation between the young couple and the old man.



WITHIN THE LAW

HAYMARKET THEATRE

His Majesty's Theatre

Proprietor and Manager • SIR HERBERT BEERBOHM TREE.

Ariadne in Naxos

RICHARD STRAUSS' LATEST OPERA,

Book by Hugo Von Hofmannsthal.

Preceded by

The Perfect Gentleman

An adaptation by W. Somerset Maugham, of

MOLIÈRE'S COMEDY

Le Bourgeois Gentilhomme

SIR HERBERT TREE will produce the Comedy.

MR. THOMAS BEECHAM will be responsible for the Opera and personally conduct the BEECHAM SYMPHONY ORCHESTRA.

IMPORTANT.

Eight Performances Only.

In consequence of the unusual and elaborate nature of this production, and the desire on the part of the Management to give the public the opportunity of hearing the finest of available German singers, whose services have been secured with great difficulty, it has been found possible to give only eight performances of this work which will take place on the following dates :—

Opening Performance, Tuesday, May 27th.

Wednesday	**May 28th**	**Monday**	**June 2nd**
Friday	**May 30th**	**Wednesday**	**June 4th**
Saturday	**May 31st**	**Thursday**	**June 5th**

Last Performance, Saturday, June 7th.

PRICES :—

Boxes	£8 8s. and £4 4s.
Orchestra Stalls	30s. „ 21s.
Balcony Stalls	21s. „ 15s.
Upper Circle	7s. 6d., 5s., 4s.
Gallery (unreserved)	2s. 6d.

The Comedy.

Monsieur Jourdain	HERBERT TREE
Madame Jourdain	ROSE EDOUIN
Dorimene	PHYLLIS NEILSON-TERRY
Dorante	PHILIP MERIVALE
Nicole	STELLA ST. AUDRIE
Music Master	A. E. GEORGE
Dancing Master	BEN FIELD
Fencing Master	GERALD AMES
Master of Philosophy	ROY BYFORD
Tailor	HENRY MORRELL
An Apprentice	ALEXANDER SARNER
First Footman	B. NICHOLLS
Second Footman	SYDNEY GOULDIE
Third Footman	STANLEY HOWLETT
Fourth Footman	PATRICK KIRWAN
Composer	WALTER R. CREIGHTON
Dancer	MABEL ROY

The Opera.

Ariadne	EVA VON DER OSTEN
Bacchus	OTTO MARAK
Najade	MARTHA WINTERNITZ-DORDA
Dryade	LILLI HOFFMAN-ONEGIN
Echo	ERNA HELLENSLEBEN

als Intermezzo

Zerbinetta	HERMINE BOSETTI
Harlekin	CARL ARMSTER
Scaramuccio	HEINRICH ESSER
Truffaldin	JOSEF SCHLEMBACH
Brighella	JUAN SPIVAK

Conductor - - - THOMAS BEECHAM

Opera Produced by EMIL GERHÄUSER and T. C. FAIRBURN

THE STORY.

M. Jourdain, a wealthy tradesman, is determined to storm the barricades of exclusive society, and with that object in view he is initiated into the various polite accomplishments forming the equipment of a gentleman of fashion. The dancing master, the fencing master, the singing master, and even a professor of philosophy, are called in ; and a tailor (rich in original and daring ideas) decks him in garments, which shame the plumage of parrot and of peacock. He also dips into logic, and makes sufficient progress in his education to discover that everything said or written is either verse or prose.

Madame Jourdain, a dear practical person, has no sympathy with her husband's ambition, even though he humbly offers to 'undergo a whipping before the whole world' if the chastisement will result in his acquiring the 'book-learning' which is the heritage of every school-boy. Nor does Madame Jourdain hold with her husband fawning on highly placed but parasitic persons who only batten on his weakness in order to relieve him of his money. M. Jourdain, having decided on a culminating effort, invites some of his titled friends to an amphitrionic repast, which is to be followed by an opera written round the legend of Ariadne's desertion by Theseus, and subsequent consolation at the lips of Bacchus. And lest some of the guests be bored by so serious an entertainment, a troupe of Italian buffoons is also engaged, the whole to be followed by a firework display timed to take place at nine o'clock in the evening. In spite of an untimely interruption of the supper party by Madame Jourdain, who gives everyone present a piece of her mind in what her husband calls 'thoroughly middle-class style,' this entertainment eventually takes place, but not quite in the manner originally intended. While the assembled company of singers and dancers are awaiting the signal to begin, a footman comes forward and announces a change in the programme In order to save time and allow the fireworks to go off exactly at the appointed time, the opera and harlequinade, instead of being played the one after the other, shall be performed together. The composer of the opera and the singers are quite overcome by this amazing blow, but the dancers, who are not cursed with aesthetic scruples, can see no objection to the proposal, and finally persuade their colleagues to fall in with it.

M. Jourdain now appears with his guests, and the performance begins. The scene of the Opera is the island of Naxos, where Ariadne, deserted by Theseus, inhabits a lonely cave. Her three companions, Naiad, Dryad, and Echo, are discussing her inconsolable grief, and lament her never ceasing longing for death. Ariadne next appears and delivers a long, heart-broken soliloquy which M. Jourdain finds exceedingly monotonous. Then Zerbinetta, Harlekin, Brighella, Truffaldin, and Scaramuccio, the five members of the troupe of Italian dancers, endeavour to enliven Ariadne by means of a little exhibition of their art, but without producing the slightest effect on the mourner. Then Zerbinetta tells her that she too has suffered many a time from the same complaint, but has invariably risen to the occasion by accepting the first consolation that has come to her aid, and advises her sad listener to do the same, but Ariadne (in their love-affairs women vary strangely !) will not listen to this well-meant advice and retires into her grotto. Zerbinetta's friends here suggest that she might be employing her time in a more amusing way than by endeavouring to console a woman who has long ago made up her mind to be eternally miserable. Then follows an animated scene in which each one of the four men vies with the other in an attempt to make a sentimental impression on the fancy of their volatile companion ; the latter shows a decided partiality for Harlekin.

Naiad, Dryad, and Echo now announce the miracle of Bacchus' arrival ; and as his voice is heard Ariadne leaves the grotto and listens spell-bound. She at first believes that Bacchus is the messenger of death for whom she has prayed so long, however, she soon discovers her mistake, and enthralled by the beauty and youth of the god, throws herself into his arms. As the enamoured pair retire from the scene Zerbinetta and the others sing mockingly after them and then dance away.

M. Jourdain, who has peacefully slept through the entire entertainment, now awakes but finds that his noble guests have departed. Left quite alone he soliloquizes on the advantages to be derived from associating with the upper classes, and pathetically envies the indescribable something which enables them to do everything, 'even if it is rude' with such a fine air.

Wednesday, May 28th, 1913, at 8.30, and following Evenings at 9.

"OH! I SAY!!"

A Parisian Farce. Adapted from "Une nuit de Noces" of Henri Kéroul and Albert Barré.

By SYDNEY BLOW and DOUGLAS HOARE.

Marcel Durosel	The Bridegroom	Mr. JAMES WELCH
Henri Gourdon	The Best Man	Mr. ROBERT AVERELL
Monsieur Duportal	Suzette's Father	Mr. BRUCE WINSTON
Jacques Laverdet	A Commissaire of Police	Mr. CLIFTON ALDERSON
Alphonse Sorbier	Actors in Sidonie de Matisse's Company	Mr. H. LANGDON BRUCE
Claude Langely		
M. Batinot	Proprietor Hotel d'Angleterre, Beauvais	Mr. W. LINDSEY
A Cook		Mr. ERIC ALBURY
A Waiter		Mr. CECIL FAIRFAX
Gerard	Gendarmes	Mr. JAMES ASHFULL
Leroux		Mr. GEORGE MUIR
Joseph	Servant at the Flat in the Rue de la Victoire	Mr. TOM FENTON
Suzette Durosel	The Bride	Mr. BERTRAM PHILLIPS
Marguerite Senechal	A Bridesmaid	Miss SYBIL DE BRAY
Madame Duportal	Suzette's Mother	Miss MAXINE HINTON
Claudine	Sidonie's Maid	Miss HANNAH JONES
Madame Pigache	Sidonie's Housekeeper	Miss RUBY MILLER
Gabrielle	Actresses in Sidonie de Matisse's Company	Miss EMMA CHAMBERS
Julia		Miss EILEEN NORTHE
		Miss KATHLEEN GOWER
Sidonie de Matisse	AND An Actress	Mlle. MARGUERITE SCIALTIEL

Time—The Present.

Synopsis of Scenes.

ACT I.	Foyer of Hotel d'Angleterre, Beauvais.	Time—3 p.m.	(*Bruce Smith*)
ACT II.	A Flat in the Rue de la Victoire, Paris.	Time—9 p.m.	Same day (*Bruce Smith*)
ACT III.	A Flat in the Rue Cambrey, Paris.	Time—Midnight.	(*W. T. Hemsley*).

Mlle. Marguerite Scialtiel's and Miss Hannah Jones's Gowns by WORTH. Miss Sybil de Bray's Dresses by Madame RAYMOND, 70, Regent Street.
Miss Ruby Miller's Dresses by CHEZ JACK.
Mlle. Marguerite Scialtiel's Furs by SELFRIDGE'S.
Cigarettes by ABDULLAH. Hats and Ospreys by MICHIE ZAC, 2, Hanover Court, Hanover Street, W.
Champagne by MOET & CHANDON. Furniture by OETZMANN & Co. Piano by CRAMER & Co.

Preceded on Wednesday evening, May 28th, at 8 o'clock and following evenings at 8.30, by

"THE DEAR DEPARTED"

A Comedy in One Act by STANLEY HOUGHTON.

Mrs. Slater	Sisters	Miss MAXINE HINTON
Mrs. Jordan		Miss EMMA CHAMBERS
Henry Slater	their husbands	Mr. ERIC A. ALBURY
Ben Jordan		Mr. BERTRAM PHILLIPS
Victoria Slater (aged 13)		Miss DAISY SNOW
Abel Merryweather		(By kind permission of Mr. Charles Hawtrey) Mr. H. LANGDON BRUCE

The action takes place in a Provincial Town on a Saturday afternoon.

Stage under the direction of Mr. JAMES WELCH.

Programme of Music.

Before "The Dear Departed."
Overture—"A Midsummer Night's Dream"— *Ambroise Thomas*
Before "Oh! I say!!"
Barcarolle ("Tales of Hofmann") .. *Offenbach*
Polka-Rondo .. "Wanda" .. *Raff*
Musical Director .. Mr. ALBERT CAZABON

Before Act II.
Valse Bacchanale .. *De Zulueta*
Gavotte .. "La Cammargo" .. *Dora Bright*
"March of the Little Lead Soldiers" .. *Pierné*
Before Act III.
Fantasia on "Coppelia" .. *Delibes*

MATINEES every Wednesday and Thursday at 2.30, commencing June 4th.

General Manager .. Mr. MARK BLOW
Business Manager .. Mr. PHILIP SUCKLING (for Sir Charles Wyndham and Miss Mary Moore)
Business Manager .. Stage Manager .. Mr. BERTRAM PHILLIPS
.. Mr. CECIL BRETON

CRITERION
THEATRE

May 28
E

Orchestra Stall
G115



CRITERION THEATRE

On Wednesday, May 28th, and every evening at 9 p.m.
MATINEES: Wednesday and Thursdays at 2.30





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VAUDEVILLE THEATRE

Sole Lessees and Managers - - - - - - - A. & S. GATTI

Saturday, May 31st, at 8.30 o'clock

Miss Hilda Trevelyan and Mr. Edmund Gwenn

WILL PRESENT A NEW COMEDY IN THREE ACTS,

ENTITLED

"YOURS"

By WILFRED T. COLEBY & SYDNEY BLOW

Lady Worth	Miss LOTTIE VENNE
Arthur Worth, M.P. (her Son) ...	Mr. RONALD SQUIRE
Marjorie Grey (her Niece and Ward)	Miss JESSIE WINTER
Frank Prescott (her Secretary) ...	Mr. BRIAN EGERTON
Mullins (her Butler) ...	...Mr. GORDON TOMKINS
Charles (her Footman) ...	Mr. T. A. STEVENSON
Griffin (her Page-boy) ...	Master FRANK BERESFORD
Miss Grimley	Miss LILIAN MASON
Jim Wilson	Mr. C. M. HALLARD
Dench	Mr. WILLIAM ROKEBY
Jackson	...Mr. DOUGLAS MUNRO
Guppy	Mr. EDMUND GWENN
Jenny Gibson	Miss HILDA TREVELYAN

ACTS I & III.
Morning Room at Lady Worth's.

ACT II.
The Shop.

The Play Produced by NORMAN PAGE

ROYAL COURT THEATRE.

Proprietor . . . . . Mr. J. H. LEIGH

Under the Joint Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

MONDAY, TUESDAY and WEDNESDAY EVENINGS,

JUNE 2nd, 3rd and 4th, at 8.30

And MATINEE WEDNESDAY, at 2.30

First Production in London of

The Magnanimous Lover

A PLAY IN ONE ACT

BY

ST. JOHN G ERVINE

Produced by LENNOX ROBINSON

Sam Hinde	J. A. O'ROURKE
Mrs. Cather	HELENA MOLONY
William Cather	SYDNEY J. MORGAN
Henry Hinde	J. M. KERRIGAN
Maggie Cather	SARA ALLGOOD

SCENE - *Living Room in William Cather's House*

THE PLAY WAS WRITTEN IN 1907

THE PLAYBOY OF THE WESTERN WORLD

A COMEDY IN THREE ACTS

BY

J. M. SYNGE

Margaret Flaherty, call "Pegeen Mike" ...	EITHNE MAGEE
Shawn Keogh, her Second Cousin, a Farmer	J. M. KERRIGAN
Michael James Flaherty, called "Michael James," a Publican	ARTHUR SINCLAIR
Philly Cullen } Small Farmers	J. A. O'ROURKE
Jimmy Farrell }	U. WRIGHT
Christopher Mahon	FRED O'DONOVAN
Widow Quin	NORA DESMOND
Sara Tansey	EILEEN O'DOHERTY
Susan Brady	KATHLEEN DRAGO
Honor Blake	HELENA MOLONY
Old Mahon, a Squatter	SYDNEY J. MORGAN

The action takes place on a dark Autumn evening and the following day on the coast of Mayo

The Scene is Flaherty's Public House

THE ORCHESTRA, under the direction of BRIGATA BUCALOSSI, will play the following Selection of Music:

		Before First Piece.	
INTRODUCTION	...	"Ireland" ...	*F. Godfrey*
		Before Act I.	
OVERTURE	...	"To an Irish Comedy" ...	*John Ansell*
		Before Act II.	
SELECTION	...	"Oh! Oh! Delphine" ...	*Ivan Caryll*
		Before Act III.	
a VIOLIN SOLO	...	"Silent O'Moyle" ...	arr. *M. Esposito*
		(Mr. T. W. WARD)	
b VALSE	...	"Estrella" ...	*Casa Bianca*

Grand Piano supplied by CRAMERS, Bond Street.

General Manager ... (for Mr. J. H. Leigh) ... **Mr. JAMES ANNING**

June 4

St. James's Theatre

KING STREET,
ST. JAMES'S, S.W.

Sole Lessee and Manager - SIR GEORGE ALEXANDER
EVERY EVENING at 8.15 (MATINEES at 2.15)

WILL BE ACTED

THE SECOND MRS. TANQUERAY

A Play, in Four Acts,

By ARTHUR PINERO

Aubrey Tanqueray	GEORGE ALEXANDER (His Original Character)
Sir George Orreyed, Bart.	JAMES LINDSAY
Captain Hugh Ardale	REGINALD MALCOLM
Cayley Drummle	NIGEL PLAYFAIR
Frank Misquith, Q.C., M.P.	A. E. BENEDICT
Gordon Jayne, M.D.	E. VIVIAN REYNOLDS
Morse	FRANK G. BAYLY
Servants at "Highercoombe"	JOHN RIDLEY MARY CLARE
Lady Orreyed	LETTICE FAIRFAX
Mrs. Cortelyon	KATE BISHOP
Paula	Mrs. PATRICK CAMPBELL (Her Original Character)
Ellean	ROSALIE TOLLER

The Scene of the First Act is laid at Mr. Tanqueray's Rooms, No. 2x, The Albany, in the month of November; the occurrences of the succeeding Acts take place at his house, "Highercoombe," near Willowmere, Surrey, during the early part of the following year.

AMBASSADORS THEATRE,

WEST STREET, SHAFTESBURY AVENUE, W.C. (Opposite the Palace Theatre.)

Proprietors - - - - - - - - THE AMBASSADORS THEATRE, Ltd.
Managing Director and Licensee - - - - - - - - Mr. HERBERT JAY.

ON THURSDAY, 5th JUNE, 1913, AT 8, AND EVERY EVENING AT 8.30,

DURRANT SWAN

(By arrangement with CHARLES MAUDE) presents

"PANTHEA"

A New Play, in Four Acts, by MONCKTON HOFFE.

Characters:

Gerard Mordaunt	Mr. LEON QUARTERMAINE
Baron de Duisitort	Mr. C. V. FRANCE
Pablo Centeno	Mr. J. D. BEVERIDGE
Henry Symon Mordaunt	Mr. GEORGE FITZGERALD
Percival Mordaunt	Mr. RUDGE HARDING
Dr. Von Reichstadt	Mr. STANLEY TURNBULL
François Bonito	Mr. RALPH HUTTON
Count Stephanoff	Mr. G. MAYOR-COOKE
Rev. Walter Pringe	Mr. REGINALD LAMB
Little Pogo	Master HARLEY MERICA
Gibson	Mr. JOHN PROBERT
Cynthia Mordaunt	Miss CAROLINE BAYLEY
Mrs. Kilby Cubitt	Miss LENA FLOWERDEW
Princess Malchi	Miss BARBARA CONRAD
Matilda Vanier	Miss EDIE GRAHAM
Gilda Bonito	Miss NONA WYNN
Lucie la Var	Miss VERA CUNNINGHAM
Priska	Miss EVELYN BEAUMONT
Rosa	Miss VERA GAY
Babette	Miss IRIS WHITE
Elsa	Miss ELISE CLAIRE
Julie	Miss CYNTHIA GOODE
Panthea	Miss LILLEMOR HALVORSEN

ACT I. **The Home of the Mordaunt family, on the Coast of Northumberland in England.**

(*Two years elapse.*)

ACT II. ... **A Capital in Europe. The Apartment of Gerard Mordaunt.** (*Some weeks elapse*).

ACT III. ... ... **The Home of the Baron de Duisitort.**

ACT IV. ... ... **Pablo Centeno's Garden at San-Juliot.**

The Play produced by CLIFFORD BROOKE.

Scenery by J. A. FRASER and W. H. DAVIES.
Miss Halvorsen's Dresses by Madame REEVES, 221 Ebury Street, S.W.
The other Ladies' Dresses by ALEXANDRA, 47 Baker Street, W.
The Decorations designed and the Furniture supplied by THORNTON-SMITH, of Soho Square.
Silverware and Table Appointments by the ALEXANDER CLARK Co., Ltd., 188 Oxford St., W.
Wigs by CLARKSON.
The Theatre erected from the designs, and under the personal superintendence, of W. G. R. SPRAGUE, the well-known Theatre Architect. Builders, KINGERLEE & SONS, of Oxford.

FIRST MATINEE WEDNESDAY NEXT, THE 11th JUNE.

The Orchestra, under the direction of MARK STRONG, will play the following Music:—

Before Act I.	—ROMANTIC OVERTURE	*Kéla-Béla*
,, Act II.	—SELECTION ... "Tannhäuser"	.. *Wagner*
,, Act III.	—THREE SONGS	*Landon Ronald*
,, Act IV.	a. ... ... "La Tosca"	... *Puccini*
	b. MELODY IN E FLAT ... "Panthea"	Specially composed by *Norman O'Neill*

General Manager ... ... F. ROLISON LITTLER
Stage Manager ... ... LILFORD ARTHUR
Assistant Stage Manager ... ... JOHN PROBERT
Musical Director ... ... MARK STRONG

PRICES OF ADMISSION:—Private Boxes, £2 2s. and £1 11s. 6d. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, 4s. Pit (unreserved), 2s. 6d.

BOX OFFICE (L. A. GROTH) OPEN DAILY FROM 10 TO 10. Telephone No. 2890 REGENT.
Doors open at 8. Matinees at 2. Commence at 8.30. Matinees at 2.30.

The Ambassadors Theatre, London's newest playhouse, was opened by its lessee, Mr. Durant Swan, on Thursday evening, and very nice and cosy it looked in its purple upholstery. The Ambassadors is the smallest theatre in London—it seats only 500 people—but there is room for a house like this for the presentation of clever comedies of real people, acted by clever actors, who need not be called upon to shout in order to make themselves understood. The piece chosen for the inauguration of the Ambassadors on Thursday was a four-act comedy, or tragedy rather, by Monckton Hoffe called "Panthea." The first act promised great things. The scene was a quiet country house on the Northumberland coast at night. The inmates were hardly a sympathetic lot, and Gerard, a nephew of the great landowner, stood out as the only human thing among them. From a wreck on the rocks close by a rescued woman was brought into the house. Her passengers from the ship gave the information that she was a political prisoner being conveyed back to Russia. Gerard suggested that she should be given a chance to escape. No one agreed with him, and Panthea, instinctively feeling his sympathy, tempted him to go away with her. Two years later we find them living together in Italy, and eventually the curious pair of lovers with a strange sense of humour having decided that much the most enjoyable thing in life is death, took poison and realised their wish. After Act I. the play rapidly lost its interest, and the efforts of a strong cast failed to make the story acceptable. A friendly audience, however, was generous with its applause. J. W.

ALDWYCH THEATRE,

ALDWYCH, STRAND, W.C.

Licencee and Manager - - - - A. M. LOADER

SATURDAY, JUNE 7TH, 1913, AT 8 O'CLOCK.

JAMES A. DOUGLAS

PRESENTS

A PLAY IN FOUR ACTS:

'THE DUCHESS'S NECKLACE'

By JAMES A. DOUGLAS.

CAST:

Charles Harvey	CHARLES KENYON
Alfred Wood	A. B. IMESON
Reginald Fletcher	HENDERSON BLAND
Barry Groom	E. VASSALL-VAUGHAN
Colonel Delve	LEWIS SEALY
Rene Desparre	WARBURTON GAMBLE
Rubenstein	HARRY PARKER
Julius Macfloosy	E. H. KELLY
Doctor Duncan	W. BRUNTON
Waiter	H. WYNN
Page Boy	J. CHERRY
The Duchess of Hemna	MARGARET HALSTAN
Gertrude Fair	PHYLLIS RELPH
Violet Harvey	FRANCES DILLON
Mrs. Duncan	GERTRUDE LE SAGE
Rebecca Rubenstein	DIANA DURAND
Lizzie	DAUNE O'NEILL
Mary	EVA TREVENNA

(By courtesy of Mr. Kenneth Douglas and Mr. Carl E. Luell.)

ACT I. ELYSIAN HOTEL, LONDON.
ACT II. MAREDALE COURT, BERKSHIRE. *(The same evening).*
ACT III. HARVEY'S HOUSE IN MAYFAIR. *(Twelve months later).*
ACT IV. THE SAME. *(The next morning).*

Play produced by FORBES DAWSON.

Costumes designed and executed by VIOLA, Albemarle Street, W.

Furniture and Upholstery by J. S. LYON, High Holborn.

Photographic Apparatus supplied by KODAK, LTD.

"THE DUCHESS'S NECKLACE."

New Detective Drama Produced at the Aldwych Last Night.

Mr. James Douglas, the author and manager of the new play, "The Duchess's Necklace"—produced at the Aldwych Theatre last night—describes it as an "original detective play." It so far merits the claim to originality that the audience received its most serious and intense moments with bursts of uncontrollable merriment. When burglars attack a duchess's safe and rob it of a black pearl necklace worth £60,000 they stop to drink liqueurs solely, so far as one can determine, in order that the detective who arrives immediately afterwards may take a flash-light photograph of their finger-prints!

When, later on, the principal burglar, having made a quarter of a million by speculation—in Marconis, one presumes, or by backing Aboyeur for the Derby—wishes to turn over a new leaf, he incautiously leaves his finger-prints on a piece of paper. Immediately the "greatest detective in the world" (the description is his own!) pounces upon it and, a little later, having surrounded the house with "a ring of steel" (otherwise a force of police) obligingly gives the ex-criminal the chance of shooting himself or being arrested. He refuses the offer and holds out his hands for the handcuffs. But the duchess will have none of them. She refuses to prosecute on the ground that he was the "victim of circumstances"!

Enough has been said of the play to show that criticism has nothing to say to it.

I have been informed by one of the company that Mr. A. Douglas, author of that ill-fated drama "The Duchess's ecklace," not only took his critical gruel like a good sports-an, but also that, to compensate his company for the short un at the Aldwych, he paid all concerned a month's salary. n these days, when actors and actresses are so often "let own" under similar circumstances, I am sure that all efereaders will join me in wishing this plucky young play-right better luck next time.

* * *

His Majesty's Theatre

Proprietor and Manager — SIR HERBERT BEERBOHM TREE.

NINTH ANNUAL
SHAKESPEARE FESTIVAL

Monday, June 9th to Saturday, June 14th.

"THE MERCHANT OF VENICE"

Shylock	HERBERT TREE
Portia	PHYLLIS NEILSON-TERRY

Monday, June 16th to Saturday, June 21st.

"TWELFTH NIGHT"

Malvolio	HERBERT TREE
Viola	PHYLLIS NEILSON-TERRY

Monday, June 23rd to Saturday, June 28th.

"JULIUS CÆSAR"

HERBERT TREE — PHYLLIS NEILSON-TERRY

BASIL GILL — A. E. GEORGE — PHILIP MERIVALE

IRENE DELISSE — JAMES BERRY — KATHERINE KAELRED

Monday, June 30th.

"ROMEO AND JULIET"

HERBERT TREE — PHYLLIS NEILSON-TERRY

PHILIP MERIVALE — JAMES BERRY — A. E. GEORGE

The entire Production lent by Miss Julia Neilson and Mr. Fred Terry.

MATINEES: WEDNESDAYS AND SATURDAYS.

PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr EDGAR BRUCE

Lessee .... FRANK CURZON.

Tuesday, June 10th, and Every Evening.

Mr. MARTIN HARVEY

PRESENTS A NEW PLAY, ENTITLED

"THE FAUN,"

By EDWARD KNOBLAUCH.

Prince Silvani ...	Mr. MARTIN HARVEY
Lord Stonbury ...	Mr. BASIL HALLAM
Sir Ernest Craddock, K.C. ...	Mr. FRED LEWIS
Maurice Morti	By kind permission of Mr. Robert Courtneidge.
Cyril Overton ...	Mr. CHARLES GLENNEY
Fish ...	Mr. STAFFORD HILLIARD
Jackson ...	Mr. GORDON McLEOD
Lady Alexandra Vancey ...	Mr. ERNEST STIDWELL
Mrs. Hope Clarke ...	Miss MADGE FABIAN
Vivian, her daughter ...	Miss HELEN ROUS
Miss Lydia Vancey ...	Miss MURIEL MARTIN HARVEY
	Miss ADA PALMER

The Play produced by FRANK VERNON.

Act I ...
Acts II and III. ... The Library, Lord Stonbury's House, Knightsbridge.
... The Conservatory, Stonbury Park, Sussex

The First Act takes place during Ascot Races, and the Second and Third Acts the night before [illegible]

PROGRAMME OF MUSIC

OVERTURE ...	"Rosamunde" ...	Schubert
SELECTION ...	"Pagliacci" ...	Leoncavallo
SELECTION ...	"La Boheme" ...	Puccini

The Scenery Painted by G. SACKMANN. All the Furniture and Draperies supplied by THORNTON SMITH [illegible]
All the Gowns and Cloaks worn in this production designed and executed by COROT & CIE, [illegible]

Matinee every Wednesday and Saturday at 2.30.
First Matinee, Saturday, June 14th.

Doors Open at 8 (Matinees 2) **Commence at 8.30 (Matinees 2.30.**

Prices—Boxes £1 1s to £4 4s. Orchestra Stalls, 10s 6d. Balcony Stalls, 7s 6d. Upper Circle, First Two Rows 5s, Other Rows 4s.
Pit, 2s 6d. Gallery, 1s. Box Office open 10 to 10. Telephone Gerrard 7[illegible]. Telegrams [illegible]

Business Manager ...	Mr. FRANK B. O'NEILL
Stage Director ...	Mr. JOHN KURKAMP
Musical Director ...	Mr. W. H. HUDSON
Assistant Stage Manager ...	Mr. DAVID BAIN

Waters, J
Plays

PRINCE OF WALES' THEATRE

"THE FAUN."

Daily Telegraph

You begin to think of the older world. "The Faun" should echo the music of Doric shepherds, and "Tityrus piping underneath his beechen bowers," should bring back to us

Panaque Silvanumque senem nymphasque sorores.

Pan and old Silvanus and "the nymph in the brake." But Mr. Knoblauch's play is not like that. We never believed that his Faun had seen Pan with the great goat shanks. When he tried most to be pagan, he was in the modern, eloquent Emersonian manner. As a rule, he was merely theatrical.

There is no reason in the nature of things why a playwright should not bring a Faun into a Knightsbridge house in order that the creature may use his familiarity with animals to give unerring tips for Goodwood. Any kind of farce is good if you can laugh at it. But no kind of farce goes well with solemn invocations of the great god Pan, and symbolic kisses and eloquence in the "I am nothing, I am everything" vein. One element devastates the other. You are not much amused. You are not in the least impressed. In fine, Mr. Edward Knoblauch's play falls between two (or more) stools, to become a disappointment.

One thing at least we count upon from the author who devised "Kismet" and half of "Milestones"—a sure sense of stage effect. There were certainly scenes in "The Faun" which vastly pleased the audience last night. But for the most part Mr. Knoblauch seemed to have lost his magic. Everything was preposterously long. The most ordinary incidents became invested with awful importance. Inventions of no interest were elaborated into utter tedium. Obvious devices of construction were treated as earnestly as if they were marvellous. Then the Faun had or made occasions for eloquence, and the things which he said and the phrases he used for them sadly lacked distinction. They were echoes of familiar notions with no new quality to commend them. All Mr. Martin Harvey's graces of diction could not avail to make them move us. Yet there are scenes which make their effect well enough, and in one of them Mr. Martin Harvey's romantic fire and Miss Madge Fabian's charm won thunders of applause.

STONY.

Lord Stonbury's pet name was Stony, and as he had lost £70,000 which he could not pay he was going to shoot himself. The penniless Suffragist cousin, Lady Alexandra, who liked him and whom he liked, bade him bon voyage. There was also a money-lender in the first act and subsequently, but we saw no justification for his existence, except that Mr. Charles Glenney made him the occasion for a clever bit of farcical acting.

Just as Stony was ready for the revolver the Faun arose out of the geraniums. He was naked, except for a leopard skin—"noble and nude and antique." He had pointed ears and horns, which he showed us, and a tail, which he kept decently veiled. At first Stony declined to believe in him. Then he shot at the creature, did no damage, and was convinced. The Faun capered and laughed in an inhuman fashion, and they made a bargain. The Faun was to tell Stony what horses would win, and Stony would introduce him to the world of clothes and houses.

So the Faun was christened Prince Silvain, and much farce ensued. The kind of farce which you have met before, consisting in the horrid behaviour of the anachronism in modern society. He made Stony rich again, and proceeded to arrange his life. For as an immortal, the Faun had duties—a point of view which you would not expect of his species.

THE SUFFRAGIST.

Stony had given his country house for a Suffragist meeting. The Faun attended and broke it up with the laughter of Pan. Stony was engaged to a cold but wealthy maiden. The Faun dealt with her mother and paired the child off with an ultra-modern young artist. Then he approached Lady Alexandra, the vehement and also cold Suffragist. He assured her that what she wanted was love. He taunted her with being afraid of it, and she let him kiss her. This was the best piece of stuff in the play, and it was finely acted. The woman felt the kiss and fainted, and the thunder of Pan rolled.

What followed was a tedious anti-climax. There was an infinite deal of talk, a sentimental scene for an old K.C. and the mother of the girl assigned to the artist quite overwhelming in its sweetness, then much more talk, including denunciations of our horrid money-grubbing world, and then at long last Alexandra and her Stony came face to face, and the Faun finally explained himself. What did it matter if he had kissed her? He was merely part of them, he was the joy of life, he was nothing, he was everything, and he jumped back into the dawn to Pan.

Mr. Martin Harvey, working tremendously hard, did make the Faun something mystic and weird. He could not persuade us to be much amused by the farce or to care much for the eloquence, but he did suggest a strange, wayward, vehement creature, and cast over it in all his dancing and prancing and strange laughter the glamour of the unhuman. Miss Madge Fabian played the Suffragist finely. There was reality in her indications of the woman's character and a most agreeable, courageous good fellowship. She made the sudden surge of passion seem powerful and beautiful. Mr. Basil Hallam hit off Stony in a pleasant style, and Miss Muriel Martin Harvey played prettily as the cold fiancée. The audience liked everything heartily.

In front of "The Faun," at the Prince of Wales's, Mr. Martin Harvey presented last Wednesday evening Mr. Tom Gallon's new (to London) playlet entitled "Aurora's Captive." It is nearly ten years since this piece was "copyrighted" at Ladbroke Hall and about two years since it first went into a regular bill—namely, at the New Theatre, Cardiff. Like all Mr. Gallon's work,

"Aurora's Captive"

is neatly written. At the Prince of Wales's it provides Miss N. de Silva (Mrs. Martin Harvey), as it provided her at Cardiff and subsequently "on the road," with a smart little character part. She figures as a sympathetic slavey who, having inadvertently "captured" a burglar, pretends to her mistress (in order to give the intruder "another chance") that he is her young man who has just dropped in to see her, and that the revolver he carries is the weapon with which he meant to blow out his brains if she persisted in refusing to marry him. The mistress being neither credulous nor sympathetic, Aurora receives notice to quit, and there is nothing for her but to return to "the workus." Moved by Aurora's kindness and coming adversity, the burglar resolves to reform and to make her his bride. So all ends on a happy "note." Since its first night "The Faun" has been revised and generally improved. Doubtless the play will stand Mr. Martin Harvey in good stead, especially when he again goes "on the road."

* * *

SAVOY THEATRE.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

NORMAN TREVOR'S SEASON.

TO-NIGHT AT 8.20,

and Following Evenings at 9 o'clock,

A CARDINAL'S ROMANCE

A New Play in Three Acts by EDWARD G. HEMMERDE.

Characters in the Play.

Clive Rushton	of Durham College	NORMAN TREVOR
Mark Cartel	of Durham College	DOUGLAS GREET
Gilbert Tyrell	of Durham College	HUNTER NESBIT
Richard Farrant, a Tutor at Durham		FRED KERR
Frank Lester, a Barrister, formerly at Durham		ERNEST MAINWARING
Kenneth Lester, his Son		GEOFFREY KERR
Father Luigi Villari		ALFRED BRYDONE
William, Clive's Scout		FREDERICK MORLAND
Sr. Tito Castelli, a Teacher of Singing		FEWLASS LLEWELLYN
Beatrice, his Grand-daughter		ENID BELL
Mrs. Frank Lester		JOY CHATWYN
Gladys Pennant		ETHEL TUSON
Sibell Jackson		CICELY LE GROS
Dolly Rushton		PEGGY FITZMAURICE

ACT I. .. **The Gardens of Durham College, Oxford, June, 1893**

ACT II. **The Hall of Bentley Abbey, nr. Oxford, Christmas Eve, 1893**

ACT III. .. .. **Kenneth's Rooms in Durham, June, 1912**

The Play Produced by FRED KERR.

MATINEE EVERY THURSDAY AT 2.30

Acting Manager	GEORGE ROBINSON
Stage Manager	DUNCAN MCRAE
Business Manager...	WALTER MAXWELL

SAVOY
THEATRE
14 JUNE 1913
EVENING
STALL
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No
TO BE RETAINED

1913
Waters, J
Plays

K.C.'S NEW PLAY STAGED LAST NIGHT.

"A Cardinal's Romance" Makes Poor Start at the Savoy.

"LAMELY-TOLD NARRATIVE."

By Our Dramatic Critic.

There are stories so wanting in plausibility that we never believe them, and the story of "A Cardinal's Romance" is one of them. The present day desire to get fresh ideas for plays has been the cause of hurrying on the stage many curious examples of the drama. but it is not easy to remember many instances of a more tamely told narrative than last evening's play, by Edward G Hemmerde, produced at the Savoy Theatre by that very admirable actor Mr. Norman Trevor. The scene of the story is Durham College, Oxford, and the central character is a young man who, having taken his degree, is about to go away in order that he may prepare to become a Roman Catholic priest, and so fulfil what he is told was the dying wish of his father. Vocation for the Church had no place whatever in this young man's feelings. On the contrary, he was in love with a girl of his own class in life, and on the very day that he should have gone with an ordained priest to prepare for the Church he proposed to the girl.

A few months later we are shown the young couple happy in their new-made home. Then came the tragedy. The mystery of his youth, the mystery of the girl's youth was at last explained. . . They were the children of the same father . . . and in a scene of conflicting passion intended to be very strong, but in reality—as we saw it—extremely stagey, husband and wife were separated (because they were supposed to be brother and sister) and the man went off that the marriage might be annulled and that he might find peace in religion.

Opinion of the Gallery.

This tragic end to the marriage of the young lovers might have been made very terrible had proof of the statement that brought it about been sought and found. But proof was the last thing that seemed necessary to those concerned, with the result that no value could be given to anything said or done. Thus, when, after a supposed lapse of twenty years, the man —now a cardinal—returned home to bless the woman, who had been his wife, and had never been his sister, the play became just a little more than one could reasonably accept as plausible. The audience certainly did not take it quite seriously and it was hardly worth the while of the gallery to boo so much that Mr. Trevor could not make a speech. The play was poor material for him, Mr. Fred Kerr, and Miss Enid Bell, and no more than that need be said.

J. W.

"A CARDINAL'S ROMANCE."

To the Editor of "The Evening News."

Dear Sir,—There was in yesterday's *Evening News* an announcement to the effect that "A Cardinal's Romance" would be withdrawn after last night's performance. Since you have thus prematurely numberd us with the dead, you will, I feel sure, in fairness to myself and my company, give me this opportunity of stating that so far from intending to withdraw the play I propose to keep it just where it is.

Meanwhile I am maturing plans for a future production, some interesting details of which I hope very shortly to be in a position to announce.—Yours faithfully,

Norman Trevor.

Savoy Theatre.

[We much regret the misstatement. Our paregraph was founded on information in this week's issue of the theatrical paper *The Stage*.—Ed. *E.N.*]

21st June

ROYAL COURT THEATRE.

Proprietor . . . . . Mr. J. H. Leigh
Under the Joint Management of Mr J. H. Leigh & Mr. K. T. E. Nerves

MONDAY, TUESDAY and WEDNESDAY EVENINGS,
JUNE 16th, 17th and 18th, at 8.30
And MATINEE WEDNESDAY, at 2.30

First Production in London of

Damer's Gold

A Comedy in Two Acts, by LADY GREGORY

Delia Hessian ... ... SARA ALLGOOD
Staffy Kirwan, her brother ... SYDNEY J. MORGAN
Ralph Hessian, Delia's husband ... PHILIP GUREY
Patrick Kirwan (called Damer), Delia and Staffy's brother ... J. M. KERRIGAN
Simon Niland, their nephew ... ... C. WRIGHT

ACT 1 - The Kitchen in Damer's House, evening
ACT 2 - - - The Same, the next morning

Produced by LENNOX ROBINSON

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

TUESDAY, JUNE 17, 1913.

LADY GREGORY'S NEW PLAY.

Lady Gregory's keen sense of humour had a new phase in the almost tragic story of a miser's loneliness and conversion, narrated in her new two-act play, "Damer's Gold," produced, for the first time in London, by the Irish National Theatre Society at the Court Theatre last evening.

With the simple background of a lonely Irish cabin, Lady Gregory gave her story of an old miser cunningly defending his right to retain his hoard from relatives who suggested that unless he made over his fortune to them he would have no real happiness on earth or in heaven.

It was a sordid conflict of peasants' wit and greed, and it might well have been a very painful one. Fortunately the grotesque humour of the old man's fancy allowed of a happy ending. He would spend the money himself, and so, arrayed in his best of twenty years earlier, the old man, with a laugh on his lips and his pockets filled with the hoarded gold, went as gaily as he could out of the cabin to find his way to a racecourse, to renew the joys of his younger days.

The old man was well conceived and acted with a keen instinct by Mr. J. M. Kerrigan.

J. W.

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THE
PLAYHOUSE

Monday

16/6/1913

Orch Stall

E 5

This to be retained

To-Night, Monday, June 16th, and Every Evening at 9 o'clock
Mr. CYRIL MAUDE will present the famous Scottish Comedy

BUNTY PULLS THE STRINGS

By GRAHAM MOFFAT

Characters in the order of their appearance

RAB BIGGAR		Mr. EDWARD LYNTON
BUNTY BIGGAR		Miss KATE MOFFAT
SUSIE SIMPSON		Miss JEAN TURNBULL
TAMMAS BIGGAR		Mr. M. R. MORAND
WEELUM SPRUNT		Mr. WATSON HUME
EELEN DUNLOP		Miss ELSPETH DUDGEON
TEENIE	(*Eelen's Niece*)	Miss MAY MOORE
JEEMS GIBB	(*The Minister's Man*)	Mr. A. P. ROXBURGH
MAGGIE MERCER		Miss NELLIE GREIG
DAN BIRRELL	(*The Policeman*)	Mr. WILLIE BLACK

Elders, Shepherd, Villagers and other Kirkgoers.

The Period of the Comedy is about 1860.

ACT I.	**Tammas Biggar's Parlour** - - - -	**Sunday Morning**
ACT II.	**Lintiehaugh Kirkyard** - - - -	**The Same Day**
ACT III.	**Same as Act I.** - - - -	**Monday Morning**

Preceded at 8.15 by a Play, in One Act, called

"THE WIDOW WOOS"

By M. E. FRANCIS (Mrs. Francis Blundell) and SYDNEY VALENTINE

THE RECTOR OF THORNLEIGH		Mr. KENNETH BLACK
WILLIAM LUPTON	(*a Carpenter*)	Mr. JOHN HARWOOD
BARBARA COWELL		Miss CLARE GREET
TOMMY	(*her Son*)	Master WILLIAM COURTNEY

The Scene is laid at Thornleigh, a North Country Village
PERIOD ... TO-DAY

APOLLO THEATRE.

TO-NIGHT AT 8.30.

Mr. CHARLES HAWTREY'S Production.

THE PERFECT CURE

A Comedy in Three Acts

By STANLEY HOUGHTON.

Vincent Cray - - -	Mr. CHARLES HAWTREY
Madge Cray (*his daughter*) -	Miss CATHLEEN NESBITT (By kind permission of Mr. GRANVILLE BARKER.)
Jack Probyn - - -	Mr. LYONEL WATTS
Miss Scandrett - - -	Miss MAUDE MILLETT

Scene:—A room in Vincent Cray's House, in an outlying suburb of London.

Scene designed by Mr. Tom Heselwood and painted by Mr. Alfred E. Craven.

Gowns by "Janet," 44 Clareville Grove, S.W.

Miss Nesbitt's Hats by Madame Albert, 45 Maddox Street, W.

Bicycle in Act III. kindly supplied by The Premier Cycle Co.

Wigs by Clarkson. Furniture by Oetzmann & Co.

THE PLAY PRODUCED BY MR. CHARLES HAWTREY.

Stage Manager ...	For Mr. Charles Hawtrey	... Mr. B. CAMPLIN-SMITH
Assist. Stage Manager		... Mr. LIONEL WILLIAMS
General Manager ...		Mr. EDWARD FITZGERALD

Prices of Admission:—Boxes, £1 1s. to £5 5s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d., Last Row, 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office open 10 to 10. 'Phone Gerrard 3243.

General Manager ... ...(For Mr. Tom B. Davis)... Mr. A. C. BELSEY

There have been far worse plays than "The Perfect Cure" and plays received with far less approval. All the same, Mr. Hawtrey withdrew it from the Apollo after its fourth performance last Friday and has arranged to revive "General John Regan" there to-morrow evening. It is hoped that by to-morrow week Mr. Leonard Boyne will be able to resume his original part.

* * *



APOLLO
THEATRE

17/6/13

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Orch. Stall

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To be retained

WEDNESDAY, JUNE 18th, at 8; following Evenings at 9.

BY ARRANGEMENT WITH

Mr. ARTHUR CHUDLEIGH.

KENNETH DOUGLAS and CARL F. LEYEL

PRESENT

JIM THE PENMAN

A Play in Four Acts by Sir CHARLES L. YOUNG.

Persons of the Play:

James Ralston	Mr. NORMAN McKINNEL
Louis Percival	Mr. GODFREY TEARLE
Baron Hartfeldt	.. Mr. FISHER WHITE
Captain Redwood	Mr. KENNETH DOUGLAS
Lord Drelincourt	Mr. ATHOL STEWART
George Ralston	.. Mr. EVAN THOMAS
John Chapstone, K.C.	Mr. ARTHUR GRENVILLE
Dr. Pettywise	Mr. EDGAR B. PAYNE
Walter Netherby	.. Mr. E. F. MAYEUR
Butler	Mr. DANELL GREENE
Footman	Mr. HAROLD BRADLEY
Agnes Ralston	.. Miss RENEE KELLY
Lady Dunscombe	Miss HELEN FERRERS
Mrs. Chapstone	Miss NELLIE BOUVERIE
Mrs. Ralston	.. Miss GRACE LANE

ACT I. **The Drawing Room in James Ralston's House in Regent's Park**
ACT II. **The Same—Next Day**
ACT III. **The Study at James Ralston's Country House at Ardleigh, a few Days later.**
ACT IV. **The Same—a Week later**

Dresses by Blanquaert, South Molton Street.
Miss Lane's Dresses by Hanley Seymour, New Bond Street. Millinery by Renee Le Roy.
Furniture by Spillman. Scenery by Walter Hann.

The Play Produced by Mr. NORMAN McKINNEL.

The Orchestra under the Direction of Mr. Herbert E. Haines.

Programme of Music.

Before Act I.	Overture, "The Merry Wives of Windsor"	*Nicolai*
Before Act II.	Selection, "Madame Butterfly"...	*Puccini*
Before Act III.	*a.* Entr'acte, "A Venetian Romance"	*Haines*
	b. Morceau Elegant, "Fairy Tiptoe"	*Fredericks*
	c. "Polka de Concert"	*Grünfeld*
Before Act IV.	Potpourri, "Melodious Memories"	*Finck*

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager ... ... Mr. LAWRENCE WHITE.

Business Manager .. .. Mr. LEONARD LILLIES

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COMEDY THEATRE 18

Sole Lessee, Mr. Arthur Chudleigh

18/6/1913

STALL

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To be retained

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

THURSDAY, JUNE 19, 1913.

DETECTIVE MELODRAMA.

SUCCESSFUL REVIVAL OF "JIM THE PENMAN."

The revival of "Jim the Penman" at the Comedy Theatre last evening was enough to make one rub one's eyes and wonder why on earth our managers on the look-out for exciting detective dramas should in recent yeare have gone to America and the Continent in search of such wares.

This drama of thrills, of make-believe, of jewel robberies and forgeries made its appearance, originally, twenty-seven yeare ago. Its author, Sir Charles Young, is dead. Its story was forgotten by the generation that saw it acted at the Haymarket Theatre in April 1886, but to the majority of the audience who saw it last night this splendidly theatrical and impossible history of Jim the Penman—who planned and carried out great jewel robberies all over the world—has new melodrama such as America is exporting every week in return for authors' fees.

Last night it was full of theatrical life, and Mr. Norman McKinnel, strong and grim as the great thief, defied detectives in a manner that we suspected was becoming a lost art in our melodrama. It was a good performance this—the right sort of acting for a detective drama, and for a contrast in the scenes of conflict there was the cool insolence of Mr. Kenneth Douglas as the man from Scotland Yard who never failed. It was a well-cast play all round, and there is a particularly pleasant memory of Miss Grace Lane, who most assuredly possesses the enduring gift of charm.

J. W.



THE GLOBE THEATRE,

Shaftesbury Avenue, W.

CHAS. FROHMAN ... ... Sole Lessee and Manager.

WEDNESDAY, JUNE 18th, and EVERY EVENING at 9,

By Arrangement with GILBERT PORTEOUS,

Rutland Barrington & Eustace Burnaby

PRESENT

THE GILDED PILL

A Play in Three Acts by J. STORER CLOUSTON.

CHARACTERS.

Lord Savedale		EUSTACE BURNABY
Sir Bevis Seaton Glastonbury		EDMOND BREON
Lionel Seaton Glastonbury	(his brother, 2nd Lieut. 25th Hussars)	ERIC MATURIN
Diana Seaton Glastonbury		NINA BENTLEY
Muriel Seaton Glastonbury		MARY O'FARRELL (By courtesy of Messrs. VEDRENNE & EADIE)
Mrs. Fanton	(their Aunt)	EMMA STOCKLEY
Kitty Tyson	(her Niece)	LAURA COWIE
The Duke of Polegate		GUY DAWSON
The Duchess of Polegate		GLADYS HOMFREY
Mrs. Hathway-Dene		MURIEL HAMPTON
Dr. Carmichael		DAVID MILLER
Barker	(Gamekeeper)	ERIC BRIDGMAN
Footman		H. EDWARDS
Robert Dennison		RUTLAND BARRINGTON

ACT I.—The Morning Room, Seaton Place, Sir Bevis Seaton Glastonbury's Country Seat .. .. (Morning)

ACT II.—The Drawing Room .. .. (Afternoon)

ACT III.—The Morning Room .. .. (Evening)

The Play Produced by LOUIS CALVERT.

Preceded at 8.30 by

UNCLE BILL

A Comedy in One Act, by ROSEMARY REES.

CHARACTERS.

Sir William Rickmansworth ..	(an Explorer) ..	.. LEYTON CANCELLOR
Freddy Talbot	(his Nephew) ..	.. EDMOND BREON
Mary Brooke	(an Actress) ..	.. ROSEMARY REES

Scene—Freddy Talbot's Rooms in London. Time—Present day.

PROGRAMME OF MUSIC.

Orchestra under the Direction of MAURICE JACOBI.

1. OVERTURE	"Our Miss Gibbs"	...	*Caryll & Monckton*
2. SELECTION	"The Mikado"	...	*Sullivan*
3. (*a*) VALSE	"Nights of Gladness"	...	*Ancliffe*
(*b*) MELODIE	"Un peu d'Amour"	...	*Silesu*
4. SELECTION	"Melodious Memories"	...	*H. Finck*
5. TWO-STEP	"The Wedding Glide"	...	*Hirsch*

Scenery by Messrs. J. T. BULL & SON. Furniture by Messrs. LYON & Co.

The Dresses worn by Mesdames Cowie, Bentley, Stockley & O'Farrell by Mesdames BURNABY, Ltd., 1 Harriet Street, Sloane Street, S.W.

Perruquier, W. CLARKSON.

The "Carlton" Cigarettes, used exclusively in this production, supplied by Messrs. ARDONNIS & Co. (Wholesale and Export), 133, Jermyn Street, Piccadilly.

MATINEES EVERY WEDNESDAY & THURSDAY AT 2.30.

BOX OFFICE (MR. A. R. BRITTEN) open 10 till 10. **Telephone: 8722 GERRARD.**

Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.

Stage Manager / GENERAL MANAGER } For RUTLAND BARRINGTON and EUSTACE BURNABY { ERIC BRIDGEMAN / WILFRED H. SIMPSON

Treasurer / GENERAL MANAGER } For GILBERT PORTEOUS { WILLIAM J. DOUGLAS / CHARLES THORBURN

If anything can make the public, always eager for such specifics swallow

"The Gilded Pill"

of Mr. J. Storer Clouston, which was presented at the Globe on Wednesday evening, it is Mr. Rutland Barrington's capital performance of Robert Dennison. In thought and feeling and form Mr. Clouston's work is more than a little out of fashion, but he provides Mr. Barrington with a good part, and Mr. Barrington makes uncommonly good use of his opportunities. The making of pills, no more than the making of frills, nor the making of anything else, is no longer regarded as anything but a credit to the State, and the dramatist is a little behind the times in presenting to us a family of arrant snobs, masculine and feminine, who are shocked and shamed when they learn for the first time that their father's fortune was derived from the manufacture of pills. It is Robert Dennison who shared with their father the position of a pillar—piller, I should say—of the State, who breaks it to the young people that their family fortune had been made out of pills, and lost, apparently, by fashionable living. To ask one to believe that no member of the family of which Sir Bevis Seaton Glastonbury is so proud to be the head had ever heard that their father's fortune was made out of the "gilded pill" is far-fetched enough, but it is carrying it a bit too far to expect us to believe that they are all, men and women alike, simply horrified by the idea when it is brought home to them (literally) by Robert Dennison, the good-natured vulgarian, whose sole aim in life is apparently to benefit them all. However, by way of rounding things off, we have the benevolent old gentleman in the end pairing off with his old love in the person of the aunt, impersonated by Miss Emma Stockley, whose performance of the middle-aged lady is just as gracious and refined as it well could be.

* * *

Apart from the mystery of "The Gilded Pill" there is but little intrigue in the piece, and if the domestic interests may be said to be sacrificed to a certain extent, and perhaps too great an extent, to the abstract idea that making pills is a degrading way of making a fortune—which is absurd—we get glimpses of character now and then in the acting. Miss Gladys Homfrey, who, like Mr. Rutland Barrington himself, has graduated with honours in the school of musical comedy, plays with style and finish the part of the Duchess of Polegate, whose subservient husband is represented with a touch of character by Mr. Guy Dawson, and Miss Laura Cowie acts very prettily the part of the humble dependent of the family, who comes out on top in the end. The trivial little piece, "Uncle Bill," by Miss Rosemary Rees, which is played before "The Gilded Pill," is not exactly the sort of thing to go down so easily.

* * *

THE GILDED PILL

Preceded at 8.30 by

BETTY versus DOLLY

A Home Truth in One Act by ANNA KINNISON.

CHARACTERS.

Sir Edward Norman	.. SCOTT CLARKE
Chas. Willoughby (105th Fusiliers)	.. GEOFFREY GILBEY
Miss Betty Vereker	.. MARJORIE MOORE

Sir Edward Norman's Chambers in Duke Street.

THE GLOBE THEATRE
2/7/1913
E
Orch. Stall
D16
To be retained
No Hats allowed

ROYAL COURT THEATRE.

Proprietor . . . . . Mr. J. H. LEIGH
Under the Joint Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

MONDAY, TUESDAY and WEDNESDAY EVENINGS,
JUNE 30th, JULY 1st and 2nd, at 2.30,
And WEDNESDAY MATINEE, at 2.30

FIRST PRODUCTION OF

"The Gombeen Man"

A PLAY IN THREE ACTS,

BY

R. J. RAY.

Produced by LENNOX ROBINSON.

Michael Myers, clerk to Stephen Kiniry ...	J. M. KERRIGAN
Richard Kiniry, son of Stephen Kiniry .	FRED O'DONOVAN
Roger Connors	J. A. O'ROURKE
William Naughton, a shopkeeper ...	PHILIP GUIRY
Mrs. Naughton, his wife	EILEEN O'DOHERTY
Stephen Kiniry, a Gombeen man ..	ARTHUR SINCLAIR
Martin Shinnick, a farmer ...	SYDNEY J. MORGAN
Mrs. Kiniry, his daughter ...	SARA ALLGOOD

ACT I. The Office of Stephen Kiniry. Morning.
ACT II. The Same. Afternoon.
ACT III. The Same. Night.

The Action of the Play takes place in one day.

PRINCE OF WALES THEATRE.

Sole Proprietors — The Executors of the late Mr. EDNAR BRUCE.
Lessee .... FRANK CURZON.

Monday, June 30th, and Every Evening at 8.20,

Mr. MARTIN HARVEY

PRESENTS A REVIVAL OF

"The Only Way,"

By FREEMAN WILLS,
Founded on Charles Dickens' Story, "A Tale of Two Cities."

PROLOGUE, 1774.

Marquis de St. Evremonde Mr. ALBERT E. RAYNOR
Vicomte de St. Evremonde Mr. L. GORDON
Dr. Manette ... Mr. A. HARDING STEERMAN
Jean Defarge ... ... Mr. DAVID BAIN
A Peasant ... ... Mr. SIDNEY COLTSON

THE PLAY, 1793.

Sidney Carton (his original part) Mr. MARTIN HARVEY
Ernest Defarge ... ... Mr. FRANKLIN DYALL
Mr. Lorry ... ... Mr. PERCY FOSTER
Mr. Stryver ... ... Mr. PHILIP HEWLAND
Dr. Manette ... Mr. A. HARDING STEERMAN
Charles Darnay (son of the Marquis de St. Evremonde)
Mr. EUGENE WELLESLEY
President ... ... Mr. CHARLES J. CAMERON
Public Prosecutor ... ... Mr. GORDON McLEOD
Comte de Fauchet, No. 46 Mr. ALBERT E. RAYNOR
M. de Maury, No. 44 ... ... Mr. J. E. FRASER
Aristocrats, Citizens, Citizenesses, Jailors, Sans-Coulottes, Tricoteuses, Associates, &c.
Marquis de Boulainvilliers, No. 45 ... Mr. W. ABBEY
Gabelle ... ... Mr. PAUL BARRY
Barsad ... ... Mr. G. LLOYD
Jailor ... ... Mr. A. ROBINSON
First Citizen ... ... Mr. ALFRED IBBERSON
Second Citizen ... ... Mr. H. BLACKBURN
First Juryman ... ... Mr. H. McHUGH
Lucie Manette ... ... Miss MAUD RIVERS
The Vengeance ... ... Miss MARGARET YARDE
A Citizeness ... ... Miss BESSIE ELDER
Mimi (her original part) ... ... Miss N. DE SILVA

A Loft in an Old House in the vicinity of the Chateau St. Evremonde (*Joseph Harker*)
Act 1—London ... ... Carton's Chambers (*Mr. F. Potts*)
Interval of Eight Minutes.
Act 2—London ... Dr. Manette's Garden in Soho, 1793 (*Hawes Craven*)
Interval of Twelve Minutes.
Act 3—Paris ... ... Revolutionary Tribunal
Interval of Eight Minutes (*Hawes Craven*)
Act 4—Paris Dr. Manette's Apartments (*Mr. H. Young*)
Scene 2—Cell in Conciergerie (*Hawes Craven*)
Scene 3—Hall in Conciergerie (*Hawes Craven*)
Interval of Ten Minutes.

TABLEAU—"It is a far, far better thing that I do than I have ever done. It is a far, far better rest that I go to than I have ever known."

PROGRAMME OF MUSIC.

OVERTURE—"The Only Way"	*Hamilton Clarke*
ACT I.—"Petite Suite"	*Coleridge Taylor*
ACT II.—"Romeo et Juliet"	*Gounod*
ACT III.—"Yevette"	*Lucien Clément*
Entracte "Mimi"	*Hamilton Clarke*
ACT IV.—"Chanson de Matin"	*Elgar*
Entracte "Lucie"	*Hamilton Clarke*

MATINEES EVERY WEDNESDAY & SATURDAY AT 2.30.

Prices—Boxes £1 1s to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 4s.
Pit, 2s 6d Gallery, 1s. Box Office open 10 to 10. Telephone Gerrard 7485 (Two Lines).

Business Manager ... Mr. FRANK B. O'NEILL | Musical Director ... ... Mr. W. H. HUDSON
Stage Director ... ... Mr. JOHN KURKAMP | Assistant Stage Manager ... Mr. DAVID BAIN

NEW THEATRE

Wednesday, July 2nd, 1913, and every Evening at 9.

Sir CHARLES WYNDHAM and Miss MARY MOORE have arranged with Mr. PERCY HUTCHISON for a revival of the successful Farcical Comedy:

OFFICER 666

A Farce by AUGUSTINE McHUGH.

(By arrangement with Mr. CHARLES FROHMAN)

Travers Gladwin	PERCY HUTCHISON
Whitney Barnes	SAM SOTHERN
Alfred Wilson	BEN WEBSTER
Officer Phelan 666	F. G. THURSTANS
Police-Captain Stone	HARRY PARKER
Detective Kearney	GEORGE STEPHENSON
Watkins	ALFRED WILTSHIRE
Ryan	AUBREY MATHER
Bateato	CECIL ROSE
Policemen	CHARLES BISHOP
... ...	CHARLES POWELL
... ...	W. HUGHES
Mrs. Burton	LAURA HANSEN
Sadie Small	CLAIRE MILVAIN
Helen Burton	ENID BELL

(By kind permission of Mr. NORMAN TREVOR)

The Play produced by PERCY HUTCHISON.

The entire action of the Play takes place in the Mansion of Travers Gladwin in Upper Fifth Avenue, New York City.

	Time	*PRESENT*
ACT I.	... ...	Five o'clock p.m.
ACT II.	... ...	Ten o'clock p.m.
ACT III.	... ...	Begins where Act II. ends

Preceded at 8.30 by

THE DRUMS OF OUDE.

A Play in One Act by AUSTIN STRONG.

Captain Hector McGregor ...	AUBREY MATHER
Lieutenant Alan Hartley	VIVIAN GILBERT
Mrs. Jack Clayton	OLIVIA GLYNN
Sergeant McDougal ...	GEORGE STEPHENSON
Stewart	W. HUGHES
First Hindoostani Servant ...	ALFRED SHINGSTER

(By kind permission of Mr. LAURENCE IRVING)

Second Hindoostani Servant ...	CHARLES BISHOP

Produced by GEORGE STEPHENSON

INTERVALS ... After "Drums of Oude," 10 minutes. After Act I., 8 minutes. After Act II., 8 minutes.

MATINEE of both Plays EVERY WEDNESDAY at 2.30.

Stage Manager	For Mr. Percy Hutchison	... ... Mr. ALFRED WILTSHIRE
Acting Manager		... ... Mr. WALLACE STRANACK
Business Manager		... ... Mr. WILLIAM LATRICK

Prices: Boxes, £1 11s. 6d. to £3 3s.; Stalls, 10s. 6d.; Dress Circle, 7s. 6d. & 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s

Box Office open 10 to 10. **'Phone 2473 Gerrard.**

Business Manager ... ... MR. H. JALLAND

"The Gilded Pill" will finish its run at the Globe Theatre on Saturday next (July 12), and on the following Monday Mr. Lawrence Irving will transfer "The Typhoon" there, from the Queen's Theatre.



LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Li**

Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVI**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, JULY 9th, at 7-45, and Nightly at 7-45.

MATINEES at 2-30
WEDNESDAYS and SATURDAYS

CHARLES DICKENS' IMMORTAL

OLIVER TWIST

Produced by WALTER and FREDK. MELVILLE.
Music Specially composed by H. Sullivan-Brooke.

Characters:

Oliver Twist (an Orphan Boy) ... ... Miss MARY GLYNNE
Mr. Brownlow (a retired Gentleman, residing in the neighbourhood of Clerkenwell) ... Mr. C. F. COLLINGS
Mr. Grimwig (his Neighbour & Companion) Mr. EDWARD THANE
Mr. Sowerberry (an Undertaker, of a Melancholy and Poetical Imagination) ... Mr. FRANK HARVEY
Mr. Bumble (Parochial Beadle of Mudfog, afterwards Master of the Workhouse) ... Mr. J. T. MACMILLAN
Monks (a Stranger) ... ... Mr. FRED MORGAN
Noah Claypole (an ill-favoured Charity Boy) Mr. LAWRENCE PHILLIPS
Giles (Butler to Mrs. Maylie) ... ... Mr. GEORGE DAYTON
Brittles (Her Footman) ... ... Mr. H. SMITH
Harry Maylie ... ... Mr. LAUDERDALE MAITLAND
Bill Sikes (a Housebreaker, of a savage and reckless disposition) ... ... Mr. HENRY LONSDALE
Toby Crackit, otherwise Flash Toby ... Mr. HENRY G. WRIGHT
Fagin (a Jew, keeper of a Den of Thieves) Mr. ALBERT WARD
The Dodger, alias the Artful ... ... Mr. HERBERT WILLIAMS
Charley Bates (a Youthful Thief) ... ... Mr. HAL CHARLTON
Turnkey ... ... Mr. GEORGE ASTON
Susan (a Workhouse Woman) .. ... Miss NANCY BEVINGTON
Rose Maylie ... ... Miss ETHEL BRACEWELL
Nancy ... ... Miss LILIAN HALLOWS
Mrs. Corney, afterwards Mrs. Bumble ... Miss BLANCHE STANLEY

Acting Manager and Treasurer .. **LESLIE HUGHES**

AMBASSADORS THEATRE,

WEST STREET, SHAFTESBURY AVENUE, W.C. (Opposite the Palace Theatre.)
Proprietors - - - - - - - - - - - - - - - - - - THE AMBASSADORS THEATRE, Ltd.
Managing Director and Licensee - - - - - - - - - - - - - - - - - - Mr. HERBERT JAY.

On THURSDAY, JULY 10th, 1913, AND EVERY EVENING AT 9 O'CLOCK,

Miss MARY FORBES

PRESENTS

THE MARCH HARE

A Farce in Three Acts, by HAROLD SMITH.

Characters:

Uncle John Croker .. .. Mr. SPENCER TREVOR
Dr. Dart .. .. Mr. ROBERT HORTON
Rev. Joshua Flewitt .. .. Mr. J. H. BREWER
James Bolton .. .. Mr. STANLEY TURNBULL
Sykes .. .. Mr. ARTHUR G. LEIGH
Dr. Lister .. .. Mr. CHARLES STEUART
Mrs. Tiverton .. .. Miss MARY BROUGH
Lucy Tiverton .. .. Miss EDIE GRAHAM
Mrs. Pilling .. .. Miss ENID BAIRD
Mary .. .. Miss ELIZABETH ROSSLYN
Kate Tiverton .. .. Miss MARY FORBES

Scene—The Morning Room at Dr. Tiverton's in the Village of Hayford.

ACT I. .. .. About Four o'clock in the Afternoon
ACT II. .. .. Before Breakfast the next Morning
ACT III. .. .. Late Afternoon the following Day

The Play produced by CLIFFORD BROOKE.

Dresses by ALEXANDRA, 47 Baker Street, W.
Furniture supplied by OETZMANN & Co., Limited.
Silverware and Table Appointments by the ALEXANDER CLARK Co., Ltd., 188 Oxford St., W.

PRECEDED AT 2.30 AND 8.30 BY

Miss HELEN MAR

AMERICAN STORIES.

The Theatre erected from the designs, and under the personal superintendence, of W. G. R. SPRAGUE, the well-known Theatre Architect. Builders, KINGERLEE & SONS, of Oxford.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Orchestra, under the direction of MARK STRONG, will play the following Music:—

TWO-STEP ... ... "My Little Billiken" ... ... —
SUITE from the Ballet "Coppélia" ... ... *Lotter*
(a) TANGO ... ... "El Choclo" ... ... *Delibes*
(b) VALSE ... ... "Smiles, then Kisses" ... ... *Villoldo*
(c) "Ma Blonde Aimée" ... ... *Ancliffe*
SELECTION ... ... "The Girl on the Film" ... ... *Volpatti*
MARCH ... ... "Georgina" ... ... —

Business Manager ... } For Miss MARY FORBES { ... H. WOODFORD
Stage Manager ... ... LILFORD ARTHUR
Musical Director ... ... MARK STRONG

PRICES OF ADMISSION:—Private Boxes, £2 2s. and £1 11s. 6d. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, 4s. Pit (unreserved), 2s. 6d.
BOX OFFICE (L. A. GROTH) OPEN DAILY FROM 10 TO 10. Telephone No. 2890 REGENT.
Doors open at 8, Commence at 8.30. Matinees at 2, Commence at 2.30.

"THE MARCH HARE."

They tossed the furnitnre about and smashed all the china. They tied Uncle up in a rope and let the Vicar be arrested as a lunatic. Of such stuff is "The March Haro" made. If we add that after its innocent fashion it is often ludicrous, you know nearly all that needs to be known about it. The methods of Mr. Harold Smith's humour are primitive or primeval, but however superior you may feel he will extort from you a smile or two. For those who are content to be easily amused. "theirs not to reason why," it is nearly all great fun, and there was huge laughter last night.

Something new may be found in the foundation of the piece. By reading the third page of a letter as the second, a doctor's wife convinced herself that her rich brother was a lunatic in bud, and the locum tenens in charge of her husband's practice a poisoner of repute. Upon that rises a basis of wild misunderstandings and preposterous adventures, with vast noise and rushing to and fro. It is all wholly free from guile. None of it attempts any refinements of construction. They talk to the audience with an innocence singularly engaging in 1913. Not one of them tries to be witty. They are out for the fun of the brave days of old, and surely you cannot have the heart to want them more sophisticated. We may complain that they have interludes of pause. Sometimes they stop being wild long enough for us to begin to think about them. They suffered most, perhaps, from an inability to begin and make an end. It took them some time to start and too long to get the curtain down. But these are small things, and for the most part the rattle of it was fast enough.

THE RICH UNCLE.

He was a rich and crusty uncle, and he was the terror of everybody, and he was Mr. Spencer Trevor. You understand the fun of that. He stayed with a sister and rang his bell till we hated him. Then the sister had that letter of misfortune which made her believe him prone to the breaking of crockery and furniture and suspect her husband's locum of illegal researches in toxicology. There was also a large, timid, and bibulous butler who was quite amusing, and the parlourmaid who had "cast an eye" on him, and a wicked, rebellious daughter. The daughter was the only one who read the letter aright, but her uncle had her sent to bed, and so she kept the truth dark to pay him out.

Mrs. Tiverton confided to the uncle that the locum dealt in poisons, and to the locum that the uncle was going mad. From such natural, reasonable policy proceeded the natural, reasonable events of farce. You will not ask for record of how the uncle took an emetic after the locum's medicine, and how the locum found that none of his patients would swallow his prescriptions till he had tasted them. A new anxiety for the general practitioner! You will imagine how the butler smiled and smiled again upon the supposed lunatic, and how he primed himself for combat by visits to the Spotted Cow.

The wicked daughter smashed all the china in the breakfast-room, and left her family to suppose that the uncle had done it. So they thought he was finally mad, and tied him up in a fine large rope. When the man in uniform came to take him away it was inevitably the vicar who was found dancing on a barricade of furniture, the vicar who was pursued and arrested. Then it was time for explanations, and after they had been going on too long the curtain came down.

It was all briskly acted. Mr. Spencer Trevor was funny in his well-known manner as the uncle, and Mr. Stanley Turnbull was monumentally ludicrous as the butler; Miss Elizabeth Rosslyn put some fun into the parlourmaid. Mr. Robert Horton played the much-tried locum in a most agreeable style. His swiftness and lightness of touch were invaluable. Miss Mary Brough made the most of the helpless lady of the house, and Miss Mary Forbes gave us a termagant of a "flapper" who was duly terrific. The audience, as we have suggested, enjoyed it all heartily.

ROYAL COURT THEATRE.

Proprietor - - - - Mr. J. H. LEIGH

Under the Joint Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

THURSDAY and FRIDAY EVENINGS,

JULY 10th and 11th, at 8.30,

SATURDAY MATINEE, JULY 12th, at 2.30,

First Production in London of

The Post Office

A Play in Two Acts, by RABINDRANATH TAGORE.

Produced by LENNOX ROBINSON

Madhav	... ARTHUR SINCLAIR
The Doctor	J. M. KERRIGAN
Gaffer	... FRED. O'DONOVAN
Amal, Madhav's adopted Child ...	... LILIAN JAGOE
The Dairyman	... SYDNEY J. MORGAN
The Watchman	H. E. HUTCHINSON
The Headman	... PHILIP GURRY
Sudha, a Flower Girl	... EITHNE MAGEE
Boys	...
The King's Herald	... E. WRIGHT
The King's Physician	J. A. O'ROURKE

ACT I. - - - - Outside Madhav's House

ACT II. - - - - Inside Madhav's House

STRAND
THEATRE, W.C.

Lessee and Manager ... LOUIS MEYER

Every Evening at 8-30.

LOUIS MEYER

PRESENTS

"THE BARRIER"

A Play in Four Acts.

Adapted by PHILIP E. HUBBARD
from the Novel by REX BEACH.

The Characters in the order of their appearance.

John Gale (alias Gayton) a Storekeeper	... CHARLES ROCK
No-Creek Lee, a Miner ...	...HUBERT WILLIS
Alluna, a Pah-Ute Indian, Gale's Squaw ...	LUNA LYNDON
Necia (Gales supposed daughter)	MAY BLAYNEY
Meade Burrell, Lieutenant U.S. Cavalry	MALCOLM CHERRY
Poleon Doret, a French Canadian Trapper	MATHESON LANG
Runnion	LEWIS WILLOUGHBY
Corporal Thomas, U.S. Cavalry	ELLDRETT GULSON
Trooper	WALTER PLINGE
Dan Stark (alias Bennett) ...	HARCOURT BEATTY
Skagway Jack, Pincher Pete, Trailer Johnson — Hobo's	SIDNEY VAUTIER ... R. C. HARCOURT
Trooper Parker	LOUIS ASHMEADE ... W. HUBERT

Miners, Troopers, &c.

STRAND
THEATRE

P
17/7/1913

STALL
H 2
To be retained

ACT I.	INTERIOR OF JOHN GALE'S STORE AT FLAMBEAU, ALASKA Late Afternnon.
ACT II.	THE SAME One night passes.
ACT III.	THE DIVIDE OF BLACK BEAR CREEK Next morning.
ACT IV.	BURREL'S LIVING ROOM IN THE LOG FORT Thirty-six Hours pass.

The Play produced by MATHESON LANG.

Scenery by FRANCIS H. BULL. Costumes by C. & W. MAY. Wigs by CLARKSON. Miss BLANEY'S Evening Gown by VIOLA, Albermarle St., W. Incidental Music by BEATRICE PATTENDEN. Skins and Furs by JAMES INCE 156, Oxford Street, W. Revolvers by COSSWELL & HARRISON, 226, Strand, W.C.

The Play has been acquired by arrangement with Messrs. H. ARMITAGE and ARTHUR LEIGH.

Programme of Music under the Direction of Mr. Eric Zardo.

Before Act 1	"El Albanio"	*A. Javaloges*
Before Act 2	... "Indian Love Lyrics" ...	*Amy Woodford-Finden*
Before Act 3—	*(a)* PIANOFORTE SOLO "Scherzo C Sharp Minor"	*Chopin*
	(b) "Norwegian Rustic Wedding" ...	*Waldemar Sommerfelt*
Before Act 4	... *(a)* "Bois Enchante" ...	*Osborne Roberts*
	(b) "Tutti in Maschera" ...	*C. Pedrottst*

Toilet Table Appointments throughout the Theatre by Hinde's Ltd. London & Birmingham

THE MANAGEMENT WILL NOT HOLD THEMSELVES RESPONSIBLE FOR THE NON-APPEARANCE OF ANY OF THE ARTISTS THROUGH ILLNESS OR ANY OTHER UNAVOIDABLE CAUSE.

Matinee on Wednesdays, at 2-15.

Business Manager ... ... BERNARD HISHIN.
Stage Manager ... ... FRANCIS SERLE.

Box Office (Mr. JOHN C. BROWN) open 10 a.m. to 10 p.m.
Prices:—Private Boxes, £4 4s., £3 3s., £2 2s., £1 1s. 6d.
Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.; Last Row, 6s.
Upper Circle, First Two Rows, 5s.; other Rows, 4s. Pit (unreserved), 2s.
Gallery (unreserved), 1s.
Doors Open 8 Matinees 1-45. Telephone 3830 Gerrard.

The Barrier."

The American play, called "The Barrier" is another of those mining-camp mas in which all the men characters lithe, very rough, honest fellows, or very gh blackguards. Its performance got ce than an enthusiastic reception from very peaceable London audience at the rand Theatre on Thursday night, for if give a peace-loving citizen a drama in ich there are love and lots of murderous ings you can depend upon hearing him eer it.

* * * * *

Now "The Barrier" for its main issue the love troubles of a young American rmy officer, who hesitates to marry the Wild Rose" of Alaska because he mis- kenly thinks she is a half-breed, and to ve local colour and atmosphere to this ory the inhabitants of the district where e romance takes place wear flannel shirts, se wonderful American slang, and fire evolvers on the slightest provocation. It a pity we had not Americans to give the ccent to the slang; it loses its effectiveness oken by foreignere. Apart from that eakness in the performance all went well, nd Mr. Charles Rock, Mr. LEWIS Willoughby, Mr. Malcolm Cherry, Mr. Harcourt Beatty, and Mr. Matheson Lang all id good work.

* * * *

NEW
THEATRE

E
19/8/13

Orch. Stall

J 152
RIGHT
To be retained

On Tuesday, August 19th, 1913, at 8.15, and every following Evening at 8.30

Will be produced a New Play in Four Acts

ENTITLED

THE BIG GAME

By SYDNEY WENTWORTH CARROLL.

CAST

Mrs. Grimshaw	... Miss FRANCES IVOR
Kitty Morrison...	... Miss EILEEN ESLE
Mildred Carruthers	Miss MARGARET CHUTE
Lizzie Hopton ...	Miss MARY O'FARRELL
Maid ...	Miss MARGARET DALLAS
Rita Morrison ...	... Miss ETHEL DANE
Edward Grimshaw	Mr. FREDERICK KERR
Doctor Doyle ...	Mr. J. D. BEVERIDGE
Charles Geddes...	Mr. LYONEL WATTS
Julian Ross	Mr. DENNIS NEILSON-TERRY

(By kind permission of Miss LILLAH McCARTHY and Mr. GRANVILLE BARKER.)

Act I. ... ... Thorndyke Hall, Essex
Act II.... ... ... Mrs. Morrison's Flat, Mayfair
Act III. ... ... Thorndyke Hall, Essex
Act IV. ... ... Mrs. Morrison's Flat, Mayfair

Six months are supposed to elapse between Acts I. and II. A few hours only between Acts II., III. and IV.

Time—The Present.

The Play produced by Mr. FREDERICK KERR.

Miss Frances Ivor's dresses by GRAY, LTD., 9, Brook Street. Hat worn by Miss Ivor by MAISON LEWIS, 210, Regent Street, W.
Miss Ethel Dane's dresses by VIOLA, 18, Albemarle Street.

23

On ~~Thursday~~, August ~~21st~~, and every following Evening, THE BIG GAME will be preceded at 8 o'clock by

IN THE AIR

By FREDERICK FENN

A One Act Drama designed to draw public attention to the need for an adequate National Air Fleet.

Characters:

Hilda Marsden ...	Miss MARY O'FARRELL
Lieutenant Geoffrey Tregenna ...	Mr. COWLEY WRIGHT
Lieutenant Dennis Brady ...	Mr LEONARD ROBSON
Major-General Stewart Pole ...	Mr. JOHN ARMSTRONG

Scene—Outside the Hangars.

MATINEE EVERY WEDNESDAY at 2.30.

Stage Manager ... ...

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited

Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, AUGUST 20th, 1913, and EVERY EVENING at 7-45.

MATINEES at 2-30
WEDNESDAYS and SATURDAYS

THE ORIGINAL NOVEL DRAMA—

The Beggar Girl's Wedding

Written by WALTER MELVILLE.
Produced by WALTER and FREDK. MELVILLE.
Music by EDWARD REEVES. Incidental Music by H. Sullivan-Brooke.

Characters:

Jack Cunningham, the Man who Marries the Beggar Girl	Mr. LAUDERDALE MAITLAND
Doctor Millbank, an Eccentric Physician	Mr. ALBERT WARD
Dicky Storm, a Greengrocer, afterwards Richard Stormington, Esq.	Mr. FRED INGRAM
Norman Marsh, in love with Elsie Cunningham	Mr. FRANK HARVEY
P.C. Phillips	Mr. PERCY BAVERSTOCK
Rev. Mr. Melsom, the Vicar of St. John's	Mr. FRED MORGAN
Thompson, a Waiter	Mr. C. BROWN
Davis, Mr. Grimshaw's Clerk	Mr. B. ELTON
Lizzie, a London Slavey	Miss LILY TROUNSELL
Tina Torkington, a Maid, afterwards the Wife of Richard Stormington, Esq. ...	Miss EVA DARE
AND	
Maud Villiers, a fascinating Society Lady	Miss ELINOR FOSTER
Gilbert Lindsay, Jack's Friend—? ...	Mr. HENRY LONSDALE
Joe Webster, a Thief Trainer	Mr. J. T. MACMILLAN
The Dodger, one of Joe's Pupils	Mr. HORACE KENNEY
Robert Grimshaw, a Lawyer	Mr. C. F. COLLINGS
Old Cloe ... } Frequenters of Thames Embankment	Mrs. WILSON
Jim Rothschild }	Mr. GEORGE BATES
Corky ... ... }	Mr. J. CLARK
Elsie Cunningham, Jack's Sister	Miss CICELY STUCKEY
AND	
Bessie Webster, the Beggar Girl	Miss PHYLLIS RELPH

Acting Manager and Treasurer .. .. LESLIE HUGHES

1913

ACT 1. Scene 1. ... ... **Lindsay's West End Flat**
Women, Cards and Wine. The Road to Ruin.
The Temptation of a Beautiful Woman's Face.
A Good Friend is better than a Near Relation.

Scene 2. ... **The Thames Embankment by Night.**
London's Rich and Poor.
Jack Cunningham's Meeting with the Beggar Girl.

Scene 3. **Jack Cunningham's Mansion, Hyde Park.**
The Greengrocer's Fortune. A Wife wanted at any price.
The Handsomest Flower is not the Sweetest.

Scene 4. **The Church of St. John's, Knightsbridge.**
Love Sacrifices all things. 'Whom He hath joined together.'

ACT 2. Scene 1. **The Bride's New Home, The Mansion at Hyde Park.**
Richard Stormington, Esq., makes a call. Found out at last.
Taint of the Prison. False friend discovered and gets his reward.

Scene 2. ... ... **Berkeley Gardens.**
The Forged Deeds come to light.

Scene 3. ... ... **Robert Grimshaw's Office.**
The Man behind the Curtains.
Jack Cunningham falls into a trap. The Burglers.

ACT 3. Scene 1. ... ... **Clementina Stormington's Home.**
Money can't buy happiness, but it can do a lot. The Abduction.

Scene 2. ... ... **Maud's Flat in Town.**
Birds of a feather flocking together.

Scene 3. ... ... **Doctor Millbank's Chamber.**
Bride and Bridegroom in the Cages of Death.

ACT 4. Scene 1. **Jack Cunningham's Mansion at Hyde Park.**
Tricking the Trickster. Married but parted.

Scene 2. ... ... **Flat in London.**
Run to earth. Gilbert Lindsay's Last Shot.

Scene 3. ... ... **The Cottage at Glynde, Sussex.**
Life without Love, what is it? Did he love the Beggar Girl?

Mechanical and other effects by TOM REES and WILLIAM CRISP.
Scenery by H. K. BROWNE, W. D. HOBBS, and LYCEUM STUDIO.

The Orchestra, under the Direction of H. SULLIVAN-BROOKE, will play the following selections:—

OVERTURE	"The Beggar Girl's Wedding"	*Reeves*
SELECTION	"The Marriage Market"	*Jacobi*
SELECTION	"Babes in Toyland"	*Herbert*
VALSE	"Down the Danube"	*De Blonc*
OVERTURE	"Fortune's Labyrinth"	*Suppé*

The Programme of Music is subject to alterations according to circumstances.

Stage Manager .. .. S. MAJOR JONES

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

THURSDAY, AUGUST 21, 1913.

"BEGGAR GIRL'S WEDDING."

NEW LYCEUM DRAMA OF MANY THRILLS.

Mr. Walter Melville's drama, "The Beggar Girl's Wedding," had its first West End performance at the Lyceum Theatre last night, Miss Phyllis Relph taking the part of the beggar girl.

Never was there a more gallant hero than Jack Cunningham, of Mayfair. He had all the virtues and follies of all the heroes of melodrama. He drank sparkling



Miss Phyllis Relph, who took the part of the beggar girl. [*Claude Harris.*

wines, played cards, stayed out late at night, and looked awfully unhappy, until one evening his lawyer told him that if he did not marry next morning—his twenty-fifth birthday—he would, by a covenant in his father's will, lose all his vast fortune. Jack pulled himself together and went out into the night to give away to the poor all his ready money.

Across his moonlit path moved a homeless, hungry girl, and sad but gallant Jack, being without a fiancée to complete the conditions of his father's will, married the poor but lovely beggar-girl and brought down on his and her heads the hatred of his cousin, a villain by nature and accustomed to wear evening dress. Foiled of a fortune, he set about murdering all and sundry. He strangled, drugged, suffocated, and abducted without remorse, and apparently without risk, but Fate was at length too much for him. He had to be arrested—and the spectators, with an impartiality that was good to witness, cheered every bit as loudly when the villain and his accomplices met their doom and hero and heroine were happily reunited.

J. W.

EVERY EVENING AT 8.45.

Mr. ARTHUR CHUDLEIGH

Will produce a Three-Act Play entitled

THE SCARLET BAND

By JOHN EMERSON and ROBERT BAKER.

Winthrop Clavering	.. Mr. J. FISHER WHITE
Jack Howell	.. Mr. MARSH ALLEN
Shipman	.. Mr. R. A. CLIFFORD
Colonel Schultz	.. Mr. REYNER BARTON
Kaufman	.. Mr. J. ROBERTSON HARE
Captain Ryan (of the New York Police) ..	.. Mr. LEWIS FIELDER
Mr. Christopher	.. Mr. ASHTON PEARSE
Uncle Mark	.. Mr. EDGAR B. PAYNE
Victor Holt	.. Mr. MALCOLM TEARLE
Savelli	Mr. ARTHUR GRENVILLE
Weinberg	Mr. ALFRED P. PHILLIPS
Newsboy	Master LESLIE STONES
Juanita	.. Miss EDYTH LATIMER
Martha	Miss GERTRUDE IRVING
Rose Towne	Miss VICTORIA ADDISON
AND	
Margaret Holt	.. Miss MARIE DORO

ACT I. ... ..."The Refuge," an East-side Settlement House (Evening)

ACT II. ... Winthrop Clavering's Study, on the First Floor of an Old House in the Lower part of Town. Two Weeks Later. Late Afternoon.

ACT III. ... ... Same as Act II. Ten Minutes Later

The Action of the Play occurs in New York in 1912, during the investigation of Graft in the Police Department by District Attorney Whitman.

Miss Doro's Dress by MICHARD SŒURS. The Furniture supplied by LYON and SPILLMAN.
The Gramophone used in Act I. is a "His Master's Voice" instrument, and is supplied by THE GRAMOPHONE CO., LTD., 21 City Road, E.C.

The Overture will commence at 8 o'clock. Followed by

Mr. ARCHIE NAISH at the Piano.
Mr. ERNEST MILLS, Art Humourist.
Mr. TOM EDWARDS in "Ventriloquial Bloodless Surgery."

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

Programme of Music.

	OVERTURE, "Mareo Spada"	*Auber*
	VALSE, "Springtide"	*Frank Lambert*
Before Act I.	OVERTURE, "William Tell"	*Rossini*
Before Act II.	*a.* INTERMEZZO, "Demoiselle Chic"	*Percy Fletcher*
	b. VALSE CAPRICE, "Bal Masque"	
Before Act III.	HUNGARIAN RHAPSODY No. 2	*Liszt*

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.45.

Stage Manager ... ... Mr. LAWRENCE WHITE.

Business Manager .. .. **Mr. LEONARD LILLIES**

COMEDY THEATRE 27
Sole Lessee, Mr. Arthur Chudleigh
27/8/1913
STALL
D21
To be retained

"The Scarlet Band."

In the new play called "The Scarlet Band" that Mr. Chudleigh presented there are many interesting elements, and although the story is American with a New York background it is entirely free from the many obvious examples of language that ofttimes make American plays difficult for many people in a London audience. "The Scarlet Band" takes its name from a secret criminal society whose members are supposed to be in pursuit of the heroine, but we never get a sight of the "crooks" until the last act, and then, happily for the heroine, the police are in charge of them. I thought the play quite an amusing one, full of incident exciting and humorous, and what is very much in its favour is that the farther it goes the better it gets. It had a splendid reception from a full house.

J. W.

A great deal has been prattled and printed concerning Mr. Arthur Chudleigh's arrangement to give

A Variety Show at the Comedy

in front of the new detective drama, "The Scarlet Band." The variety papers (and people) seem to regard Mr. Chudleigh as a poacher upon variety preserves, as setting up in opposition to neighbouring halls, particularly the "Pav." Lovers of that persuasion appear to regard Mr. Chudleigh's curtain-raising act as affording a fresh chance for variety folk to get into the regular theatres as a kind of quid pro quo for the many theatrical folk invading the halls. That Mr. Chudleigh's experiment—to be given with fresh artists from time to time—had aroused interest in variety circles was shown by the fact that several variety managers, artists, and agents were present on Wednesday. And, indeed (why disguise it?), I was there myself.

* * *

The three brilliant entertainers who present the Comedy's variety curtain-raiser are Mr. Archie Naish, with his clever piano-sketch; Mr. Ernest Mills, the clever and humorous cartoonist; and Mr. Tom Edwards, the famous ventriloquist, who did the "First Turn" at the recent Royal performance at Knowsley. Regarding this trio of always welcome artists, it has been said in certain journals that they must have felt disturbed at having to perform while many stallites, &c., were coming in. This idea is ridiculous. All variety artists have to give their shows to the accompaniment of goers and comers in the halls. In fact, such conditions are far worse in some halls, where the babble is increased by the touting of waiters and the clinking of cannikins in front and at the bars. As a matter of fact, Mr. Chudleigh's three-turn experiment is but a modification of the usual entertainer who has taken the place of the front-piece. And, after all, why be surprised at having variety turns in a West-End theatre? Is it any more strange than having so many dramas and dramatic sketches in the halls since the "Dual Licence"? Good luck to all of them, say I.

* * *

1913

VAUDEVILLE THEATRE

Sole Lessees and Managers - - - - - - - - **A. & S. GATTI**

THURSDAY, 28th AUGUST, 1913, at 8 p.m.,

MONSIEUR

LOU-TELLEGEN

WILL PRESENT

The Picture of Dorian Gray

BY

OSCAR WILDE,

Dramatised by G. CONSTANT LOUNSBERY

A PLAY IN THREE ACTS AND A PROLOGUE.

Cast in order of their appearance—

Basil Hallward ...	Mr. ARTHUR SCOTT CRAVEN
Parker	Mr. STANLEY ROBERTS
Lord Henry Wooten ...	Mr. FRANKLIN DYALL
Dorian Gray	**MONSIEUR LOU-TELLEGEN**
Mrs. Vane ...	Miss MOLLY HAMLEY CLIFFORD
Mr. Isaacs	Mr. IVAN BERLYN
James Vane	Mr. EDMUND GOULDING
Sybil Vane	Miss JULIA JAMES
Victor	Mr. ANDRÉ CERNAY
Doctor Allan Campbell ...	Mr. CHARLES KENYON

In front of "The Picture of Dorian Gray" was given Strindberg's "Sirocco," a flamboyant, inconsequent melodrama, semi-realistic and semi-allegorical, which is not worthy of its author's name. Still, I fancy that there is more to be got out of this play than the rather commonplace performance of it on Thursday night suggested. It gives another glimpse of the misogynist in Strindberg, and tells a curious, indefinite tale of how a young Frenchman was driven to suicide in an Arab encampment by hypnotic suggestions of his wife's infidelity and his men's cowardice.

* * *

PROLOGUE - -	*Basil Hallward's Studio*
ACT I. - - -	*Sybil Vane's Dressing Room in an East End Theatre.*
ACT II. - -	*Dorian Gray's Room.*
ACT III. - -	*The Same. Twenty years later.*

The Play Produced by Monsieur LOU-TELLEGEN.

Preceded by

THE SIROCCO

By AUGUST STRINDBERG.

Adapted and Produced by ARTHUR SCOTT CRAVEN.

Biskra	Miss ELLA ERSKINE
Yussuf	Mr. EDMUND GOULDING
Guimard	Mr. VERNON STEELE

SCENE—In the Desert.

The MIRACLE PICTURE invented, protected and produced by Mr. P. T. SELBIT.

Furniture by GILL & REIGATE, OETZMANN, and SPILLMAN.

Programme of Music

BALLET	"Egyptien"	*Lugini*
SELECTION ...	"La Tosca"	*Puccini*
PETITE SUITE ...	... ...	*Puccini*
FANTASIE	"Madam Butterfly" ...	*De Bussé*
PAVANNE }	... ...	*Puccini*
MINUET }		*M. Ravel*

Musical Director - - Mr. EDWARD JONES

Stage Manager - - - Mr. STANLEY ROBERTS

Assistant Stage Manager - - Mr. EDMUND GOULDING

ICES, TEA & COFFEE CAN BE HAD of the ATTENDANTS

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co.

MATINEE every THURSDAY & SATURDAY, at 2.30

PRICES OF ADMISSION.—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony, 7s. 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 2 and 7.30 Commence at 2.30 and 8.0

Telephone No. 3815 Gerrard.

Box Office, (ARTHUR FRYE) open from 10 to 10.

The Picture of Dorian Gray."

Those who contend that Oscar Wilde's story "The Picture of Dorian Gray" will not lend itself to effective dramatisation are likely to put forward the play presented by M. Lou-Tellegen at the Vaudeville Theatre on Thursday evening as a strong argument in their favour. The play is nothing more than a few loosely-hung-together incidents from that unpleasant book, and can hardly convey to anyone unacquainted with the story the meaning of the original. It is a painful erotic series of excerpts from a ghastly story of a debauchee's life, but its very weakness in its stage form saved the audience from realising the horror of what the tragedy meant. The author, Miss P. Constant Lounsbery, cannot be blamed for the unhealthy character of the story written by Wilde. At the same time she is entitled to no congratulations for the drama she has taken from it. M. Lou-Tellegen overcame to a considerable extent the handicap of speaking in a foreign language. His English is good, but it is far from perfect. Mr. Franklyn Dyall, Mr. Edmund Goulding, and Miss Julia James were all good in the parts they had to play.

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GARRICK THEATRE

Lessees - - - ARTHUR BOURCHIER and HERBERT SLEATH

Managing Director for Garrick Renters, Ltd. - - - LOUIS MEYER

FRIDAY EVENING, AUGUST 29th, 1913, at 8.30.

EVERY FOLLOWING EVENING AT 9.

MR. LOUIS MEYER with MR. ALLAN AYNESWORTH

PRESENTS

THE REAL THING

A Comedy in Three Acts, adapted from the French of "La Prise de Berg-op-Zoom," by

SACHA GUITRY.

CHARLES HERIO		MR. ALLAN AYNESWORTH
Dr. Duval	*(His Friend)*	MR. T. WEGUELIN
Leo Vannaire		MR. GEORGE BEALBY
Henri Vidal	*(Leo's Brother-in-law)*	MR. SPENCER TREVOR
Paul Rocher		MR. MAX LEEDS
Emile	*(Butler at Vannaire's)*	MR. CHAS. DALY
George	*(Herio's Clerk)*	MR. CLAUDE EDMONDS
Suzanne Vidal	*(Vannaire's Sister)*	MISS MARY MACKENZIE
Lulu	*(A Model)*	MISS DOROTHY MINTO
Marie	*(Maid at Vannaire's)*	MISS PHYLLIS THATCHER
PAULETTE VANNAIRE	*(Leo's Wife)*	MISS PHYLLIS NEILSON-TERRY

ACT I. Drawing Room at the Vannaire's.

ACT II. Charles Herio's Office.

ACT III. Same as Act I.

The Play produced under the direction of MR. ALLAN AYNESWORTH.

Scenery by JOHNSTON. Costumes and Hats by VIOLA, Albemarle St., W.

First Matinee Wednesday, September 3rd, at 2.45.
And every following Wednesday and Saturday.

Preceded by (on August 29th at 8, subsequent Evenings at 8.30, Matinees at 2.15),

R. B. SALISBURY'S

"ENTERTAINERS"

Spend a half-hour in the Nursery.

Written and Produced by R. B. SALISBURY.

Original Music by George Buchanan, Dick Henty and Norah Blaney.

Norah Blaney	Alfred Weste
Phoebe Hodgson	Peter Lyle
Phyllis Sinclair	R. B. Salisbury

Business Manager	JOSE G. LEVY
Musical Director...	ALBERT FOX
Stage Manager	FRANCIS SERLE
Assistant Stage Manager	CLAUDE EDMUNDS
General Manager	BERNARD HISHIN, Strand Theatre, W.C.

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Why have the dramatists got a down on the police? In America, to judge from the most recent imported samples of that country's dramatic art, the policeman, to misquote Gilbert, is nothing that he ought to be, and everything he oughtn't, oh! To our own playwrights the Scotland Yard official is always fair game. He obeerfully makes an ass of himself (on the stage) in order that the gifted amateur may get the laugh of him, or that the gentleman cracksman may parade his cuteness. When the Censor is abolished and the police are the sole mentors of our morals they will probably get some of their own back. And now here is France joining in the pursuit of the policeman. In fact, the Policeman's Pursuit—not the pursuit of the policeman, that is quite another thing, though it sounds much the same—would have been a far more appropriate title than

"The Real Thing"

for the adaptation from Sacha Guitry's "La Prise de Berg-op-Zoom," offered at the Garrick on Friday. (May I say, in parenthesis, that I borrow the word "offered" from America because it is much more applicable to some plays than "presented." "Presented" implies acceptance; "offered," not necessarily.) One can scarcely imagine anything less real than "The Real Thing." It has not a real person or a real emotion in it from beginning to end. It is just a flimsy medley of farce, comedy, and burlesque-drama, and I do not want to stop and ask myself what it would be like without Mr. Allan Aynesworth as the Pursuing Policeman.

* * *

Understand, Mr. Aynesworth is no ordinary policeman. He is a full-blown Commissioner. Moreover, it is no criminal he is pursuing. It is a woman. He loves her, and is determined to win her. The fact that she is married doesn't matter in the least. A servant of the State, he abuses his public position to serve his private purpose. His myrmidons pry into her life. They photograph her at every turn. They incessantly cross-examine the servants and tradespeople, until her husband's guilty conscience smites him, and he begins to think that, in consequence of an early morning escapade, trouble is brewing. Through the information he thus acquires, Commissioner Charles is able to make the running very hard. Where Paulette dines, he dines; where she supe, he supe. Does she visit the theatre or the opera, he is there in the next box. It becomes intolerable. At last the brazen bobby invades her very flat. How dare he, an absolute stranger, declare his love. Her husband shall be told, and he will thrash the impudent invader, the would-be serpent on the domestic hearth. No matter, the heroic Charles will even suffer blows for his beloved. He retires while Paulette consults her husband, and he makes up his mind what to do. The husband, a preposterous person out of prehistorio farce, hasn't got a mind to make up, so Mr. George Bealby, who plays the part, gives us some impression of Mr. Weedon Grossmith suffering from brain-storms.

* * *

The next day Paulette calls in the Commissioner of Police for her district to persuade him to forgo any further inquiries into her husband's paccadilloes. Of course it is Charles, her unknown admirer. He was expecting her, but she never expected to see him, though she had picked up the card he left, and apparently never looked at the name and address. (Oh! Mr. Guitry, have women no curiosity?) In the best scene, the only scene of any quality in the play, Charles essays

To Carry Her Heart by Storm.

How perfectly Mr. Aynesworth played it! From mood to mood he passed with swift and sure transitions. Now laughing, now in earnest, now pseudo-passionate, now mock-heroic, with moments of real tenderness; now skirmishing, now attacking in force, and all leading up to Charles's declaration of constant devotion. Paulette's early defiance vanished, her resistance swiftly weakened, soon she surrendered unconditionally in his arms. And the enemy held undisputed sway over the fortress of her heart. Berg-op-Zoom, in spite of its boasted impregnability, had capitulated with ridiculous ease. Of course it was all outrageously immoral, but in the clash of battle, in the study of tactics and strategy, one lost sight of the moral aspect.

* * *

> and when the curtain fell last night the applause of one part of the audience was mingled with a good deal of hissing from the pit.

* *

THE COURT.

MESSRS. GREIG AND ROSMER'S SEASON.

In some respects the short season of three weeks started most promisingly by Messrs. Algernon Greig and Milton Rosmer at the Court on Saturday evening, August 30, might almost be described as a joint outcome of the Manchester and Liverpool Repertory Theatres. Thus Mr. Greig and Miss Estelle Winwood, one of the members of the combined company received so encouragingly in Sloane Square on Saturday, have done excellent work at Liverpool; whilst their present comrades, Mr. Rosmer and Miss Irene Rooke, have long been prominent among Miss Horniman's stage supporters. Lately, indeed, on the return of one of her companies from across the Atlantic they were seen at this theatre in the parts of Dick Gurvil and Nan Hardwick in John Masefield's painful yet beautifully poetical play now rightly described in full as *The Tragedy of Nan*, and the marked successes they made in these *rôles* at the Court, May 22, 23, and 24, were repeated there emphatically on Saturday. In London the Masefield tragedy, which is not without some affinity in sombre horror to the same author's gruesome other study of West Country crime, *The Campden Wonder*, has hitherto been played chiefly at special performances or *matinées*. It should, therefore, have no difficulty in drawing audiences both thronged and thrilled during its present run of three weeks in a regular evening bill.

Lillah McCarthy & Granville Barker's Season

ST. JAMES'S THEATRE

Sole Lessee and Manager ... SIR GEORGE ALEXANDER

Lillah McCarthy — Granville Barker

Monday, September 1st, 1913, and Every Evening at 8.15

The Harlequinade

Contrived by DION CLAYTON CALTHROP & GRANVILLE BARKER

Music by MORTON STEPHENSON

Miss Alice Whistler ...	CATHLEEN NESBITT
Her Uncle Edward ...	ARTHUR WHITBY
Harlequin ...	DONALD CALTHROP
Columbine ...	SHEILA HAYES
Clown ...	NIGEL PLAYFAIR
Pantaloon ...	H. O. NICHOLSON
A Hero ...	LEON QUARTERMAINE
A Villain ...	HERBERT HEWETSON
A Philosopher ...	RALPH HUTTON

The Decoration of the Play by DION CLAYTON CALTHROP.

INTERVAL OF 15 MINUTES.

Androcles and the Lion

A Fable Play by BERNARD SHAW

The Emperor ...	LEON QUARTERMAINE
The Captain ...	BEN WEBSTER
Androcles ...	O. P. HEGGIE
The Lion ...	EDWARD SILLWARD
Lentulus ...	DONALD CALTHROP
Metellus ...	HESKETH PEARSON
Ferrovius ...	ALFRED BRYDONE
Spintho ...	J. F. OUTRAM
Centurion ...	H. O. NICHOLSON
The Editor ...	HERBERT HEWETSON
The Call Boy ...	NEVILLE GARTSIDE
Secutor ...	ALLAN JEAYES
Retiarius ...	J. P. TURNBULL
The Menagerie Keeper ...	BALIOL HOLLOWAY
The Slave Driver ...	RALPH HUTTON
Megaera ...	CLARE GREET
Lavinia ...	LILLAH McCARTHY

Christians, Courtiers, Pages, Gladiators, etc.:
ROSEMARY CRAIG, GLADYS ALWYN, PAMELA DERRICK, ANGELA COLENSO, VERA TSCHAIKOWSKY, MARY ROSS SHORE; Messrs. TEMPLETON, KILBY, TUCKER WARBURTON, JEROME, MADGEWICK, ALFREE, BUSH, CAMPBELL BROWN, VAL GURNEY, COLLINS, BEAMISH, W. MOORE, F. BRUNTON, F. COURTLEY, S. BUSH.

The Decoration of the Play by ALBERT ROTHENSTEIN.

Both Plays produced by GRANVILLE BARKER.

The Management owes many thanks to VICTOR MACLURE for painting the Scenery; to Mrs. OWEN and Mr. SAVAGE for making the Dresses, to R. & G. MANNING PIKE for painting many of them; to Mr. CLARKSON for Wigs; to Mr. GAMBA for Shoes; to WILLIE WARDE for valuable help in "The Harlequinade," and indeed to many others that it is impossible to mention.

MATINEE Every WEDNESDAY & SATURDAY at 2.30

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats.

The Management reserve the right to make any alteration in the Cast rendered necessary by illness or other unavoidable cause, and to exclude children in arms or any persons whom they, in their discretion, may consider undesirable.

Box-Office (Mr. E. ARNOLD) Open Daily 10 a.m. to 10 p.m. Telephone: 3903 Gerrard.

PRICES OF ADMISSION:

Private Boxes, £4 4s. Stalls, 10/6 Dress Circle, 7/6 Upper Circle, 5/- & 4/- Unreserved: Pit, 2/6 Gallery, 1/-

EXTRACT FROM THE RULES MADE BY THE LORD CHAMBERLAIN.

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill. (2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. (3) Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. (4) Smoking is not permitted in the auditorium. (5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Acting Manager, Stage Manager, Musical Director, General Manager — For LILLAH MCCARTHY and GRANVILLE BARKER — HOWARD LESLIE, OSWALD MARSHALL, GEOFFREY TOYE, A. S. PIGOTT

General Manager (for SIR GEORGE ALEXANDER) — C. T. H'T HELMSLEY

Prefatory Note to The Harlequinade

HARLEQUIN, *arlequin, arlecchino*, English, French, Italian, call him what you will, dances on to the stage, his mask down, his head in a black cloth, his spangled coat glittering. In his hand is the magic wand.

Then Columbine, dear little dove, pirouettes on to the stage—a puff-away creature, a veritable sylph, so light, so poised upon wings that she seems ever ready to fly away.

A tremendous shout of "Here we are again!" and Clown with Pantaloon come into the picture. Were some old Roman peasant to come upon the earth and find himself in the theatre, he would rub his eyes and echo the Clown's remark, "Here we are again."

At first he would be confused by the dress of Columbine, so Early Victorian it is; then by the Elizabethan dress of Clown and Pantaloon. Harlequin, in a vague way, would be more familiar. Our Roman's mind would travel back until there came before him a picture. A rough amphitheatre in a chalk pit, the green of the hill behind, a religious festival, other actors, different dresses. Suddenly it comes back to him—Harlequin, of course! There before his backward-looking eyes is an actor dressed to represent Mercury—there is the shaven head, the darkened face, the unshod flat feet, the patched coat. Harlequin's wand takes the place of the *caduceus*.

Now for Columbine, that flashing, dancing spark of life, hovering always near the god, Psyche, the Soul. And Clown; surely that arbitrary make-up is familiar that peculiar big mouth, that lined cheek. In a flash he remembers the mask of Comedy, Momus. Pantaloon evades him until his chattering, aged jesting recalls another part of the old mystery play: Charon, who rowed Psyche over the Styx. How do they come to be here, metamorphosed?

It was the fashion in Elizabethan England to admire everything Italian; Italian was the Court language, Italian was the Court manner; so that a happy idea occurred, I suspect, to Tarlton, the great Fool of this time, Fool to Elizabeth, to introduce an Italian comedy company into England just as they had them in France. Now in France, where a Harlequin company was playing successfully, not in pantomime but in improvisation—except for Harlequin, always a character eloquent only in gesture—they saw and delighted in the Italian method, and could follow the humour of the Italian Scaramouch and Scapin. In England we were and are of different temperament, and the Italian subtleties failed. Tarlton took the character of Clown, made him English, dressed him, as evidence shows, in an exaggerated trunk-doublet and ruff, made his hair into comic likeness of the fashion of the day, love-lock sticking up and tied with

ribbon, and so made a huge hit, with Columbine as a neat maid, and Harlequin, ruff round his neck, spangles and wand, as a magic invisible being more like Mercury than ever.

"Sometimes I have seen Tarlton play the clowne, and use no other breeches than such sloppes or slivings as many gentlemen now wear." WRIGHT, 1601.

The Italian comedians were expelled from France in 1697 by Louis XIV., but were welcomed back to the Hôtel de Bourgogne on April 25th, 1718, Columbine then playing as a female Harlequin, an Arlequinne. From France the vogue again spread to us, and we find Rich, the actor, playing Harlequin at Lincoln's Inn Fields in 1723, the play being *Harlequin Dr Faustus*.

We had in 1702, Penkethman of Drury Lane as Harlequin, and the fame of Harlequin was growing from 1688 to 1725, to culminate with the renowned Harbequin Rich, who is the most famous of all English Harlequins.

From Rich's first performance of Harlequin that character dominated all others in pantomime. He produced Harlequin *Jack Sheppard* in 1724, and from then on came a series of favourite plays in this character.

Cibber Booth, at St. Bartholomew's Fair, boasted an Arlequin and Arlequinne Dance in 1733; and in the same year Mr. Hippisley, of Covent Garden, played Scapin in Fielding's translation of Molière's play. So the Italian Comedy obtained a new and vigorous life in England.

In 1739 Hallam was a great Harlequin, and Mrs. Phillips a renowned Columbine. David Garrick brought out a speaking Harlequin, played by Woodward in a play called *Queen Mab*, which ran forty nights, and competed so hard against Rich's Harlequinade that he was shown in a caricature dated 1750 as the dying Harlequin.

In 1796 Richardson rented the Harlequin Public House, near the stage door of Drury Lane Theatre; and later, after he had given it up, he started the celebrated Richardson's Show, where, in 1807, the Harlequinade cast shows:

Harlequin	Mr. Riley (later by Mr. Carey)	Clown	Mr. Bergeman
Pantaloon	Mr. Green	Columbine	Mrs. Wilmot (later by Mrs. Carey)

The most difficult feat ever asked of a Columbine was asked of Miss Parker, one of the celebrated Columbines of Covent Garden Theatre, for she was required, by the management, to play up to an elephant which was introduced into the Harlequinade *Harlequin and Padmanaba* in 1811, at the cost of nine hundred guineas.

To give a mere list of names would be tedious, but if Rich was the most celebrated of English Harlequins, so Grimaldi (senior) was of world-wide reputation as a great Clown. Barnes well known as Pantaloon, and the Columbines were as many as they were beautiful.

(The Harlequin Set: Elston Rivers.*)*

D. C. C.

Prefatory Note to Androcles and the Lion

THE version of the old story of Androcles and the Lion to be played to-night at the St. James's Theatre is not hampered by a pedantic retention of the details as given by Aulus Gellius. His Androcles was called Androclus, and Androclus was neither a Greek nor a tailor nor a Christian, but a Roman slave who ran away from the cruelties of his master and was later on captured and condemned to be devoured by wild beasts in the arena. But it happened that during his flight he had taken refuge in a cave; and into this cave came a lion who had a thorn in his paw which Androclus extracted. It was to this very lion that Androclus was afterwards thrown in the arena; and the lion, instead of eating him, caressed him. The story figured in natural histories like those of Aelian and was found to please children, in whose story books it has appeared ever since. Nobody believes it; though everybody believes much more improbable stories. It would be incredible of some lions just as the action of Androclus would be incredible of some men. But there are lions and lions, just as there are men and men. The author of the present version has petted a full-grown lion and had his advances received with much more cordiality than he could expect from most St. Bernard dogs. He conceives the lion of Androclus to have been just such a fearless and amiable creature. He conceives Androclus as having that fellow feeling for animals which it becomes the most highly evolved of animals to have (Man is your real king of beasts) and which enables some men to handle bees without being stung and snakes without being bitten. Given such a pair, there is nothing incredible in the story except the theatrical coincidence of the meeting of the two in the arena. Such coincidences are privileged on the stage, and are the special delight of this particular author. And really, when one considers how many men met lions in the arena from first to last, it is not too much to ask you to believe that just for once they turned out to be old friends.

If the author is asked why he has made Androcles a Christian, he can only ask why, not. St. Francis preached to the birds as to his "little brothers", and St. Francis was a Christian. St. Anthony preached to the fishes, who probably understood at least as much of his sermon as a modern fashionable congregation would have done; and St. Anthony was a Christian. Depend on it, Androcles had that root of the religious matter in him which made all religious free to him except the religion of hunting and killing. That is, the religion of the English country house.

But the twentieth-century Christian need not regard the Christianity of the early Christian martyrs as having much to do with his safe and eminently respectable Sunday profession of faith. Christians in those days were neither safe nor respectable. What is more, some of the most eminent Christians were by no means fond of the average Christians of their time. The author once asked an old Owenite Socialist why he had given up Socialism. He replied that after preaching it for some years he had noticed that it seemed to have a very bad effect on the moral character of those who gave themselves up to its propaganda. The same may be said of all persecuted creeds. A doctrine may be true and important, and its persecutors may be altogether in the wrong; but this makes the position of the man who is persecuted for propagating it all the more morbid. One sane man in a lunatic asylum can no more keep his normal health and temper than one lunatic in a *conseil de prudhommes*. Add to this consideration the fact that all movements which attack the existing state of society attract both the people who are not good enough for the world and the people for whom the world is not good enough; so that the saint is always embarrassed by finding that the dynamiter and the assassin, the thief and the libertine, make common cause with him; and you will not be surprised to learn, if you do not know it already, that early Christians like Saint Augustine have a good many stories to tell of Christians who thoroughly deserved their evil reputation. The character of Spintho in the present play is by no means a malicious invention of the author's. Indeed had he gone on to exhibit Spintho as having taken the precaution to marry an orthodox Roman in order to shirk the Christian obligation to practise Communism, and as ostentatiously giving the lady black eyes to show how his conjugal duties revolted his ascetic nature, there would have been warrant for that, too, and worse, in the records of the Fathers of the Church.

In representing a Roman centurion and a Roman captain (a pure invention) as corresponding to a British sergeant and a British company officer, some violence may or may not have been done to the petty accuracies of military history. Centurions were much chaffed in Rome as being mostly thick-booted vulgar persons, whacking their men with vinewood cudgels, and out of place in refined society; and the nearest thing to a modern captain as far as rank was concerned was probably not much more of a patrician. The patrician soldier was not a professional soldier: he commanded armies or adorned Senates or governed Provinces as part of the natural pursuits of a patrician. But the relation of patrician officer to plebeian routineer existed as it exists to-day; and whether my captain should have been called something else, or my Centurion a Decurion, does not trouble me any more than the old controversy as to whether the audience turned their thumbs up or down when they wanted a defeated gladiator slain.

In short, if you demand my authorities for this and that, I must reply that only those who have never hunted up the authorities as I have believe that there is any authority who is not contradicted flatly by some other authority. Marshal Junot, reproached for having no respect for ancestry, said that he was an ancestor himself. In the same spirit I point out that the authorities on the story of Androcles and on the history of the early Christain martyrs are the people who have written about them; and now that I, too, have written about them, I take my place as the latest authority on the subject, and ask you to respect me accordingly.

G. B. S.



Photo by Alvin Langdon Coburn

MR. BERNARD SHAW

J. Miles & Co. Ltd., 68-70, Wardour St., W.

THE TIMES

TUESDAY, SEPTEMBER 2, 1913.

Of course it is the lion's evening. Was ever ast so fortunate? We do not mean in getting thorn pulled out of his paw by Androcles; mean in being the one character in the ole range of Shavian drama who never talks. o he is a modish lion, for when the thorn out he joins Androcles in dancing the Tango. And you haven't danced with *me* for years!" rieks the indignant Mrs. Androcles after her volving husband. He is kind to animals and derstands them—all save the female of his n species. He is a tailor, with a manner ildlike and bland. What with his love of imals and his general air of melancholy signation, you feel that he has fed upon the rings of Mr. Galsworthy—till his casual mark that "there's a bright side to erything" shatters that illusion. And, lking of novelists, a wag said last ght that the lion looked very much e Mr. Hall Caine. That perhaps is nother reason why it was the lion's evening. y and by the lion is captured and dragged to his den in the circus. Androcles is also ptured and marched in alongside of a very fferent sort of man. This is one Ferrovius, "muscular Christian," as brawny and as ll of fight as Androcles is puny and peaceful. I never," says Androcles, "could dislike y one enough to fight him." Christianity mes easy to him then, but hard, very hard, Ferrovius, with whom turning the other heek is almost akin to self-annihilation. He rns it, however, to the young fop Lentulus. he next moment he proposes to smite Lentulus's heek in order that he, too, may learn to turn e other; all in the way, you see, of kindess. Lentulus, without waiting for the blow, ollapses, and is carried home to his mamma.

The conversation then became general. avinia, a beautiful Christian awaiting martyrom, flirts—in a spiritual sort of way, as Hannah More might have flirted—with the ndsome Captain of the Guard. He would ve her, and offers her marriage. All she has o do is to burn a pinch of incense to the ods. Let her understand by that phrase r own Christian God, if she likes—a Jesuitical ggestion. But she does not like. She tries o explain her *état d'âme*. She is not seeking the reward of Heaven. Nor can she even explain her idea of God. If that idea, she says, were small enough for us to understand it would be too small a thing to die for. The Captain says she is dying for pride; and if she gave him an effective answer we failed to catch it. But she is not, she says, at every moment a Christian. She might say with the lady in *Rosmersholm* that there are two sorts of will in us. At times she feels herself merely the natural woman, rejoicing in health and strength and life. Thus she is glad when Ferrovius shows fight. Ferrovius shows fight to such purpose that he slays all the gladiators set against him. He is in an agony of repentance; in the supreme moment he has betrayed his Master. But the Emperor is delighted, and "plumps" for Christianity, the religion which produces these first-rate fighting men. He orders all the surviving gladiators at once to become Christians. Ferrovius shall adorn his Prætorian guard. But stay! says the stage-manager of this circus (there is also a call-boy, very matter of fact, who announces "No. 11, Christians and Gladiators," as a piece of routine), stay! our new lion must have one Christian. Otherwise the public will break up the benches. True, answers the Emperor, and chooses Androcles. Androcles shows how a tailor can die, and speaks modestly of the honour of a tailor. (You wondered why that craft had been chosen for him, and now you know.) When he meets his old friend the lion there is another *pas de deux*. They both make "lion noises." Androcles has all his work cut out to keep the lion off the Emperor, who, however, presently summons up courage and summons the Court in order that they may see how the Emperor has tamed the lion! Androcles and the lion dance off arm in arm.

All good fun, you see, quite simple, straightforward fun, and not peculiarly and quintessentially Shavian fun. Evidently there are two wills in Mr. Shaw, as in Lavinia; he can sometimes be the mere child of nature and give the propagandism that is in him a rest. That breaks out, however, in a speech of the Captain, who explains that if the Christian women choose to die, instead of going through the form of burning a pinch of incense, theirs is not martyrdom, but suicide. This caught the applause of the suffragettes in the house. Otherwise the "fable play" has nothing "topical" in it. It might have been written at any time. A few years ago it would have been an invaluable antidote to *The Sign of the Cross*. For the acting, after Mr. Edward Sillward's delightful lion the honours rest with Mr. Heggie's Androcles, a kind of Traddles, and everybody's pet as well as the lion's. Miss McCarthy (Lavinia) and Mr. Brydone (Ferrovius), Mr. Leon Quartermaine (Emperor), and Mr. Ben Webster (Captain) are all pleasant enough; and Miss Clare Greet's termagant wife of Androcles is pleasantly unpleasant.

The Harlequinade has ingenuity and fancy, but is a little too long. It falls to Miss Cathleen Nesbitt, standing in front of the curtain, to explain the play *pari passu* with the action; and it is not her fault that the commentary rather overloads the text. Text, we say, because it is not all pantomime, though the personages are our old friends Harlequin, Columbine, Clown, and Pantaloon.

There is a scene of the Styx, another of the Italian Renaissance, a third of powder-and-patch England, a fourth of New York, showing the theatre of the future—chiefly gramophones. There is some quite superfluous explanation about Columbine being Psyche and Harlequin being Mercury sent to bring her back to Olympus. A theatre audience is in no mood for these subtleties. Good fantasy, as Walter Bagehot said about good poetry in general, should be "soon over." But no doubt *The Harlequinade* will play quicker another night.

His Majesty's Theatre

Proprietor and Manager · SIR HERBERT BEERBOHM TREE.

JOSEPH AND HIS BRETHREN.

A PLAY IN FOUR ACTS

BY

LOUIS N. PARKER.

EVERY EVENING AT 8.

Synopsis of Scenery.

Act I.

THE COAT OF MANY COLOURS. *Genesis XXXV; XXXVII.*

Scene 1. The Tents of Shechem.
Scene 2. The Wells of Dothan.
Scene 3. Jacob's Tent.

Act II.

THE TEMPTATION. *Genesis, XXXIX.*

Scene 1. In the House of Potiphar.
Scene 2. Potiphar's Garden.
Scene 3. Zuleika's Room.
Scene 4. In the House of Potiphar.

Act III.

THE DREAMS. *Genesis, XXXIX; XL; XLI.*

Scene 1. In the Prison.
Scene 2. In Pharaoh's Palace.

Act IV.

THE DELIVERER. *Genesis, XLII; XLIII; XLIV; XLIX.*

Scene 1. Jacob's Tent.
Scene 2. The Entrance to Joseph's House.
Scene 3. The Pyramid.
Scene 4. In Joseph's House.

The Scenery has been painted by Joseph Harker.
Egyptian and Hebrew Ritual Dances arranged by Espinosa.

The Play Produced by Sir Herbert Tree in conjunction with the Author.

THE MUSIC has been arranged and selected by Adolf Schmid from ancient Hebrew and Egyptian melodies, including the Hebrew Song known as The Penetention Hymn which is believed to have been composed by King David.
In Act II., Scene I., The Bridal Song by Professor Granville Bantock is taken from his Egyptian Songs.

The Costumes have been designed by Percy Macquoid, R.I.
and executed by B. J. Simmons & Co., 7 & 8, King Street, W.C. Wigs by W. Clarkson.

FIRST MATINEE, Saturday, September 6th, and every following Wednesday and Saturday at 2.

The full text of Joseph and his Brethren, with illustrations, can be obtained at the Box Office or from the Attendants, price 1/-

Stage Manager—CECIL KING.
Associate Stage Manager—STANLEY BELL.
Musical Director—ADOLF SCHMID.
Chorus Master—ALFRED BELLEW.
General Manager—HENRY DANA.

PRICES :—Reserved Seats : Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Balcony, 5s.
Upper Circle, 4s., 3s. and 2s. Unreserved Seats : Pit, 2s. 6d. Gallery, 1s.
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TUESDAY, SEPTEMBER 2ND AT 7.
AND EVERY FOLLOWING EVENING AT 8.

JOSEPH AND HIS BRETHREN.

Israelites :

Jacob		HERBERT TREE
Reuben, Simeon, Levi, Judah	*Sons of Leah*	PHILIP MERIVALE, H. A. SAINTSBURY, L. B. HURLEY, HUBERT CARTER
Dan, Naphtali	*Sons of Bilhah*	HOWARD ROSE, BERNARD STORRS
Gad, Asher	*Sons of Zilpah*	RICHARD NEVILLE, STANLEY HOWLETT
Issachar, Zebulun	*Later Sons of Leah*	J. W. MOLLISON, CYRIL SWORDER
Joseph, Benjamin	*Sons of Rachel*	GEORGE RELPH, ALFRED WILLMORE
Rachel		CYNTHIA BROOKE
Bilhah		FRANCES TORRENS
Zilpah		GEORGINA MILNE
Serah	*Daughter of Asher*	RHODA SYMONS
A Singer		HILDA ANTONY
Camel Driver		DENNIS WYNDHAM
1st Slave		ALEXANDER SARNER
2nd Slave		VICTOR M. LEWISOHN
3rd Slave		LAURENCE STERNER

Egyptians :

Pharaoh		HENRY VIBART
Potiphar	*Captain of Pharaoh's Army*	OWEN ROUGHWOOD
Imhotep	*Chief Butler to Pharaoh*	BASSETT ROE
Serseru	*Chief Baker to Pharaoh*	ROY BYFORD
Menthu	*High Priest of Neith*	EDWARD IRWIN
Enenkiret	*Captain of the Prison, afterwards Steward to Joseph*	HENRY MORRELL
Zuleika	*Potiphar's Wife*	MAXINE ELLIOTT
Aseñath	*Daughter of Menthu*	JESSIE WINTER
Wakara	*Tiring-Woman to Zuleika*	ALICE PHILLIPS
Tamai	*Chief Maid-in-Waiting to Zuleika*	V. VIVIEN-VIVIEN
Ani		G. F. WEIR
Heru		G. DICKSON-KENWIN
Sebni		CHRIS WALKER
Atha		A. H. GODDARD
Ranofer		A. NICHOLSON TUCKER
Pesbes	*A Dwarf*	A. LUBIMOFF
Mehtu, Anset, Arilennu, Taherer, Nesta	*Wailing Maids*	PATRICIA STUART, ESME LEE, JOYCE FRANCIS, LOUISE REGNIS, EFFA MYERS
A Dancer		DELPHINE WYNDHAM

Waters, J.
Plays

THE DAILY TELEGRAPH.

FIRST BIBLE PLAY.

From all this it must he obvious that no censure on the ground of irreverence is to be thought of. Such minority as there may he who object to any use of Scripture on the stage may complain if they will. The rest of us will find no reasonable sensibility hurt. Mr. Parker has claimed that his is "the first English Biblical play to receive the sanction of the Lord Chamberlain." Some of us have lately seen how a Tudor dramatist would handle the story of Jacob and Esau. Of the naïveté, the frank naturalism of the early religious drama. Mr. Parker's work has, of course, no trace. He could not make his characters men and women of our time, and if the thing were conceivable it would be intolerable. Working in harmony with the modern spirit, he has sought in phrase to preserve the manner of the Bible, as in all the decoration he gives us the ancient world His success is a triumph of pageantry and of something finer still. Of what we are wont to mean by dramatic conflict of will and passion, you may find little that impresses you in "Joseph and his Brethren." But if it is part of the dramatist's art to suggest and make vivid for us the strange forces which may inspire and rule and glorify men, then there is much true drama in the play.

It follows closely enough the story of Genesis. The matter which the Scripture narrative leaves rather vague, the rescue of Joseph from the pit, has a new development. For it is Potiphar's wife who buys the boy, and he is drawn out to the upper air before his brothers' eyes. Later on, when we reach Egypt, a vain sentimental interest is provided for us by the early appearance of Aseneth, and affectionate passages between her and Joseph. Potiphar's wife is vastly elaborated, and is allowed to plot Joseph's murder long after he has become Pharaoh's right hand, with Simeon, the hostage, to serve as the assassin. But on such matters of carpentry it is hardly worth while to linger. Nothing in the play can be separated from its appeal to the eye, and any description of it must be in the nature of a visual impression.







Roberts, J.
Plays

LYRIC THEATRE

Lessee and Manager ... ... Mr. WILLIAM GREET.

Sole Director ... ... Mr. PHILIP MICHAEL FARADAY.

WEDNESDAY, SEPTEMBER 3rd, 1913,

Mr. PHILIP MICHAEL FARADAY

PRESENTS

LOVE AND LAUGHTER

An Original Comic Opera in Three Acts

By FREDERICK FENN and ARTHUR WIMPERIS

(Lyrics by ARTHUR WIMPERIS).

Music by

OSCAR STRAUS.

MAGORIA.

Princess Yolande...	*(of Magoria)*	...Miss EVELYN D'ALROY
Zara	*(her Maid, a Gipsy)*	Miss YVONNE ARNAUD
Queen of Magoria...		Miss AMY AUGARDE
Balbus	*(Prince Consort, formerly a Labour Member)*	Mr. TOM A. SHALE
Lieutenant Skrydloff		Mr. NELSON KEYS
Schmidt... ...	*(the Head Gardener)*	Mr. ELIOT SKINNER
First Gardener ...		Mr. IAGO LEWYS
Second Gardener ...		Mr. JOSEPH RITTE
Third Gardener ...		Mr. ROBERT EADIE
First Lady Gardener		...Miss GOOGOO MURRAY

PHANTAZNIA.

Prince Carol ...	*(of Phantaznia)*	...Mr. BERTRAM WALLIS
Grand Duke Boris		Mr. CLAUDE FLEMMING
Hunyadi... ...	*(Lord Chamberlain)*	Mr. FREDERICK VOLPE
Alfred Harris ...		... Mr. A. W. BASKCOMB
Sergeant		Mr. ARTHUR BALLANCE
First Soldier ...		... Mr. JACK STEPHENS
Second Soldier ...		... Mr. JACK HORNBY
Third Soldier ...		Mr. FRANK MELVILLE
Fourth Soldier ...		... Mr. EWART BAKER
Sentry		... Mr. BARRY CALVERT
Gipsy		Miss DOREEN LANGTON

Foresters, Gipsies, Lady Gardeners, Wedding Guests. Nobility, Generals, Royal Bridesmaids, Heralds, Staff Officials, etc.

Should an encore be demanded and refused it will not be from want of courtesy to the audience, but from a desire on the part of the Management that the piece should conclude in reasonable time on the first night

Act I. .. **A Birch Wood on the Phantaznian Frontier at Dawn** (*McCleery*)
Act II. .. .. **Garden of the Royal Summer Palace, Magoria** (*McCleery*)
Act III. .. .. **Reception Room in the Royal Palace, Phantaznia** (*Harker*)

Time .. .. .. **The Present.**

There will be an interval of Fifteen minutes between the Acts.

THE PLAY PRODUCED BY Mr. P. MICHAEL FARADAY.

Musical Director... ... ... Mr. JACQUES HEUVAL

Miss D'ALROY's Gowns designed by Mr. REVILLE and executed by Messrs. REVILLE & ROSSITER (1912), LTD.
Court Gowns and Headdresses designed by Mr. REVILLE and executed by Messrs. REVILLE & ROSSITER (1912), LTD.
Ladies' Fancy Dresses by Madame BEATRICE RAYMOND, 76 REGENT STREET, W.

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Wigs by CLARKSON. Lighting by DIOBY. Boots and Shoes by A. L. GAMBA & Co.
Flunkeys' Liveries by WALKER & Co., 38 Sackville Street, W. Floral Decorations in Foyer by RUSSELL, Haverstock Hill.
The Pianos used in the Theatre kindly supplied by Messrs. CHAPPELL & Co., LIMITED.

The "ST. CECELIA PIPE ORGAN" used in Act III. is by Messrs. THOMAS S. JONES & SON, Marlborough Organ Works, 51 Hanley Road, Finsbury Park, N.

Dances arranged by Miss PHYLLIS BEDDELLS, by kind permission of the Directors of the Empire Theatre, Ltd.

Stage Manager ... ... Mr. C. A. MAYNARD
Assistant Stage Manager ... ... Mr. E. F. SAXON
GENERAL MANAGER ... ... Mr. WILLIAM GIFFARD

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

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Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 7.45 (wet nights 15 minutes earlier); Matinees at 2. Commence 8.20; Matinees 2.30.
Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER AND TREASURER ... ... Mr. TOM PITT

ere is, of course, a Princess. Likewise a Prince. llows that there must be a King and Queen. In case, however, the Queen's husband is merely a ce Consort, and one who, strangely enough, had a Labour Member of Magoria (the adjoining inions) previous to his marriage—which circum-s, by the way, continually leads him into very ncerting faux-pas. Then there are a Grand n Boris, a Lord Chamberlain, a Sergeant, Aeroplanist (Alfred Harris by name), and Lieutenant, with an amazing variety of ters, gipsies, lady gardeners, wedding guests, lity, generals, Royal bridesmaids, heralds, staff-ials, and other characters too complicated to tion. The Princess is of one country, the Prince nother. She is all that a Princess is expected to or she is pretty, accomplished, generous, large-ed, dignified, stately, noble, and so forth; but more, for she has a sense of humour, and a reck-thirst for adventure. The Prince's qualities, too, ll they ought to be—an excellent type of the sportsman who will go without his breakfast r than miss potting a bear; he will talk a good about it afterwards, of course, and distribute se to the listening bumpkins. But he, also, has r qualities. He is a Romanticist. He is in love—love—and is very sentimental about it. He will ything, he says, rather than marry the Princess nde—a political arrangement not at all to his . He will abdicate his right of succession—indeed, he does.

THE "GIPSY" PRINCESS.

Thereby hangs this very simple tale. The Grand e Boris, the villain of the piece, wants to marry charming Princess, for he has seen her and ed with her and found her most attractive. He igues with the Lord Chamberlain to put the ce off the proposed alliance, sings a song libel-her beauty, physical and moral, and the roman-Prince capitulates. Of course, the gods do not w this sort of thing to happen. The Prince ply must marry the Princess, or there would be pera. And it is brought about in this wise. The cess happens to be in love with the simple life; much so that she goes to the trouble of disguising lf—as so many others are continually doing—a gipsy, and makes friends with Zara, a real . There is the usual "You mustn't say 'your hness'" in the first act, and the plot evolves h all the familiar creaking. The Prince, natur-, turns up in the wood where her Highness is porting herself as a Romany; neither, of course, ognises the other as an aristocrat of fine manners; y are simply a gipsy girl gipsying, and a peasant nting big game. He, for a Prince, is more than able, and makes love to the pseudo-gipsy with all enthusiasm of a Don Juan; she, for her part, is erous and well behaved—so far, that is, as it is reous and well-behaved to sing without any sort chaperone a duet in the open-air and in a very ely part of the country with a gentleman she had own for only five minutes. But the gentleman's tentions were honourable; hers were strictly in cord with the political tenets of her illustrious mily. All the same, she lost her heart to him at sight, and, indeed, lost it in advance. For ere comes into the saga a magic pool, and Zara, aid to the Princess, reveals the occult powers of

that mysterious place. "A maid must stand by the pool alone when the morning sun first touches the water. She must repeat correctly the incantation. Then, if she bends over and looks into the water, she will see the face of her future husband." So says Zara; and the incantation:

Nought of lovers have I known
By the brink I stand alone
In the water give me grace
To behold my husband's face.

was repeated afterwards by the Princess—she had the stage to herself—with such splendid results that the face of the Prince appeared immediately. The Princess, with great presence of mind, controlled her natural alarm at such close proximity, and the Prince most diplomatically said, "I beg your pardon!" After that they were on good terms, and remained so right up to the happy ending.

There were, as in all good "books," certain difficulties to be encountered in evolving the romance in the orthodox manner. It was necessary that the Grand Duke should plot and scheme in such fashion that the Prince should never wed the Princess. But, as we have said, the gods could not tolerate such a thing, and the Grand Duke had to lick the dust eventually, which served him right, for he was not at all an attractive or heroic Duke, and the Prince and Princess were, as we have also said, perfectly nice people. It was necessary, too, that one's attention should be diverted from the working-out of the perfidious Duke's schemes into a tantalising labyrinth of songs and duets and quartets and choruses. This is done so triumphantly that you are only positively certain of one thing, which is, that the disappearing, abdicating Prince turned up at the very last moment, like Young Lochinvar, to claim his bride and send the Duke about his business.

CLEVER MUSIC.

It is, even if it takes long in the telling, a simple story (and this is only a skeleton of it), and it has been put to pretty enough music. We have heard better things of Oscar Straus than this; we have heard music of his with greater skill in it and music of more downright inspiration. But it is "slick" and always to the point, and should therefore serve its purpose admirably. The Overture contains the principal

Duke of York's Theatre.

Sole Lessee and Manager - - - CHARLES FROHMAN.

Thursday, September 4th, 1913, at 7.30 (and on subsequent evenings at 8.30),

CHARLES FROHMAN

PRESENTS

THE WILL,

A PLAY IN ONE ACT

BY

J. M. BARRIE.

MR. DEVIZES, Senior	MR. O. B. CLARENCE
MR. DEVIZES, Junr.	MR. FRANK DENTON
PHILIP ROSS	MR. SYDNEY VALENTINE
SURTEES	MR. LICHFIELD OWEN
SENNET	MR. CHARLES TREVOR
CREED	MR. JOHN KELT
MRS. ROSS	MISS HELEN HAYE
SCENE	Any Lawyers' Office.

The curtain will fall twice during the play to indicate in each case the passing of a number of years.

TO BE FOLLOWED BY

THE ADORED ONE,

A LEGEND OF THE OLD BAILEY IN THREE ACTS

BY

J. M. BARRIE.

MR. JUSTICE GRIMDYKE	SIR JOHN HARE
SIR ROBERT BACKUS (The Attorney-General) ...	MR. ERIC LEWIS
CAPTAIN RATTRAY, R.N.	MR. GODFREY TEARLE
MR. TOVEY...	MR. FRANK DENTON
MR. LEBETTER	MR. WM. FARREN
RAILWAY GUARD	MR. CHARLES TREVOR
FOREMAN OF JURY	MR. JOHN KELT
JURYMAN	MR. RICHARD HAIGH
LEONORA	MRS. PATRICK CAMPBELL
LADY BACKUS	MISS HELEN HAYE
MRS. TOVEY	MISS MARY BARTON
MAID	MISS GLADYS CALTHROP
ACT I.	At the Toveys' in Westminster.
ACTS II. & III.	The Old Bailey.

Ten minutes interval between Acts I. & II., one minute between Acts II. & III.

NOTE.—The Curtain will not be lowered between Acts II. & III.

Scenery by W. HANN & SON. Act I. from designs by DENIS MACKAIL.
Mrs. Campbell's Dresses by MADAME HANDLEY-SEYMOUR.
Miss Helen Haye's by LUCILE, LIMITED.
Miss Barton's by DEBENHAM & FREEBODY.
Costumes by B. J. SIMMONS.

Both plays produced under the direction of DION BOUCICAULT.

General Manager - - - - - W. LESTOCQ.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.
This request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will assist in having it carried out.

PRICES OF ADMISSION—Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d.; Dress Circle, 6s.; Upper Circle, 4s.; Pit, 2s. 6d.; Gallery, 1s.
Box Office 10 to 10. Telephones, GERRARD, 312, 313, 314. (Three Lines).

Extract from the Rules made by the Lord Chamberlain.

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
(2) The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.
(3) The Fire-proof screen to the proscenium opening will be lowered at least once during the performance to ensure its being in proper working order.
(4) Smoking is not permitted in the Auditorium.
(5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

The Toilet Hairbrushes, etc., used in the Cloakrooms in this Theatre are supplied by Messrs. HINDES, Limited, London and Birmingham.

Business Manager - - - - JAMES W. MATHEWS.
Stage Manager - - - - - LICHFIELD OWEN.

THE TIMES

FRIDAY, SEPTEMBER 5, 1913.

Two Barrie plays in one programme; what a prospect of delight this seemed to hold forth! The house was densely packed. Every mouth was watering for the expected feast. It began *à merveille*. The house was charmed with *The Will* and called its players before the curtain again and again. In three brief scenes in a lawyer's office it had summed up a whole life-history and shown "the pity of it." You had seen young Philip Ross and his bride shyly explaining to the lawyer how Philip wanted to make his will. He was a mere clerk, with only about twopence-halfpenny to dispose of, but the modest sum he had had been carefully saved. They were just a giggling, blubbering, happy young couple; it did the lawyer good to look at them; and the portrait of Queen Victoria seemed to smile at them benignantly from the mantelpiece. Years passed, and Queen Victoria's portrait had become King Edward's, and the poor young couple had become a rich middle-aged couple. Philip had now £70,000 to dispose of, and Mrs. Philip was in costly furs. They both reeked of material success. Their son was at Harrow, and last week had smoked his first clandestine cigar with a real lord ("they were both sick together"), while their daughter was about to marry some one with a handle to his name. But, under this gilded surface, Philip and his wife had sadly changed for the worse; he was vulgarly purse-proud and she was more concerned about the property to come to her under the will than a loving wife should be. Another interval of years and the portrait on the walls was now King George's. Philip was now Sir Philip and a millionaire. But, with all his wealth, he was a heartbroken man. His wife never benefited by the will over which she was so concerned; death had stepped in and balked her. His son had fled the country in disgrace. His married daughter had "bolted" with her chauffeur. The poor wretch wanted to make yet another will, but had no one to whom he could leave his money! A few words that dropped from the old lawyer, now in his second childhood and superseded by his son, brought home to the other old man, Sir Philip, the failure his life had really been. It was a sad story, very touchingly if a little sentimentally told, and quite beautifully played by Mr. Valentine and Mr. Clarence and Miss Haye. So far the Barrie feast had been of the most toothsome. Then came

"THE ADORED ONE."

A Legend of the Old Bailey, in Three Acts.

By J. M. BARRIE.

Here, too, for a time, throughout, that is to say, the first of the three acts, all went wonderfully well. His first act, indeed, is as characteristic a piece of humour as Sir James Barrie has ever given us. It was practically a single continuous conversation between Mrs. Patrick Campbell and Mr. Godfrey Tearle. Mr. Tearle was an innocent Captain, R.N., just home from the South Seas, and arriving to dine with some friends by accident half an hour early. What ladies were coming? His host went through a catalogue: one lady would be absolutely humourless, another without any notion of a joke, a third a suffragist, a fourth the maternal animal and nothing else, and a fifth a murderess! Let the Captain judge for himself which was which. Enter Mrs. Campbell and the Captain tries to discover which of the ladies she is. In the end he is reduced to utter confusion, for it is evident that she is not one of the ladies but all the lot, including the murderess. It was a delicious scene, the lady all dainty feminine Barrieisms and the gentleman all baffled and bewildered masculine ones. There was an incidental story about a bald head mistaken for a melon that sent the house into convulsions of laughter. But alas! there was also a story about a murder, and that spoiled everything. It let the house down "bump," as the lady in the story let the gentleman down on to the railway line. The lady had thrown the gentleman out of the carriage because he would insist upon keeping the window down, though she explained that her little girl had a cold. Well, that little story might have been as successful perhaps as the other about the melon if it had been, like the other, merely told in conversation. Unfortunately it was made to furnish forth two whole acts of the play. You had the trial of the lady for murder at the Old Bailey, with speeches from the Attorney-General and the Captain, R.N. (who it seemed had long ago been called to the Bar), and rebukes from the Judge, and absurd questions by the jury, and irrelevant evidence from the witness-box. Indeed, the point of this prolonged fooling—we wish we could give it a better name—was that nothing said or done was relevant. The Attorney-General cross-examined his own wife about their conjugal felicity. The prisoner's counsel wooed her in the dock. The Judge ogled her from the bench. She retired with the jury when they considered their verdict. Judge, Attorney-General, and other counsel were kept in order by a police-inspector. This topsy-turvy trial scene might perhaps have been fairly amusing if Gilbert had not done it long ago and done it better. But speculation on the point is idle. In matter of humour the proof of the pudding is in the eating. The house was *not* amused; and the curtain fell to the accompaniment of groans which drowned the cheers. As we all know Barrie humour is apt to be a ticklish thing; at one moment it is the most delicious thing in the world, at another it seems to be indistinguishable from mere foolishness. Midway in *The Adored One* it falls suddenly from the delicious phase to the merely foolish. What a pity, after an evening that had begun so well!

TELEPHONE, 2991 GERRARD.

DUKE OF YORK'S THEATRE.

September 5th, 1913

Dear Waters,

Sir James has decided that his play "The Adored One" shall now be given in two acts instead of three.

Yours very truly,

Dion Boucicault.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

SATURDAY, SEPTEMBER 6, 1913.

BARRIE PLAY CHANGE.

IN TWO ACTS INSTEAD OF THREE.

Sir James Barrie's play "The Adored One," which was presented at the Duke of York's Theatre on Thursday evening, is henceforth to be presented in two acts instead of three.

The first act will be given exactly as it was at the first performance, but Acts II. and III. will now be played as one act.

Aldwych
THEATRE

6/9/1913

Orch. Stall

B 7
To be retained

SATURDAY, SEPTEMBER 6TH, 1913, AT 7.30.

A. M. LOADER

WILL PRODUCE

A NEW DRAMA OF LONDON LIFE:

The Ever Open Door

By GEORGE R. SIMS and H. H. HERBERT.

Incidental Music by HERMAN FINCK.

CAST:

Miriam, Lady Dereham	HILDA SPONG
Robbie	RUTH BIDWELL
Maggie	MOYA NUGENT
Lady Orme	JOY CHATWYN
May	JANET ALEXANDER
Sister Lil	DULCIE GREATWICH
Molly Dundon	KATHLEEN O'CONNOR
Sally	NORA NAGEL
Mrs. Johnstone (with Horace)	GWEN TREVITT
Mrs. Sydney	MABEL MULVANY
Father Clement	FREDERICK VICTOR
Lord Dereham	CHARLES WEIR
Hon. Charles Aveling, M.P.	EDWARD JEPHSON
Sergeant Suthers (of the C.I.D.)	STEPHEN ADESON
Jim Dundon	JACK HADDON
Swankey Dottles	ERNEST SELIG
Tom Slatter	HENRY MATTHEWS
Footman	A. WOOD
Martin	J. CHERRY

ACT I.

SCENE I. ...	Lady Dereham's House in Park Lane ...	*W. Hann & Son*
SCENE II. ...	Hyde Park	*W. Hann & Son*
SCENE III. ...	Mulberry Court, Westminster	*Alfred Craven*

ACT II.

SCENE I. ...	The Ever Open Door, Westminster ...	*W. Hann & Son*
SCENE II. ...	Smith Square, Westminster	*Walter Johnstone*
SCENE III. ...	The Black Bull, Great Peter Street ...	*Walter Johnstone*

ACT III.

SCENE I. ...	The Ever Open Door	*W. Hann & Son*
SCENE II. ...	The Church	*W. Hann & Son*

ACT IV.

SCENE I. ...	Mulberry Court	*Alfred Craven*
SCENE II. ...	The Mission Garden	*Alfred Craven*
SCENE III. ...	Laundry Yard, Westminster	*Walter Johnstone*
SCENE IV. ...	Sister Miriam's House, Westminster ...	*W. Hann & Son*

The Play produced by A. M. LOADER under the personal supervision of GEORGE R. SIMS.

Waters, J.
Plays

LAST NIGHT'S NEW PLAY.

"The Ever-Open Door" at the Aldwych.

By Our Dramatic Critic.

Mr. George R. Sims, author of many famous melodramas, revived memories of many thrilling successes by his reappearance as an author of a drama of London life last night at the Aldwych Theatre. It is true that he claims to be but part author of "The Ever Open Door," but his collaborater, Mr. H. H. Herbert, is not likely to insist on a full equality or equal honours with such a veteran playwright as Mr. Sims.

The conventions of melodrama provide for many scenes in the unfolding of a plot. Last night's play had twelve, and the story of all that happened previous to the opening of the play itself might well have been used for another romance.

In Lady Dereham's house strange things were discussed. Park-lane did a great crime, and the victims were the beautiful widowed owner of the house, and her son whom she believed dead. The villain never discussed things. He was a silent fellow; and he paid many people to be silent so that he might remain Lord Dereham, and the widow's son, the real peer, should be poor, if honest, and live in a slum.

The story revolved round the poor lad of fourteen who never suspected he was a young nobleman, and it might never have been written had not his lovely, young, and troubled mother resolved to take up slumming and settle down as a "sister" in Father Clement's rescue home—The Ever Open Door—near the Houses of Parliament, Westminster. All round the refuge things were lively of a sort; everyone drank, or burgled, and the good Father Clement took a lot of trouble to prevent the police from arresting his neighbours.

Melodramps tell their stories in a roughly coloured style and sometimes with very curious examples of Cockney accents. It is their recognised right, and in last night's production Mr. Sims and Mr. Herbert revived memories of elder melodrama, with its polished villain, its beautiful heroine, and the tearful as well as much-wronged victim of the villain. There was none of the dreadful haste, the direct action, the breathless life of an American play. Everyone took his or her time to curse, or to pray, and when the end came it was a happy one.

Miss Hilda Spong, Mr. Charles Weir, Mr. Stephen Adeson, and Miss Moya Nugent all rendered excellent service in aiding the authors to secure a very friendly reception from the audience for their play. J. W.



THE GLOBE THEATRE

Shaftesbury Avenue, W.

On MONDAY EVENING, SEPTEMBER 8th, at 8,

CHARLES FROHMAN

PRESENTS

ETHEL IRVING

(BY ARRANGEMENT WITH GILBERT PORTEOUS)

IN

Years of Discretion

A New Comedy in Three Acts,

By FREDERICK HATTON and FANNY LOCKE HATTON.

The Play produced under the direction of LOUIS MASSEN.

Ethel Irving's Dresses and Hats by Madame Barolet, Knightsbridge.

Sybil Carlisle's Dresses by Lucile, Ltd.

The Gramophone used in Act II. is a "His Master's Voice" Cabinet Grand.

GENERAL MANAGER ...	For CHARLES FROHMAN	... ...	WM. LESTOCQ
Business Manager		... ...	... Chester-Fox
Stage Manager		... ...	Cyril Cattley

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CHARACTERS.

Christopher Dallas	AUBREY SMITH
Michael Doyle	LIONEL ATWILL
John Strong	PHILIP CUNINGHAM
Ames Thomas	GERALD LAWRENCE
Farrell Howard, Junr.	STAFFORD HILLIARD
Metz	E. W. GARDEN
Mrs. Margaret Brinton	SYBIL CARLISLE
Anna Merkel	DORA SEVENING
Lily Newton	WINIFRED WILLIS
Bessie Newton	ALICE ROSSITER
Maid	KATIE YATES

AND

Mrs. Farrell Howard	ETHEL IRVING

ACT I. .. **Mrs. Brinton's Apartments. New York. April.**

ACT II. .. **Mrs. Howard's Sitting Room at Mrs. Brinton's. One month later.**

ACT III. .. **The Garden at Mrs. Howard's in Brookline, Massachusetts. Summer.**

PROGRAMME OF MUSIC.

A special selection of Music will be rendered by ELIZABETH MEACHAM.

(*a*) FANTASIE	"Impromptu C sharp Minor"	*Chopin*
(*b*) HUNGARIAN DANCE		*Brahms*
SCHERZO	"B flat Minor"	*Chopin*
(*a*) ETUDE	"A flat"	*Chopin*
(*b*) SPINNING SONG		*Mendelssohn*

Grand Piano by J. & P. SCHIEDMAYER supplied by ARCHIBALD RAMSDEN, 103 New Bond St., W.

MATINEES WEDNESDAYS AND SATURDAYS AT 2.30.

BOX OFFICE (Mr. A. R. BRITTEN) open 10 till 10. Telephone: 8722 Gerrard.

Prices:—Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s. Pit 2s. 6d. Gallery, 1s.

Treasurer ... ... } For { ... WILLIAM J. DOUGLAS
GENERAL MANAGER ... } GILBERT PORTEOUS { ... CHARLES THORBURN

Waters, J.
Plays

GLOBE THEATRE.

"YEARS OF DISCRETION."

She was a widow of 48, and she had never done anything but keep house. So she coveted the joy of life and sought it by rouge and false hair and tight shoes. She was Miss Ethel Irving, and when you know that there is little more worth telling. For the play owes any sort of interest which it may possess for you to her. First we beheld her a country mouse of a middle-aged widow announcing her imminent transfiguration. She had come to stay with her dear friend, Mrs. Brinton—another widow—in order to enjoy a sham youth. She put on her war paint and immediately became miraculously charming. She was introduced to three men of that devastating fascination only found upon the stage, and two of them fell immediate victims. The third was already claimed by Mrs. Brinton. She also captivated an odd creature who lectured and was otherwise some sort of tame revolutionary.

Very many things happened in the next act. The decorated widow found her panoply greater than she could bear. The shoes were too tight, and more intimate garments equally aggressive. The false hair was too heavy, and her maid would not let her eat enough to support life. She had been flirting vehemently with all her victims, and the revolutionary arrived to ask what she meant by it. Hence a scene in which he reproached her with his mouth full of the cake on which she was snatching a secret lunch.

TWO AND TWO.

Then came the man whose fascination was the most devastating of all, Christopher Dallas. He was accompanied by the other widow's admirer. He set a big gramophone playing a love song, and they arranged themselves, one widow and one admirer, on each side of the instrument, and succumbed to its charms. When we had had enough or more of those two flirtations the subsidiary widow took the two men away, and left her friend free for further experiments with a third.

He was an Irishman, he was highly inflammable. He swiftly became vehement and brutal. Of course, he repented, and the widow was quite sufficiently forgiving. Meanwhile, the tame revolutionary had come up the fire-escape. All the men were thus brought on the scene together. The revolutionary and the Irishman each claimed that he was engaged to her in vain. For she ended the act by consigning herself to the arms of Christopher Dallas.

But there is still one act more for you. It takes you back to the widow's country home, where she has been getting married. The atmosphere was full of gloom. Even drinks concocted by the Irishman could not banish it. To his sympathetic bosom the widow confided the cause of her woe. She could not possibly go on living up to her decorations. She was 48, and felt it. But what was the matter with Christopher? He, too, was heavily dismal. He was left with his bride for reciprocal explanations.

Then she confessed with emotion her desire to get quit of false hair and rouge, to repose again in the calm of middle-age. She could not hope to live up to the ardour of their proposal. She could not possibly go on a whirlin~ honeymoon round the world. She wanted to sit quiet and knit. Which was all for the best, because the devastating Christopher was suffering from just the same complaint—middle-age. He, too, could not be perpetually ardent. He was rheumatic. He felt the cold. His manly figure was not independent of artificial aid. So off she went to take off her false hair and other things, and he subsided into a skull-cap and spectacles. The curtain fell upon them enjoying all the delights of Darby and Joan.

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PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE

Lessee .... FRANK CURZON.

Season under the Direction of .. .. MOSS' EMPIRES, LTD
Managing Director ... ... Mr. FRANK ALLEN.
Assistant to Managing Director ... ... Mr ALBERT P DE COURVILLE.

Wednesday, September 10th, 1913, and Every Evening,

"GIRLS,"

A Farcical Comedy in Three Acts.

By CLYDE FITCH.

Characters in order of their appearance

Kate West	Miss DOROTHY FANE
Violet Lansdowne	Miss DAISY THIMM
Lucille Purcell	Miss ESME BERINGER
Pamela Gordon	Miss ENID BELL
The Janitor	Mr. ARTHUR T. LENNARD
The Postman	Mr. ALEX. BROWN
Edgar Holt	Mr. SAM SOTHERN
Loot	Mr. H. E. GARDEN
Mr. Sprague	Mr. DRELINCOURT ODLUM
Willis	VICTOR PIERPOINT
Mrs. Dennett	Miss WINIFRED TURNER
Dennett	Mr. ERNEST LEVERETT
Messenger Boy	CLIFFORD MOLLISON

The Play Produced by Mr. BENRIMO.

ACT I	... ...	**THE GIRLS' STUDIO**
ACT II	... **A fortnight later**	... **LAW OFFICE OF SPRAGUE & HOLT.**
ACT III	... **A week later**	... ... **THE GIRLS' STUDIO.**

Time—Early Spring. **Place New York**

PROGRAMME OF MUSIC.

OVERTURE	"Raymond"	*Thomas*
SELECTION	"Girl in the Taxi"	*Gruber*
SELECTION	"Egyptian Ballet"	*Luigini*

Scenery Painted by WALTER HANN. Furniture Supplied by OETZMANN & Co. and J. S. LYON.
Costumes by DERENHAM & FREEDMAN. Hats by AUBERIS, LTD. Draperies by MAURICE
Typewriters in Act II by ROYAL TYPEWRITING Co.

Matinee every Wednesday and Saturday at 2.30. First Matinee Saturday, Sept 13th.

Doors Open at 8 Matinees 2. Commence at 8.30 (Matinees 2.30

Prices—Boxes, £1 1s. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows Pit, 2s. 6d. Gallery, 1s Box Office open 10 to 10. Telephone No. Gerrard 7283.

Business Manager ... ... THOMAS MILLER Stage Manager ... ... ALEX BLAN
Musical Director ... ... ISIDORE SCHWILLER

Waters, J.
Plays

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Changes at the Prince of Wales.

Mr. Frank Curzon is to be congratulated on the structural alterations that he has had effected in the auditorium of the Prince of Wales Theatre. He has removed all the boxes from both sides of the house on the stalls floor, and it is remarkable what an improvement this change has made in the appearance of the theatre. New comfortable seats, new carpets, and new decorations all combine now to make the Prince of Wales a very charming theatre. It is only a pity that the new play, "Girls," by an American author (the late Clyde Fitch) was not better than it was, but for the judgment that selected this thin piece of theatricality Mr. Curzon is not responsible. He let the theatre until Christmas to the Moss Empires, Ltd., and the offering is the selection of the directors of that variety theatres' company.

A Sentimental Play.

"Girls" is a rather sickly sentimental play about three bachelor girls in a New York flat who apparently eat, sleep, work, and dress in one room. When the play begins they are all out of work, but as it proceeds two get employment as typists and the other gets into a chorus. The humorous humour of the play is that there is a sneer in it at musical comedy. One would have thought that the producers of a play like "Girls" would have hesitated to sneer at anything, let alone a thing so much superior to it in every way as musical comedy. Through the dialogue of the first act the audience learned that the three girls were man-haters, but by the time the last act was nearly over we knew that all changed their point of view, had each in fact angled for a husband, and had each secured one. Clever players like Mr. Sam Sothern, Miss Daisy Thimm, and Miss Enid Bell were wasted on this sort of material.

J. W. T.

Theatre Royal Drury Lane

LIMITED

Managing Director - ARTHUR COLLINS
Business Manager - - SIDNEY SMITH

THURSDAY, SEPT. 11th, 1913, at 7.30, & Every Evening at 8
First Matinee Wednesday, September 17th, and Every Wednesday and Saturday at 2

SEALED ORDERS

A NEW AND ORIGINAL DRAMA
BY
CECIL RALEIGH and HENRY HAMILTON

Produced by ARTHUR COLLINS
Incidental Music Composed by J. M. GLOVER

Characters in Act I. Period: 1893.

Mr. C. M. HALLARD	as	John Le Page
Miss MILDRED COTTELL	,,	Ellen Le Page (his Sister)
Miss MARJORIE WALKER	,,	Ruth Le Page (his Daughter)
Mr. ROBERT AYRTON	,,	Mendel Hart
Mr. E. H. KELLY	,,	Bertie Hart
Mr. BRYAN POWLEY	,,	Monty Bevis
Mr. CLIFTON ALDERSON	,,	Joe Allan
Mr. HERBERT VYVYAN	,,	Bill Corry
Mr. GEORGE FOREST	,,	Harry Symonds
Mr. HENRY LEADER	,,	Inspector

Characters in Acts II. and III. Period: Present Day.

Mr. HALE HAMILTON	as	Hannibal K. Calhoun ("Cagliostro")
Miss FANNY BROUGH	,,	Mrs. O'Mara
Mr. EDWARD SASS	,,	Admiral Lord Hugh Gaveston, G.C.B.
Miss MADGE FABIAN	,,	Lady Felicia Gaveston (his Wife)
Mr. C. M. HALLARD	,,	Gaston Fournal (formerly known as John Le Page)
Miss MYRTLE TANNEHILL	,,	Ruth Fournal (formerly known as Ruth Le Page)
Mr. LANGHORNE BURTON	,,	Hon. Dennis Willoughby, Edward Hay — Lieutenants H.M.S. "Valiant"
Mr. FORRESTER HARVEY	,,	
Mr. GERALD AMES	,,	Cecil Drummond
Miss ALICE CHARTRES	,,	Lady Violet Faux
Mr. JULIAN ROYCE	,,	Baron Kurdmann
Miss VIOLET LEWIS	,,	Lady Owthwaite
Mr. ARTHUR POOLE	,,	Rt. Hon. Ronald Caversham
Mr. LAURENCE CAIRD	,,	Sir John Denshire
Mr. E. H. KELLY	,,	Bertie Hart
Mr. CLIFTON ALDERSON	,,	Joe Allan
Mr. E. W. ROYCE	,,	Old Alf

Waters, J.
Plays

Characters in Acts II. and III. *continued.*

Mr. FRED PEARSE	as	Auctioneer
Mr. DENIER WARREN	,,	Ned Corry
Mr. EDWARD MORGAN	,,	Ginger
Mr. A. ROBERTSON	,,	Capt. Pomfret
Mr. C. TOWLE	,,	Admiral Von Rinck
Mr. P. HUGHES	,,	Admiral Don Diego Valdez
Mr. HERBERT WILSON	,,	Sacha
Miss JEAN BLOOMFIELD	,,	Duchess of Farnborough
Mr. ARTHUR LEIGH	,,	Jim Saunders
Mr. EDWIN PALMER	,,	Valet to Calhoun
Mr. R. A. BRANDON	,,	Butler to Gaston Fournal
Mr. H. WATSON	,,	Capt. Trevor-Rawson
Mr. WALTER TEALE	,,	Spriggs Fortescue
Mr. T. RICHARDS	,,	Jean Morny
Mr. L. ASHDOWNE	,,	Stefan
Miss FLORENCE VAUGHAN	,,	Flower Girl

SYNOPSIS OF SCENERY.

Period: Act I., 1893. Acts II. and III., The Present Day.

ACT I.

Scene 1. **LE PAGE'S COTTAGE, EPSOM** [R. McCleery
Scene 2. **OFFICES OF HART & SON, HATTON GARDEN** [Bruce Smith

ACT II.

Scene 1. **FLOWER SHOW, CHELSEA**
Scene 2. **Chelsea Embankment**
Scene 3. **No. 20, Wilton Square** [R. McCleery
Scene 4. **Bertie Hart's Office, Bond Street**
Scene 5. **The Admiral's Cabin, H.M.S. "Valiant"**
Scene 6. **DECK OF THE BATTLESHIP** [Bruce Smith

ACT III.

Scene 1. **CHRISTIE'S AUCTION ROOMS** [R. McCleery
Scene 2. **Cagliostro's Rooms, Bond Street** [Bruce Smith
Scene 3. **Dean Street, Park Lane** [R. McCleery
Scene 4. **Amherst Downs**
Scene 5. **Amherst Dene**
Scene 6. **THE ASCENT. MID-AIR!**
Scene 7. **THE FACE OF THE WATERS. DAWN!** [Bruce Smith
Scene 8. **Amherst Quay**

P.T.O.



FRIDAY, SEPTEMBER 12, 1913.

Though the people in Drury Lane autumn drama vary, at any rate externally, and certainly in their uniforms, from year to year, you are pleased to find them in one amiable weakness always unchanged. This year, as in every other year, they have a fancy for carrying on their most private affairs in the most public, indeed the most crowded, places. Of course, you know why they do it. They do it because Drury Lane stage is very big and must show vast areas and immense gatherings; so the plot must needs get itself worked out in spacious and much-frequented localities. But, if you are a really pious devotee of Drury Lane, you would die rather than admit you know this secret. You are ready, on the contrary, to swear that the Chelsea Flower Show is the most natural place in the world for Ambassadors and spies, fashionable ladies who are afraid to tell their husbands about their debts, for moneylenders, Bond-street palmists, and beauty-restorers, all to meet and talk together or about one another behind one another's backs, while a crowd of other ladies and gentlemen in the most expensive clothes stand around silently prodding the flowers or perusing their catalogues. And you declare it is equally natural and right and proper for them all by-and-by to turn up again at Christie's, Ambassadors and spies and released convicts (on the spies' track) bidding blithely against one another for the rarest *objets d'art*. Nor are you in the least surprised to find the same or very much the same crowd dancing the Tango on the deck of the Admiral's ship Valiant and waltzing round the two big guns until the Admiral shouts, after the manner of Othello, "Silence that dreadful band!" or words to that effect, and proceeds to ask who has stolen his sealed orders. You, of course, know who the thief is, because you saw the Admiral's young wife losing all her money and more at a private gambling-hell in Wilton-square (need one say, raided for your delectation by the police?), but the Admiral does not know, bluff, breezy, unsuspecting sailor that he is, and thinks the culprit is his wife's brother, one of his own lieutenants. (A glimpse of the Spanish Admiral, visiting the ship, unbuttoning his uniform to show that he is an hidalgo and no thief, is a parenthetic ecstasy.)

Then two desperate characters go up in an airship—desperate in other senses than the obvious one of being Drury Lane people absurdly trying to avoid crowds. One of them has done 20 years' hard labour for stealing diamonds, which had been really taken by the other man, and here—up in an airship—is a fine elevated opportunity for revenge. But the airship belongs to a foreign Power, and a detachment of the British Navy brings it down with a shell, so that both men are drowned and the sealed orders which one of them had wrongfully about his person are recovered by the unjustly suspected lieutenant (of the Ball scene) in a steam pinnace.

Waters, J.
Plays

APOLLO THEATRE.

TO-NIGHT AT 8.30,

CHARLES HAWTREY'S Production of

NEVER SAY DIE

By W. H. POST.

CHARACTERS.

Dionysius Woodbury	Mr. CHARLES HAWTREY
Hector Walters	Mr. LOUIS GOODRICH
Virgil Galesby, M.D.	Mr E. HOLMAN CLARK
Sir John Fraser, M.D.	Mr. JOHN CLULOW
Griggs	Mr. A. VANE-TEMPEST
Verchesi	Mr. DANIEL McCARTHY
Buster	Master REGINALD SHEFFIELD (By arrangement with Mr. CECIL RENWORTH)
Mr. Gibbs	Mr. E. W. TARVER
Servant	Mr. J. R. TOZER
Auction Man	Mr. S. GRENVILLE DARLING
Violet Stevenson	Miss DORIS LYTTON
La Cigale	Miss MARIE GEORGE
The Hon. Mrs. Stevenson	Miss WINIFRED EMERY

Act. I. .. **Drawing Room at Mrs. Stevenson's House in Park Lane**

Acts II. & III. .. **Woodbury's Chambers, King Street, St. James**

Scenes designed by Mr. ARTHUR DE LISSA, and executed and furnished by FRYERS, LTD., 6 Henrietta Street, Cavendish Square, W.

Miss Winifred Emery's Frocks by Miss GRAY, LTD., Brook Street; other Frocks by Madame RAYMOND, Regent Street.

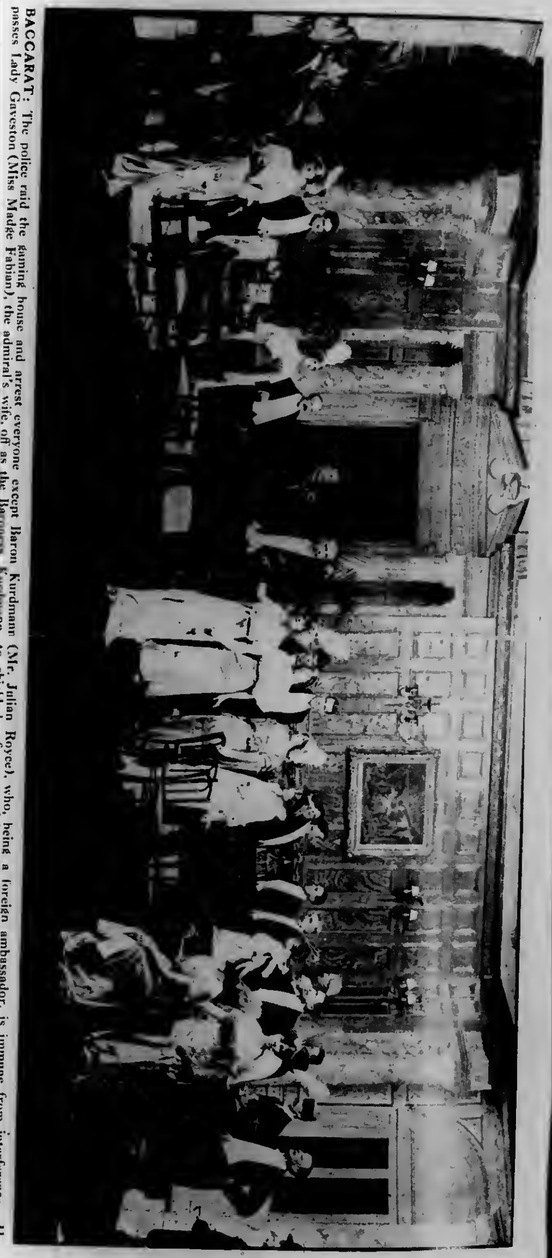
Hats by MAISON LEWIS.

Silver supplied by HENDELES, 155 Balls Pond Road.

Scenery painted by ALFRED E. CRAVEN. Wigs by CLARKSON.

Piano supplied by ASCHERBERG, HOPWOOD & CREW, LTD.

APOLLO
THEATRE
13/9/13
Orch. Stall
D 1
To be retained



BACCARAT: The police raid the gaming house and arrest everyone except Baron Kurdmann (Mr. Julian Royce), who, being a foreign ambassador, is immune from interference. He passes Lady Gaveston (Miss Madge Fabian), the admiral's wife, off as the Baroness Kurdmann, and later wreaths the sealed orders from the safe in her husband's cabin on board the flagship.

1913
Waters, J.

Preceded at 7.30 by

THE WIFE TAMER

A One Act Play by J. SACKVILLE MARTIN.

CHARACTERS.

William Broom (Master of a Trawler) ...	Mr. E. W. TARVER
Mrs. Broom (his Wife)	Miss MABEL YOUNGE
Capt. Talpin (Master of the Seamew) ...	Mr. LESLIE REA
Florrie (Capt. Broom's Niece) ...	Miss GLADYS MAUDE
Tom Harris (her Fiancé)	Mr. H. J. GIBSON

Scene: The Front Room of William Broom's Cottage. Time: Afternoon.

THE PLAY PRODUCED BY MR. CHARLES HAWTREY.

PROGRAMME OF MUSIC.

CZARDAS, No. 6	*Michiels*
"	*Farkas Miska*
ENTR'ACTE, "Fairies' Wedding"	*E. de Jong*
JAPANESE DANCE	*C. Thomas*
GRACEFUL DANCE, "Henry VIII."	*Sullivan*
SPANISH DANCES	*Desormes*

Orchestra under the Direction of Mr. GUY JONES.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.45.

Stage Manager ...	For Mr. Charles Hawtrey	Mr. B CAMPLIN-SMITH
Assist. Stage Manager		Mr. LIONEL WILLIAMS
General Manager ...		Mr. EDWARD FITZGERALD

PRICES OF ADMISSION:—Boxes, £1 1s. to £5 5s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d., Last Row, 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office open 10 to 10. 'Phone Gerrard 3213.

General Manager ... ...(For Mr. Tom B. Davis)... Mr. A. C. BELSEY

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

MR. CHARLES HAWTREY'S NEW COMEDY.

Production at the Apollo Theatre Last Night.

"NEVER SAY DIE."

By Our Dramatic Critic.

Dionysius Woodbury .....Mr. Charles Hawtrey
Virgil Galesby, M.D. .....Mr. E. Holman Clark
Griggs .....Mr. A. Vane-Tempest
Violet Stevenson .....Miss Doris Lytton
La Cigale .....Miss Marie George
The Hon. Mrs. Stevenson ...Miss Winifred Emery

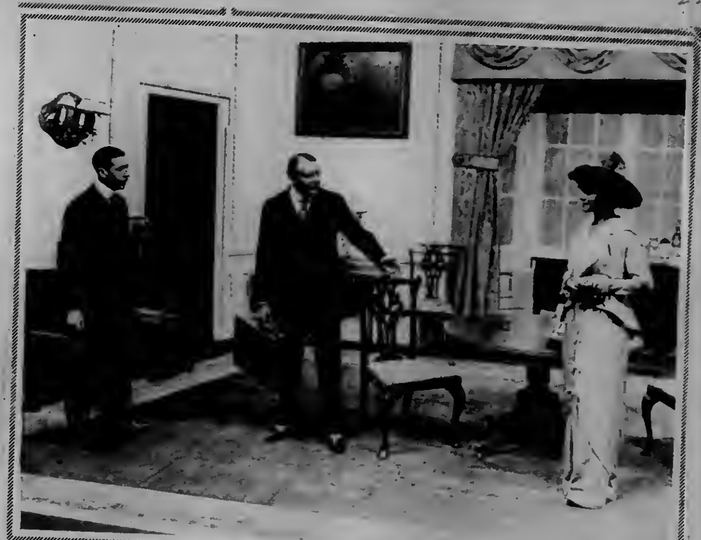
It would be no exaggeration to describe last night's new play at the Apollo Theatre as the funniest farce seen in London for some years. That it will be one of the greatest successes that Mr. Charles Hawtrey has ever produced seems at the moment a very safe prediction to make. "Never Say Die" is an American farce in so far that its author, William Post, is an American, but the story is laid in London, and is to all intents and purposes English.

From almost the opening of the first act to the last moment of the last act it is a scream. The situations are funny, the dialogue is deliciously droll, crisp, and fresh, and although the story runs quick there is a welcome freedom from that deadly sense of forcing things that makes the average farce such an exhausting experience to most of us. No description, let it be frankly stated, can give any reasonable notion of the fun of "Never Say Die." The storm of laughter revolves round a rich young man and his valet. The master has been given up by the doctors. He looks healthy enough, but they insist he has not a month to live. What better can he do under the circumstances than endow a girl who is engaged to a friend of his? He will marry her, and at once go away, die, and leave her a rich widow. Then the friend can become the second husband. Unfortunately, instead of dying the newly married becomes strong. He breathes the night air every night, eats and drinks the delightful things the doctors say will kill him, but as he cannot kill himself the friend awaiting for the widow that is to be gets furious. The other, ashamed of his good health, offers to compromise himself so that a divorce may be obtained. All his friends bring each a girl that is to be seen with him. They all arrive together and they, not the intended victim, are compromised.

Comical Situations.

The Apollo Theatre almost shook with laughter, and yet every face on the stage was as serious as if it were a tragedy, for these situations were delightfully comical, and every man and woman on the stage except the charming heroine, was a real character, and so the fun came naturally. Mr. Hawtrey and Mr. Vane Tempest as master and valet were indescribably funny. Mr. Holman Clark as a doctor would make a sick man laugh, and there was a funny boy, and a funny dog, and a funny cook—in fact, everything was funny and just calculated to make the production of "Never Say Die" the greatest popular success in farce seen in London for years. Mr. Charles Hawtrey, taking one of his calls, said he "always believed that if the theatre gave the right plays the public would support it." He is right. The public will go to see this play, but only the first-night audience will see the genial, comical face of the American author as he looked at Mr. Hawtrey and his fellow English audience. He had to stand on the stage a long time last night to hear himself cheered.

J. W.



Dionysius and Violet Mutually Decide to Live Together as Man and Wife and are here seen Leaving for America; the Artist Marries La Cigale

Waters, J.
Plays

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On MONDAY, 15th SEPTEMBER, 1913, at 7.30,

MESSRS.

VEDRENNE AND EADIE

PRESENT

INTERLOPERS

A Comedy, in Four Acts, by

H. M. HARWOOD.

Peter Ross	Mr. DENNIS EADIE
Jack Chisholm	Mr. NORMAN TREVOR
Mr. Ross	Mr. HUBERT HARBEN
Amos Thorpe	Mr. MILES MALLESON
Mr. Robertson	Mr. CAMPBELL GULLAN
Waiter	Mr. LEONARD NOTCUTT
Servant at Jermyn Street	Mr. ARTHUR BAXENDELL
Iris Mahoney	Miss MIRIAM LEWES
Margaret Chisholm	Miss EVELYN WEEDEN
Isabel Ross	Miss ELIZABETH RISDON
Mrs. Ross	Miss GWYNNE HERBERT
Beatrice Harbord	Miss ELAINE SLEDDALL
Phyllis	Miss LISA STECKER
Maid at Pinner	Miss OLGA WARD
Nurse	Miss DOROTHY DUNDAS

ACT I.	*The Chisholms' House at Pinner.*
ACT II.	*An Hotel on the Lake of Como.* (*Two months later.*)
ACT III.	*The Chisholms' House at Pinner.* (*Ten days later.*)
ACT IV.	*A Flat in Jermyn Street.* (*Three months later.*)

Produced under the Direction of J. CLIFFORD BROOKE.

PRECEDED BY

THE HARBOUR WATCH

An Original Play, in One Act, by

RUDYARD KIPLING.

Emanuel Pyecroft, R.N.	Mr. LUKE FORSTER
Edward Glass, R.M.L.I.	Mr. GEORGE TULLY
Albert Blashford, R.N.	Mr. LAWFORD DAVIDSON
William Agg	Mr. CAMPBELL GULLAN
Corporal Walters, R.M.L.I.	Mr. W. LEMMON WARDE
Jenny Blashford	Miss MARJORIE DAY

Produced under the Direction of FRANK VERNON.

There will be Intervals of Ten minutes each.

The scenery painted by GEORGE SACKMANN.
Uniforms by L. & H. NATHAN. Furniture by OETZMANN. Wigs by CLARKSON.
Miss Lewes's Dresses by Mdlle. RACHELLE OSPOVAT, 69 New Bond Street, W.
Miss Weeden's Dresses by HANDLEY-SEYMOUR, 47 New Bond Street, W.
Hats by M. MICHEL ZAC, 2 Hanover Court, W.
Furs by TAIT & SMALL, 46 Dorset Street, W.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress.

This rule is framed for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Music under the direction of BENNO SCHEREK.

The Pianofortes used at this Theatre supplied by GEO. ROGERS & SONS.

MATINEE EVERY THURSDAY & SATURDAY AT 2.15

Doors open half-an-hour before time of Performance.

The Box Office (J. W. Sheppard) is open from 10 to 10 daily. Tel. 3855 Gerrard.

PRICES OF ADMISSION:—Private Boxes, £3 3s. & £2 2s. Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. & 5s. Upper Circle, 4s. & 2s. 6d. Pit, 2s. 6d.

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.
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Stage Manager	Mr. HERBERT CHOWN
Business Manager	Mr. STANLEY LE SAGE

1913
Waters, J.
Plays

a clever little play by a new author, and, probably, a young author. For an author is probably young in mind at any rate, if not in years, who gives all his good things to his younger people to say, and all his silly things to the elderly. Of course there is no knowing, and the author of *Interlopers* may be in fact as old as the Patriarch at His Majesty's looks. Still we stick to the probably young, for the play starts with a thesis, and as theses are for the time being "off" it takes the courage of youth to be deliberately out of the fashion. The thesis with which the play starts is like a bit chipped out of the thesis of M. Hervieu's *Course du Flambeau*. Do we live for our own generation or for the next, for ourselves or for our children? Margaret lives for her children, and thus ceases to live for her husband Jack, who is bored by the children and would still be his wife's lover if she would only spare the time from the nursery. It appears that Jack's mother had been just like that, and his miserable father, on his death-bed, had warned him—in vain—"Never marry a woman with the maternal instinct." Margaret has friends who declare that motherhood is the highest duty of woman and paternity the noblest function of man. Jack, enraged, declares that in these respects women and men are notably inferior to the so-called lower animals. So he runs away with Iris.

And thus you see that the thesis won't hold out, and that the play is really not about parents and children, but about (oh yes, the author *must* be young!) that old, old situation of the man between two women. One woman is dark and voluptuous, of course, the other fair and domestic, and you wait in confidence for the scene wherein they meet and talk it out. The dark one does most of the talking, with a rich voice and an unusual grace of gesture, for she is played by an actress of distinctly un-English ways, very charming ways, Miss Miriam Lewes. She knows there is not in reality a ha'porth of the Bohemian in Jack, who is unhappy in breaking the Seventh Commandment save in a rigidly British way—that is to say, without deception, without "intrigue," which is a horrid foreign thing. Besides, he really loves Margaret all the time. So Iris gracefully, always gracefully, resigns him to her and departs to seek a less wooden lover, or more probably, lovers. Miss Evelyn Weeden is the wife with the maternal instinct and stiff movements that are a foil to the sinuosities of the voluptuous Iris. She makes a good contrast—and really with the choice of two such women the wooden husband (Mr. Norman Trevor, rather dry, hard, knotty wood) is by no means *à plaindre*.

But the two luckiest people are Mr. Dennis Eadie and Miss Elizabeth Risdon as Margaret's brother and sister, who have all the bright and amusing things to say—the gentleman all the bright things that will go with common sense and knowledge of the world, and the young lady all the bright things that will go with innocent girlhood that makes a clear distinction between innocence and ignorance. They both say their bright things brightly. Then there is the elderly love of Mr. Harben and the authentic Scotch accent of Mr. Campbell Gullan—altogether a good cast for a play, at any rate good enough to set you wondering what its author's next effort will be like. *Interlopers* is preceded by Mr. Rudyard Kipling's breezy little naval-and-military anecdote *The Harbour Watch*, already played in this theatre of afternoons, which is a perfect joy for the sake of Mr. George Tully's tipsy marine.

THE TIMES

TUESDAY, SEPTEMBER 16, 1913.

THE TIMES

WEDNESDAY, SEPTEMBER 17, 1913.

MR. JOHN GALSWORTHY'S NEW PLAY.

"THE FUGITIVE" AT THE COURT THEATRE.

George Dedmond	CLAUDE KING
Clare Dedmond	IRENE ROOKE
General Sir Charles Dedmond, K.C.B.	NIGEL PLAYFAIR
Lady Dedmond	ALMA MURRAY
Reginald Huntingdon ..	A. EYLTON ALLEN
Edward Fullarton	LESLIE REA
Dorothy Fullarton	ESTELLE WINWOOD
Twisden	J. H. ROBERTS
Haywood	CHARLES GROVES
Malise	MILTON ROSMER
Mrs. Miler	Mrs. A. B. TAPPING

Any one of Mr. Galsworthy's plays might be labelled "General cussedness of things; exhibit No. —." In *The Fugitive* he shows the general cussedness of things as affecting a wife on strike. Clare, after half-a-dozen years of marriage, finds she can't stand George any longer. He is quite a decent fellow in his way, but his way is not her way. He is all for "good form," she is all for "soul." If he looks out of window and sees the Clock Tower, he wonders if he will be able to make out the time by the clock. The same view reveals to her the immensities and the eternal verities and the mystery of beauty. When Clare goes into a tantrum and wanders for hours up and down the Embankment, George tells smooth society fibs about her absence to the guests who have come in for a little bridge. She returns, more exasperated than ever, and promptly gives it all away. Here is a new variant of our old Mid-Victorian friend, the *femme incomprise*. In the brave days of yore this misunderstood lady used to elope to Venice with the nearest bachelor, but Clare is not that sort of woman. True, she has picked up a bachelor friend, one Malise, a vague literary gentleman, who doesn't, as honest George complains, "even know how to dress." But Clare doesn't go to Malise for love, but simply for sympathy and advice, and he advises her to make a bolt for freedom, to give her soul a chance. Clare begs George to let her go, but he refuses. It wouldn't be good form: besides, their rows are always followed by a reconciliation. That's the intolerable part of it, says Clare, for the reconciliation involves a physical obligation against which her soul revolts.

So bolt she does—and straight to Malise's rooms, as before merely for sympathy and advice. And now she finds what it means to be a wife on strike. Private detectives haunt Malise's staircase. Family solicitors call to pooh-pooh soul and to point out hard facts. Clare hasn't a penny, and doesn't know how to make one. Malise presses her to stay, but that would be only playing into the hands of George and his friends, who have already assumed that Malise either is or very soon will be Clare's lover. There is no help for it: Clare must go out into "the world" and hunt for work. Poor fugitive!

She gets work in a shop, but still goes on being a fugitive—a fugitive from nasty strange men, attracted by her pretty face. When her husband's people discover her she flings up her job and, of course, bolts back to Malise—for more advice. He makes her some tea and relieves his feelings by shaking his fist at Society. That is about all he can do, for he is very poor, and has just paid a bill by selling his Boccaccio. As it was an English translation, you perceive that this literary gentleman is not so very, very literary. But though he has no Italian he has soul, which is what Clare is out for. Indeed, she finds she has grown to love him, and they agree to live together. Of course, it is not a success. It would never do for anything to be a success in one of Mr. Galsworthy's plays on the general cussedness of things. Divorce proceedings are pending, with a claim for £2,000 damages. Further, Malise's editor sacks him because of the scandal.

So to save Malise Clare leaves him, and is once more a fugitive. But she is now at the end of her tether. She puts on her best gown, spends her last shilling on flowers for her bodice, and with a pathetically timid swagger takes a chair in the little supper-room at "The Gascony." Here she is like the Lady amid the rabble-rout of "Comus." She sits silent and frightened while songs resound, and one festive guest (apparently an amateur) obliges with a solo on the coach-horn. A youngster, quite a pleasant youngster, espies her and offers her supper; then finds out she is a lady and not one of *ces dames*, and behaves rather nicely about it. But she can go on no longer. A drop of poison in her champagne glass finishes it, and she is left sitting dead there, while the songs and the coach-horn begin again.

As always, Mr. Galsworthy plays fair and presents sides not as sides but as aspects of the general cussedness of things. George is a decent fellow according to his lights; so is the literary gentleman, despite his inability to read Boccaccio in the original. So is the family solicitor, &c., &c., &c. Nobody is to blame and everybody is to blame, and the world simply doesn't know how to treat wives with souls who can't "stick" prosaic husbands. You feel that it is all very sad and bad and mad; and as that is just what Mr. Galsworthy set out to make you feel, he must be acknowledged to have written a successful play. He tells his story wonderfully well. A true artist, he always uses the right word and never a superfluous word. And he is philosopher as well as artist. But for our part, with all our admiration for his work, we cannot help wishing he were sometimes like the philosopher in Boswell, with whom "cheerfulness would come breaking in." Why be always painting the general cussedness of things, and painting it in *grisaille*? It almost drives us to confess a sneaking sympathy for the gentleman with the coach-horn.

PRINCE OF WALES THEATRE.

Sole Proprietors — The Executors of the late Mr. EDGAR BRUCE.

Lessee .... FRANK CURZON.

Every Evening at 9,

MESSRS. ALGERNON GREIG'S & MILTON ROSMER'S Production

"THE FUGITIVE,"

A New Play, by JOHN GALSWORTHY.

George Dedmond	... ...	CLAUDE KING	
Clare Dedmond	... ...	IRENE ROOKE	
General Sir Charles Dedmond, K.C.B.		FREDRICK MOYES	
Lady Dedmond	... ...	ALMA MURRAY	
Reginald Huntingdon	...	A. HYLTON ALLEN	
Edward Fullarton	... ...	LESLIE REA	
Dorothy Fullarton	...	ESTELLE WINWOOD	
Paynter	... ...	FRANK MACRAE	
Burney	... ...	DORIS BATEMAN	
Twisden	... ...	J. H. ROBERTS	
Haywood	... ...	CHARLES GROVES	
Malise	... ...	MILTON ROSMER	

By kind permission of GRANVILLE BARKER and Miss LILLAH MCCARTHY.

ACT I. Scene - George Dedmond's Flat. Evening

ACT II. Scene - The Rooms of Malise. Morning

Between Acts I. and II., Three Nights elapse: Acts II. & III., Scene 1, Three Months elapse; Act III., Scene 2 and Act IV. Six Months elapse.

Ladies' Dresses in Act IV. by DE BRAITH, 50, South Audley Street. Furniture by J. S. LYON, High Holborn.

Miss Estelle Winwood's dresses by "THELMA," 63, Southampton Row, W.C.

Mrs. Miler	... ...	Mrs. A. B. TAPPING	
Porter	... ...	ERIC BARKER	
A Messenger Boy	... ...	WALTER COUSINS	
Characters in Act II.			
A Young Man	... ...	VINCENT CLIVE	
Arnaud	... ...	J. H. ROBERTS	
Mr. Varley	... ...	CHARLES GROVES	
A Languid Lord	... ...	NORMAN YATES	
His Companion	... ...	EVE MORE-DUNPHIE	
A Blonde Gentleman	... ...	LESLIE REA	
A Dark Gentleman	... ...	MONTAGUE WIGAN	
Two Ladies with large hats	...	DORIS BATEMAN, GRACE NEWCOMBE	

ACT III. Scene 1 - The Rooms of Malise. Late Afternoon
Scene 2 The Rooms of Malise. Early Afternoon

ACT IV. Scene A Small Supper Room at "The Gascony"

Play Produced by MILTON ROSMER.

Preceded at 8.30 by

HENRY J. FRANKLIN with a Player and a Piano.

"THE ROYAL COURT TRIO," under the direction of BRIGATA BUCALOSSI, will play the following Selection of Music:—

OVERTURE	... ...	"Lustspiel"	*Keler Bela*
	(Before Act II.)		
(a) BALLET	... ...	"Coppelia"	*Delibe*
(b) INTERMEZ	...	"Demoiselle Ch..."	*Percy E. Fatcher*
	(Before Act III.)		
(a) ROMANCE (SOLO VIOLIN)	... ...	... ...	*...d'Ambrosio*
	Mr. FRANCIS C. THORNE.		
(b) SIZILIETTA	... ...	... ...	*Franz von Blon*
IDYLLE	... ...	"Dawn"	*A. E. Wate*
	(Before Act IV.)		
(a) 'CELLO SOLO	...	"Chant sans Paroles" ...	*P. T. Tsch*
	Mr. LESLIE BURTON		
(b) DESCRIPTIVE PIECE		"A Hunting Scene"	*Bonnisse*
	After.		
	"Thro' the Night Dark Shadows Stealing"		*Schuber*

Grand Piano exclusively supplied by CRAMERS, New Bond Street.

Matinee every Wednesday and Saturday at 2.30.

Doors Open at 8 (Matinees 2). Commence at 8.30 (Matinees 2.30)

PRICES—BOXES, £1 1s. and £1 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.; Other Rows, 3s. Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 7282.

General Manager ... ... H. E. MALTBY. | For Messrs. Algernon Greig & Milton Rosmer

Business Manager ... ... ARTHUR MILTON. | Stage Managers ... ERIC BARKER and NORMAN YATES

Secretary ... ... MONTAGUE WIGAN

In Preparation.

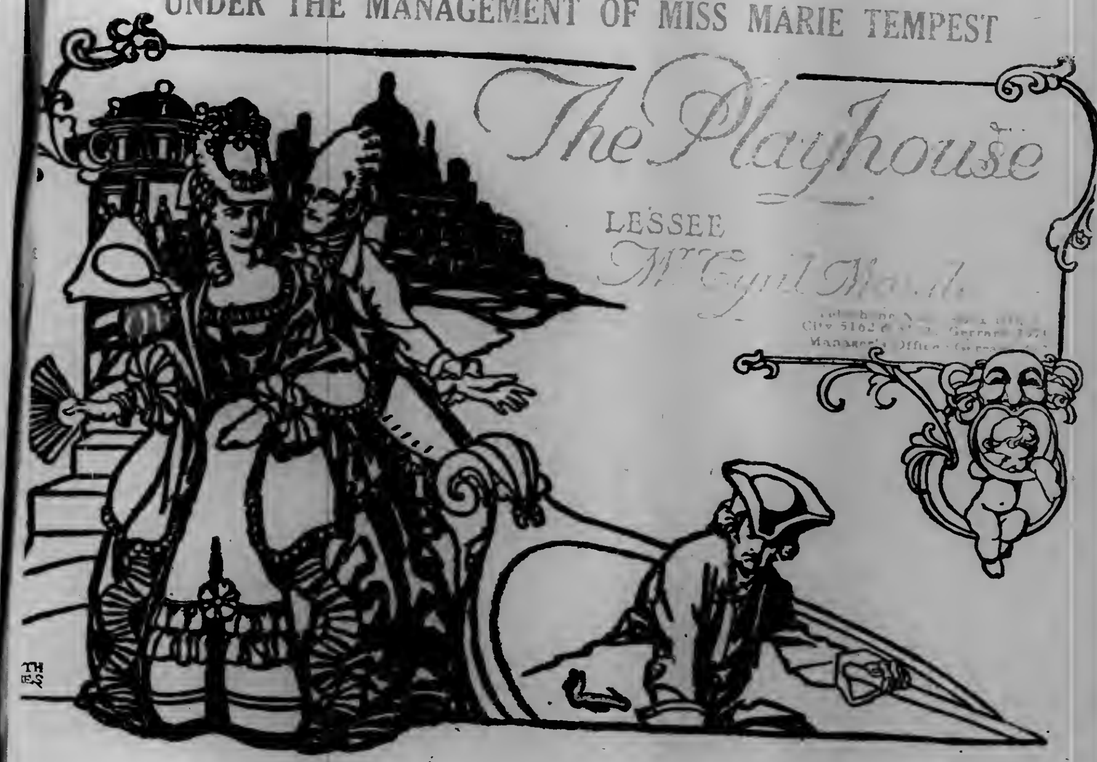
"ARE YOU THERE?"

A Modern Entertainment with Music, by LEON CAVALLO. Book by ALBERT P. de COURVILLE.

Lyrics by RAY GOETZ and EDGAR WALLACE.

First Performance To-night, Thursday, September 18th, 1913, at 7.30

UNDER THE MANAGEMENT OF MISS MARIE TEMPEST



MARY GOES FIRST

By HENRY ARTHUR JONES

1913
Waters, J.
Plays

To-night, Thursday, September 18th, 1913, at 7.30
and every following Evening at 8.30

Miss MARIE TEMPEST will present, for the First Time, a New and Original Comedy, in Four Acts, called

MARY GOES FIRST

By HENRY ARTHUR JONES

"Thus it appears that the Honours and Dignities adjudged by the State serve often but to varnish the Stratagems and Pretences wherehy they have been obtained; and the claim to Precedeney is shewn to he the claim of those who have no other claim to our Admiration and Esteem."

Fettleworth's "Credentials of Merit" (1764) Chapter on Titles.

SIR THOMAS DODSWORTH	MR. KENYON MUSGRAVE
RICHARD WHICHELLO	MR. CHARLES V. FRANCE
FELIX GALPIN	MR. W. GRAHAM BROWNE
MR. TADMAN	MR. GEORGE SHELTON
DR. CHESHER	MR. HERBERT ROSS
HARVEY BETTS *(one of the Junior Liberal Whips)*	MR. RICHARD LLUELLYN
POLLARD	MR. JOHN ALEXANDER
DAKIN	MR. HORTON COOPER
LADY DODSWORTH	MISS HAMLEY CLIFFORD
ELLA SOUTHWOOD	MISS MARGARET BRÜHLING
MRS. TADMAN	MISS CLAIRE PAUNCEFORT
MARY (MRS.) WHICHELLO AND	MISS MARIE TEMPEST

The Scene is laid throughout in Felix Galpin's House, St. John's Hill, Warkinstall. (WALTER HANN)

NOTE.—There will be an interval of a few minutes only between Acts III. and IV.

The Play produced by Mr. W. GRAHAM BROWNE.

The Room furnished by J. WILSON MOORE, 46, South Street, Park Lane, W.
Miss MARIE TEMPEST's Costumes by THE MAISON HAYWARD, 67, New Bond Street, W.: all other Dresses by Madame FRANCIS, 78, Duke Street, Grosvenor Square, W.
Hats by the MAISONS HAYWARD, and LEWIS, 210, Regent Street, W.
Wigs by CLARKSON.

The following Programme of Music will be played:

OVERTURE ...	"Melodious Memories" ...	*Finck*	ENTR'ACTE	"Nuit Napolitaine"	*Dalchatel*
			CELESTA SOLO	... "Celestina"	*G. Jones*
VALSE ...	"Le Bois Enchante"	*O. Roberts*	VALSE	"Little Grey Home in the West	*Lohr*
SONG ...	... "Volga" ...	*(Russian)*			
MARCH	"Powder Rag" ...	*Birch*	VALSE	"Love and Laughter"	*Oscar Straus*

The "Celesta" and Organ by MUSTEL & Co., 80, Wigmore Street, W.
The Pianoforte by STEINWAY & SONS, Lower Seymour Street.

FIRST MATINEE WEDNESDAY NEXT SEPT. 24th
AND EVERY FOLLOWING WEDNESDAY and SATURDAY

Stage Manager ... Mr. NORMAN LORING
Musical Director ... Mr. HAROLD R. GRIMSTON

Opera Glasses, by Negretti & Zambra, can be hired from the Attendants at a charge of 6d. for the performance.

The Refreshment Bars are under the direct control of the Management, and all Wines and Spirits are of the best quality. Ices by the Horton Ice Cream Co

No charge is made **no Gratuities are allowed**

Ladies are respectfully reques **ence by kindly removing their Hats**

Toilet Table **e by Hinde's, Ltd.**

Box O Mr. F. SLEAP.

Private Boxes, £1 1s. to £4 4s. Stall *Balcony, 5/- Upper Boxes, 2/6 Gallery, 1/*

ooked.

EXTRACT FROM THE RULES MADE BY ...rinted on every play bill. (a) The Public can ...(3) Where there is a fire-proof screen to the ...working order, (4) Smoking is not permitted ...obstructions, whether permanent or tempora...

...al and responsible Manager of the Theatre must be ...l exit and entrance doors, which must open outwards ...during every performance to insure its being in proper ...Gangways must be kept free from chairs or any other

GENERAL MANAGER

Mr. ALFRED TURNER

Miss Marie Tempest.

Miss Marie Tempest began her tenancy of The Playhouse on Thursday evening by producing Henry Arthur Jones's newest play, "Mary Goes First," before an audience that was astonishingly punctual considering that (for this night only) the curtain was taken up at 7.30. This rule of beginning early on first nights in order to facilitate critics is an excellent one for the Press, and by helping the newspapers theatre managements benefit themselves. But there are times when one cannot help laughing at the other forlorn playgoers turned out of a theatre at ten o'clock, at least an hour too early to think of going to a restaurant for supper, and at least an hour too late to think of ordering dinner.

* * * * *

This new play by Henry Arthur Jones is very light fare. Rightly or wrongly one cannot help thinking that it was written specially for Miss Tempest. Throughout its four acts we see Mrs. Mary Whichello wheedling, coaxing, fascinating, or commandeering her neighbours, friends, and husband. Very charmingly, and very cleverly, too, she does each and all of those things; but we had seen her do the self-same things before, in much the same charming way, in plays that if not just like this one, were in texture not at all unlike it.

* * * * *

In this new play Mary is the much admired wife of a rich manufacturer in a provincial town, and until one of their neighbours got a knighthood, and his wife in consequence became Lady Dodsworth, Mary was first in local society. Mary did not like the change. She laughed, of course, at her rival's appearance and manner, and nearly embroiled the two families in a law-suit by saying that the knight's lady looked like an impropriety. There is some rather bitter and disparaging comment on the acquisition of titles, and the prices paid for them, and the play is not at all intended to show that those who get them deserve them any more than those who do not. This quality had a somewhat unpleasant flavour in an entertainment that was otherwise rather amusing. In every department the comedy was splendidly acted, but special praise is owing to Mr. Kenyon Musgrave, Mr. Charles V. France, Mr. Graham Browne, Mr. George Shelton, Miss Hamley Clifford, and Miss Tempest. The reception accorded the performance was entirely favourable.

J.W. PLAYGOER.

1913
Waters, J.
Plays

AMBASSADORS THEATRE,

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.C.

Proprietors - - - - - - - - - - THE AMBASSADORS THEATRE, Ltd.
Managing Director - - - - - - - - - - Mr. HERBERT JAY.
Lessee - - - - - - - - - - Mr. DURRANT SWAN.

ON SATURDAY, SEPT. 20th, 1913, AT 7.30 (FOLLOWING EVENINGS AT 8.15)

MADEMOISELLE FIFI

A Play in One Act dramatised by OSCAR MÉTÉNIER from Guy de Maupassant.

Characters.

Major ———	HERBERT BUNSTON
Captain ———	IVO DAWSON
Lieutenant Anatole	H. LAWRENCE LEYTON
Lieutenant Cyril	WILLIAM ARMSTRONG
Lieutenant Willy (nicknamed "Mlle. Fifi")	ROBERT FARQUHARSON
Priest	EDWARD O'NEILL
Sacristan	H. DE LANGE
Orderly	G. CHALMERS COLONA
Pamela	PEGGY TALBOT DANIEL
Blondina	NANCY BLACKWOOD
Amanda	EVELYN WALSH HALL
Eva	VERA GEORGE
AND	
Rachel...	LYDIA YAVORSKA

Scene—The Hall of a Castle near a Country Town in a district held by a Foreign Army of Occupation.

Time—The Present.

Followed at 8.15 (following Evenings at 9 o'clock) by

I LOVE YOU!

A Comedy in Three Acts by ROBERTO BRACCO.
English Adaptation by JAMES PARKER.

Characters:

Arthur Van Doorman	W. B. DAVIS
Christopher Milsom	HERBERT BUNSTON
Viscount Withington	IVO DAWSON
Dr. Salvetti	ARTHUR SCOTT-CRAVEN
Philip Head	H. LAWRENCE LEYTON
George Prenderby	ROBERT FARQUHARSON
Pope	MARTIN SANDS
Giles	H. DE LANGE
AND	
Sandra, Marchesa di Fontanarosa (Mrs. Van Doorman)	LYDIA YAVORSKA

ACT I. Morning.
ACT II. Evening of the same day.
ACT III. Afternoon of the following day.

Scene—A Cottage on the Norfolk Coast belonging to the Marchesa di Fontanarosa.

The Plays produced by Mr. FRANK COLLINS and Mr. JOHN POLLOCK.

Madame LYDIA YAVORSKA's Dresses in "I Love You!" by PAQUIN, 40 Dover Street, W.
Uniforms by L. & H. NATHAN, Coventry Street. Furniture by OETZMANN.
Wigs by GUSTAVE. MAXIM CIGARETTES (28 Shaftesbury Avenue) used on the Stage.

PROGRAMME OF MUSIC to be played by THE SINFONIA QUARTETTE under the Leadership of HERR OTTO MACHIG:—

"MADEMOISELLE FIFI"	OVERTURE	"Marche Militaire"	*Schubert*
	FINALE	"Rhapsodie Hongroise"	*Hauser*
"I LOVE YOU"	OVERTURE	"Cavalleria Rusticana"	*Mascagni*
	FANTASIE on Italian Airs	Between Acts I and II.—"O Sole Mio."	*Puccini*
		Between Acts II and III.—Selection from TOSTI's Songs.	

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

THE TIMES

MONDAY, SEPTEMBER 22, 1913.

"I LOVE YOU!"

MME. LYDIA YAVORSKA AT THE AMBASSADORS THEATRE.

By ROBERTO BRACCO.
English Adaptation by JAMES PARKER.

Arthur Van Doorman	W. B. DAVIS
Christopher Milsom	HERBERT BUNSTON
Viscount Withington	IVO DAWSON
Dr. Salvetti	ARTHUR SCOTT-CRAVEN
Philip Head	H. LAWRENCE LEYTON
George Prenderby	ROBERT FARQUHARSON
Pope	MARTIN SANDS
Giles	H. DE LANGE
Sandra	LYDIA YAVORSKA

Signor Roberto Bracco may be a very entertaining playwright in his native Italian, which is the best language for talking an infinite deal of nothing in, but in English his verbosity becomes rather tiresome. The simple little anecdote he has to tell, if worth telling at all—a point open to question—might have been better told in fewer words. It is the anecdote of a young grass widow who flirts with a quintet of variously comic gentlemen until the unexpected return of her husband gives her heart more serious agitation. She had thought her love for him was dead, but finds it very much alive. Just to tease him she shuts him out of the room: then relents only to find that he has gone placidly to sleep in a chair. Next day, after taking her revenge for his apparent indifference by giving him what looks like cause for real jealousy of one of the five comic gentlemen, all is forgiven, and the pair are left in one another's arms while the comic quintet look on, chagrined, through the window. As the grass widow, Mme. Lydia Yavorska displays an excess of energy which it is quite exhausting to contemplate. For three acts she is always on the stage, always talking—indeed talks herself hoarse—and accompanying her talk with a variety of gesture, posture, and movement which would furnish forth a whole *ballet d'action*. She crouches, tiptoes, pirouettes, waves her arms, and generally mimes every possible emotion round the six gentlemen in turn—and always in a tremour of nervous exasperation which in the end communicates itself to the spectator. So intelligent a lady as this actress evidently is ought to be clever enough to take to heart the historic warning about *trop de zèle*. She mars what might be a charming performance by over-anxiety, over-excitement, over-elaboration.

The
Shaftesbury Theatre

THURSDAY, SEPTEMBER 25TH, 1913, AT 8,

An Original Musical Comedy

THE PEARL GIRL

Book and Lyrics by BASIL HOOD.

Music by HUGO FELIX and HOWARD TALBOT.

Characters

THE DUKE OF TRENT	Mr. HARRY WELCHMAN
ROBERT JAFFRAY (*His Land Agent*)	Mr. JACK HULBERT
MR. JECKS (*Manager of the Palmyra Pearl Shop*)	Mr. LAURI DE FRECE
MR. MUGGERIDGE (*Directors of the Palmyra Pearl Company*)	Mr. EDGAR STANMORE
MR. BANBURY (*Directors of the Palmyra Pearl Company*)	Mr. DUNCAN TOVEY
MR. POULTER (*Directors of the Palmyra Pearl Company*)	Mr. SEBASTIAN SMITH
MR. HOPKINS (*Head Assistant at the Shop*)	Mr. HARRY RAY
BYLES (*Messenger and Odd Man at the Shop*)	Mr. ALFRED LESTER
LORD GEORGE MATLOCK (*Friends of the Duke*)	Mr. REGINALD SHARLAND
CAPTAIN CUNNINGHAM (*Friends of the Duke*)	Mr. T. BRYCE-WILSON
MR. PRINGLE (*A Society Journalist*)	Mr. H. V. TOLLEMACHE
JAMES OGILVIE (*Chief Officer R.M.S. "Parana"*)	Mr. RIX CURTIS
HIGGINS (*A Derbyshire Rustic*)	Mr. GEORGE ELTON
ERNEST (*The Duke's Footman*)	Mr. REGINALD ANDREWS
DUCHESS OF TRENT (*Mother of the Duke*)	Miss DOROTHEA TEMPLE
LADY BETTY BIDDULPH (*The Duke's Sister*)	Miss CICELY COURTNEIDGE
LADY CATHARINE WHEELER	Miss SADRÉNE STORRI
MADAME ALVAREZ (*Of Argentina*)	Miss MARJORIE MAXWELL
MISS MABEL CHEYNE WALKER	Miss JOAN HAY
MRS. BAXTER-BROWNE	Miss ADA BLANCHE
MISS FITZROY (*Assistants at the Pearl Shop*)	Miss VIOLET BLYTHE
MISS BERESFORD (*Assistants at the Pearl Shop*)	Miss VIOLET CROMPTON
MIRANDA PEPLOE (*Secretary and Typist*)	Miss IRIS HOEY

SYNOPSIS OF SCENERY

ACT I.

Scene 1.

"In the Dukeries."

The elaborate change is timed for one minute thirty seconds, but should this be exceeded to-night, the indulgence of the audience is requested.

Scene 2.

Palmyra Pearl Premises, Bond Street, W.

Both Designed and Painted by CONRAD TRITSCHLER.

ACT II.

Hurlelagh.

Painted by R. C. MCCLEERY.

ACT III.

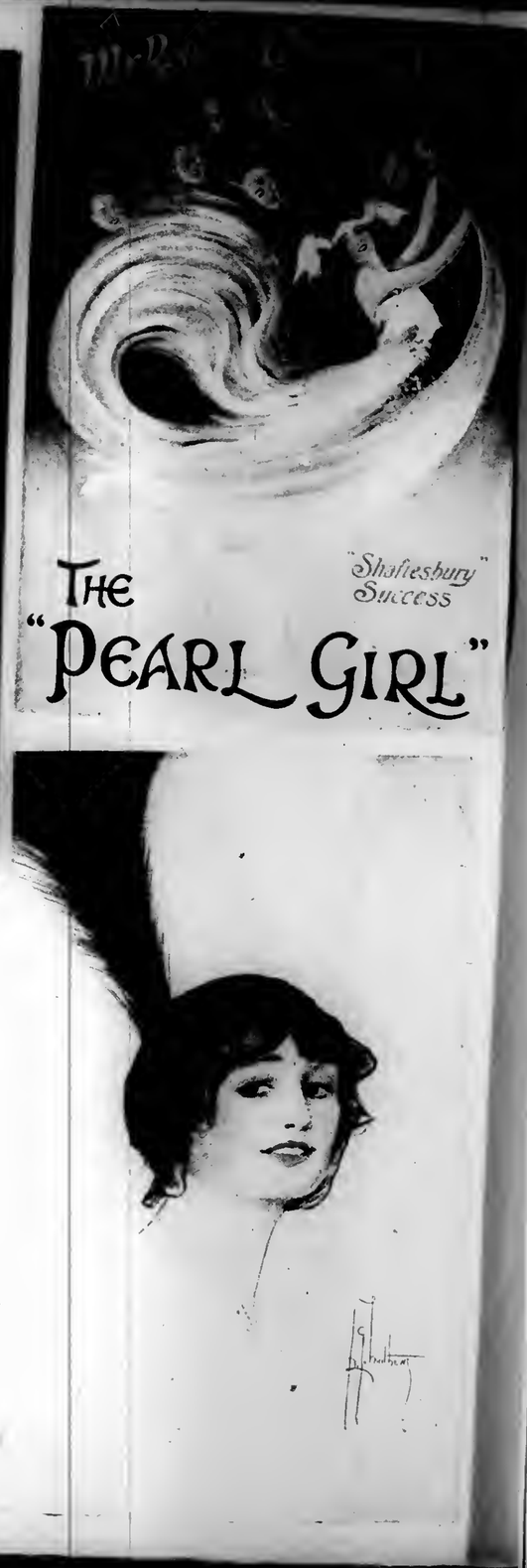
"River Place."

Painted by R. C. MCCLEERY.



The Pearl Girl







HAVE YOU BOOKED YOUR SEAT?
IF NOT — GERRARD-DOUBLE SIX-DOUBLE SIX-DOUBLE QUICK.

Waters, J.
Plays

THE QUEEN'S THEATRE,

SHAFTESBURY AVENUE, W.



Under the Management of

MARK & SYDNEY BLOW.

On SATURDAY, SEPTEMBER 27th, at 9 p.m.

MAURICE FARKOA

IN

"THIS WAY MADAM!"

From the French "Aime des Femmes" by Maurice Hennequin and Georges Mitchell.

Adapted by SYDNEY BLOW and DOUGLAS HOARE (Authors of "Oh! I Say!!")

Armand Desroches	(a Dressmaker)	Mr. MAURICE FARKOA
Albert Bonnipard	of the Firm of Bonnipard, Faribol et Cie.	Mr. HENRY WENMAN
Louis Faribol		Mr. ARTHUR CHESNEY
Victor Catiche	(a Financier)	Mr. JOHN TRESAHAR
Pierre	(a Messenger at Bonnipard, Faribol et Cie.)	Mr. J. N. MORE
Jean	(Servant at Armand Desroches)	Mr. ARTHUR HATHERTON
Lucile Bonnipard	(Wife of Bonnipard)	Miss EDIE GRAHAM
Annette Faribol	(Wife of Faribol)	Miss MAUD CRESSALL
Mariette	(Head Saleswoman at Bonnipard, Faribol et Cie.)	Miss DIANA DURAND
Finette		Miss DORIS HURLEY
Blanche		Miss DESIREE HESSE
Suzanne	Mannequins at Bonnipard, Faribol et Cie.	Miss VIOLET ASHTON
Julie		Miss PEGGY DOYLE
Estelle		Miss MOLLIE SEYMOUR
Jeannette		Miss GRETA LEWIS
Madame Banco del Rio de la Plata	(a Client at Bonnipard, Faribol et Cie.)	Miss KITTY BARLOW
Baronne des Herbettes	(another Client at Bonnipard, Faribol et Cie.)	Miss DIANA COKTIS
Justine	(Maid at Desroches)	Miss DOROTHY RUNDELL
AND		
Marie Ange	(a Typist at Bonnipard, Faribol et Cie.)	Miss MABEL SEALBY

(By arrangement with GEORGE EDWARDES, Esq.)

SYNOPSIS.

ACT I. ... *Mons. Bonnipard's Office at Bonnipard, Faribol et Cie., at the Rue Mignon*
ACT II. ... ... *At Bonnipard, Faribol et Cie., Rue de la Paix*
ACT III. ... ... *Armand Desroches' Flat*

Song, sung by Mr. MAURICE FARKOA in the 2nd Act, "JE SAIS QUE VOUS ETES JOLIE," by kind permission of the Directors of the Alhambra.
Dresses by **BOUE SŒURS**, of 29 Rue de la Paix, Paris, and 29 Coldbill Street, London.
Miss Desiree Hesse's Dresses by CHEZ JACK.
Miss Scalby's Dresses by MAUD MOORE, Bond Street and Sloane Street.
Hats by MAISON LEWIS, Regent Street.

The Play produced by JAMES WELCH.

Preceded at 8.30 p.m. by

"STUFFING"

By GEORGE PASTON.

Mr. Pulley		Mr. HENRY J. FORD
Mrs. Pulley		Miss DOROTHY RUNDELL
Mrs. Lindus		Miss ADIE BOYNE
Johnny	(Mrs. Lindus' Son)	Master REX O'MALLEY

SCENE—Living Room at Pulley's House in Fulham.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 3 P.M.

General Manager ... Mr. MARK BLOW
Business Manager ... Mr. CECIL PAGET
Stage Manager ... Mr. LANCELOT LOWDER
Assistant Stage Manager Mr. MARK TURNER

NOTICE

Ladies in the audience who care to enjoy during the entr'actes that charge of secre and air hitherto regarded as the especial prerogative of the men will find the Rose Square Quartet playing in the Foyer, and are invited to take advantage of this innovation which the Management hopes will meet with their liking.

THE DAILY TELEGRAPH.

"THIS WAY, MADAM."

The assistance of a dressmaker is required. She might find something to say about the play. It makes a prolonged parade of frocks, each no doubt the finest work of time. Then it exhibits to your ravished eyes the processes of construction, the building of one frock more about the living model. The atmosphere is all dress stuffs, and pins, and mannequins. So a dressmaker's criticism might be eloquent. Lacking any technical interest in her craft, we have to record a dreary evening.

"This Way, Madam!" was originally a French farce, by MM. Maurice Honnequin and Georges Mitchell. Messrs. Sydney Blow and Douglas Hoare, who have put it into English, leave us wondering why they should have taken that trouble. So far as it has any distinct flavour it is rather unpleasant. Such fun as it contains is of the most obvious. It is, of course, no longer than other farces, but it seemed interminable. There was, however, plenty of applause.

MR. MANTALINI.

The hero is a male dressmaker, as fascinating as Mr. Mantalini. Any number of "fine women, real countesses, and splendid fortunes" adored Armand Desroches. So he assured the success of the firm which he honoured with his services. Catiche, who financed the decaying house of Bonnipard and Faribol, brought him to their shabby premises in the Rue Mignon. He required that they should move to the Rue de la Paix, provide him with magnificence and an orchestra. He always fitted his clients to music. Bonnipard and Faribol, two conventionally farcical old fogies, had, conventionally, yonng and gay wives. Each feared for the other's felicity, but they engaged the fascinator.

In the splendours of the Rue de la Paix all the bewitching mannequins, as well as the "real countesses and splendid fortunes," duly yearned after Armand. He was polite, but cold, to the mannequins, and to the splendid fortunes magnificently rude, so they all loved him all the more. He had so much adulation that he was sick of it. When the typist of the firm scolded him he began to adore her. He made her a dress, weaving yards of one stuff and another about her before our ravished eyes. After that he arranged appointments at his flat with the wives of his employers, Mesdames Bonnipard and Faribol.

It was part of his contract that he should have a holiday every Wednesday. That day he reserved for entertaining ladies. At the business premises of the firm there was a strict order of precedence. Clients who had taken tea with the fascinator were shown into one room, those who had dined with him into another, and so forth.

MANY DOORS.

We have at length arrived at the last act. You have the familiar room of many doors. Ladies calling are handed a plan of the flat to facilitate their escapes in the moment of need. The fair typist, Madame Bonnipard, and Madame Faribol all in succession arrived. The typist demanded that he should flirt violently with the other two and listened behind a door with a bell which she rang if he was not ardent enough to please her. The two ladies left their hats about. Their husbands came, each looking for the other's wife. The hats were pinned on to coat-tails. The ladies successfully fled and the husbands with the hats were hustled off after them, and the fascinator was left to his typist and at last the curtain came down.

Mr. Maurice Farkoa made all that could be expected of the charms of Armand Desroches, and conducted his dressmaking and his affairs of the heart with equal adroitness. Mr. Henry Wenman and Mr. Arthur Chesney played the idiotic husbands with great energy and zeal. Mr. Arthur Hatherton found some fun in the part of a blundering servant. Miss Edie Graham, Miss Maud Cressall, Miss Mabel Sealby, and a number of other ladies wore wonderful frocks to admiration. The farce is preceded by a little play of George Paston's, called "Stuffing," which does not call for notice.

THE TIMES

WEDNESDAY, OCTOBER 1, 1913.

"THE NEW DUKE."

NEW FARCE AT THE COMEDY THEATRE.

By Douglas Murray.

Herbert Ansell	Mr. Weedon Grossmith
Major Cleave	Mr. Alfred Drayton
Sir Theodore Doser ..	Mr. Asheton Tonge
Rupert Blaire	Mr. Kenneth Kent
Professor Rex Blind ..	Mr. Leyton Cancellor
Dr. Shaw	Mr. J. H. Brewer
Blake	Mr. Robert Horton
The Dowager Duchess of Chuffam ..	Miss Mary Rorke
Lady Mary Cleave ..	Miss Rosemary Greville
Lady Lesia Ansell ..	Miss Marjorie Russell
Lady Maud Chumley ..	Miss Drucilla Wills
Mrs. Rogers	Miss Mary Brough
Lizzie Rogers	Miss Dorothy Drake

Mr. Weedon Grossmith is a Professor of Eugenics who suddenly tumbles into a Dukedom and, what is more, into the bad graces of the Dowager Duchess, who dislikes his hangdog appearance and is offended by his social awkwardness. She nevertheless purposes to choose a wife for him, lest the Dukedom should become extinct, but he prefers to choose for himself, and his choice, on eugenic principles, is a buxom charwoman's daughter. Presently there are twins—but it is perhaps unnecessary to recount the whole story of a farce *par le menu*. In truth Mr. Douglas Murray's story is somewhat over-elaborated and not in every detail intelligible. But that made no difference last night to the Comedy audience, who laughed long and boisterously at the grotesque embarrassments of Mr. Grossmith and the rather elementary humours of Miss Mary Brough and Miss Drucilla Wills and Miss Dorothy Drake.

Waters, J.
Plays

BY ARRANGEMENT WITH

Mr. ARTHUR CHUDLEIGH.

Mr. WEEDON GROSSMITH'S SEASON.

On TUESDAY, SEPTEMBER 30th, at 8.30,

THE NEW DUKE

A Farce by DOUGLAS MURRAY.

Herbert Ansell (His Grace the Duke of Chuffam)		Mr. WEEDON GROSSMITH
Major the Hon. Frederick Cleave, C.B.	..	Mr. ALFRED DRAYTON
Sir Theodore Doser	(a Physician)	Mr. ASHETON TONGE
Rupert Blaire	..	Mr. KENNETH KENT
Professor Rex Blind	(of Belfast University)	Mr. LEYTON CANCELLOR
Dr. Shaw	(of Belfast University)	Mr. J. H. BREWER
Mr. Hanson	(a Lawyer) ..	Mr. RICHARD FIELDING
Blake	(The Duke's Personal Servant)	Mr. ROBERT HORTON
Grimston	(Groom of the Chambers)	Mr. GEORGE CARLILL
Lambert .. .. .. }	Footmen { ..	Mr. GISSING WALTERS
Pearson .. .. .. }		Mr. GERALD MORRIS
The Dowager Duchess of Chuffam ..	..	.. Miss MARY RORKE
Lady Mary Cleave .. }	her Daughters {	Miss ROSEMARY GREVILLE
Lady Lesia Ansell .. }		Miss MARJORIE RUSSELL
Lady Maud Chumley	..	Miss DRUCILLA WILLS
Nurse Fairmead	..	Miss SHELLEY CALTON
Nurse Morton	..	Miss CECILE ROYSE
Mrs. Rogers	(a Charwoman)	Miss MARY BROUGH
Lizzie Rogers	(her Daughter)	Miss DOROTHY DRAKE

ACTS I. & III. .. The Duke's Private Room in his Town House (Evening)
ACT II. .. .. A Cottage in Kent (Morning)

Six Weeks elapse between Acts I. and II., and Twelve Months between Acts II. and III.

Time .. THE PRESENT.

Scenery by W. T. HEMSLEY.
Ladies' Dresses and Cloaks by SELFRIDGE.

Overture at **8**, followed by

THE DULCET TRIO

AND

GUY & GRAHAM, as Cholly M.P. and Dolly M.P.

"The Bond Street Johnnies."

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

Programme of Music.

Before Act I.	SELECTION, "Oh! Oh! Delphine"	*Ivan Caryll*
	OVERTURE, "Marinarella"	*Julius Fucik*
Before Act II.	*a.* DANCE, "Hindle Wakes"	*Walter Morresy*
	b. SONG, "Little Grey Home in the West"	*Herman Lohr*
	c. VALSE, "Eugene Onegin"	*Tschaikowsky*
Before Act III.	SELECTION, "Pelissiana"	*Pelissier*

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

General Manager } for Mr. Weedon Grossmith { **Mr. RICHARD T. MAYNARD**
Stage Manager ... } ... Mr. DUNCAN DRUCE

Business Manager (for the Comedy Theatre) **Mr. LEONARD LILLIES**

COMEDY THEATRE 30
Sole Lessee,
Mr. Arthur Chudleigh
30/9/1913
STALL
F16
To be retained

1913
Waters, J.
Plays

"THE NEW DUKE"

To the EDITOR of the PALL MALL GAZETTE.

SIR,—My attention has been drawn to a notice in your paper of "The New Duke," produced by me at the Comedy Theatre last Tuesday.

As the comments of your Dramatic Critic reflect on me personally, I feel obliged to take notice of what in the ordinary way would be considered "fair comment."

I do not know who has constituted your "critic" the arbiter of what is in good taste or what is not, or what is "vulgar" or otherwise, but I do know that my reputation for good taste on the stage rests on a firmer foundation than the hurriedly scribbled opinions of an apparently somewhat inexperienced young man.

If the mere mention of the betterment of the human race is "vulgar," what about the subject of "marriage"? At that rate parents who announce an addition to their families in the usual column in the papers are "indecent" for referring to such a shocking, though natural, event. Personally I have never countenanced or allowed in any theatre controlled by me any wearing of indecent "slit-up skirts," accentuated by conspicuous jewellery worn as garters, or sleeveless bodices, giving an impression of semi-nudity, though such sights are common enough in many West End theatres at the present moment, nor would I allow the disgusting exhibitions indulged in under the name of "Tangoes" and miscalled dancing; but because I have the courage to accept and produce a rather daring and highly original play by a clever, though unknown, author—a play which I challenge any one to prove can do the least harm, or cause the blush of shame to rise to the cheek of innocence—am I to submit to the ridiculous nonsense written by the class of young man to which your dramatic critic belongs?

"The New Duke" treats humorously a subject of interest to men and women alike, and for my part I am content to take the verdict of the public, and in justice to me I trust you will publish this letter.—Yours faithfully,

WEEDON GROSSMITH.

1, Bedford-square, W.C., Oct. 4.

COURT THEATRE, Sloane-square, S.W.
TO-DAY, at 3; TO-NIGHT, at 8.45.
MISS HORNIMAN'S COMPANY.
HINDLE WAKES, by Stanley Houghton. (LAST NIGHT.)
Preceded, at 2.30 and 8.15, by "A Question of Property."

Revived for three weeks Sept 29



E. O. Hoppé

MR. STANLEY HOUGHTON
The author of "Hindle Wakes," who died on December 31, aged 31.

THE TIMES

TUESDAY, SEPTEMBER 30, 1913.

ANOTHER BARRIE PLAY.

"HALF-AN-HOUR" AT THE HIPPODROME.

A Play in Three Scenes by J. M. BARRIE.

Mr. Garson	.. ..	Mr. EDMUND GWENN
Doctor Brodie	.. ..	Mr. SYDNEY VALENTINE
Hugh Paton	.. ..	Mr. FRANK ESMOND
Mr. Redding	.. ..	Mr. J. WOODALL-BIDDE
Butler	.. ..	Mr. JAMES ENGLISH
Susie	.. ..	Miss GERTRUDE LANG
Mrs. Redding	.. ..	Miss NETTA WESTCOTT
Lady Lilian Garson	..	Miss IRENE VANBRUGH

At a quarter to 8 Mr. Garson goes upstairs to dress for dinner, and his wife, Lady Lilian, hurries to the telephone. There has been one of their usual quarrels, the woman throwing words that scorch like vitriol; the man in a frenzy of rage, and at one moment brought near to striking her. So at last she means to bolt, and telephones to Hugh Paton that she is coming round to him at once. Then she slips her rings and jewelry into a drawer of her husband's desk, together with a note to say what she has done, and is off. She comes in upon Hugh, just as he is packing up for Egypt. Yes, he will be only too delighted to take her as she stands; perhaps there will be time to buy a travelling dress for her at Brindisi. They have only a few minutes to catch their train, and he will run out to call a taxi. A few moments later he is brought back feet foremost—killed by a motor-car. Dr. Brodie, who happened to be passing, breaks the dreadful news as gently as he can to "Mrs. Paton." Then it is at once borne in upon him that this lady is not Mrs. Paton; and all he can do is to tell her that, for her own as well as the dead man's sake, she had better leave the house at once. "But I was going with him," she wails. "You can still go with him" says the Doctor; and the stricken woman creeps out.

Now the Doctor was going to dine for the first time with Mr. Garson, and on arriving tells them of the tragic accident he has witnessed. There was a lady in the case, too—evidently a lady—and Mr. Garson and his friends snigger. But what can have become of Lady Lilian? It is now a quarter past 8, and she is not yet dressed for dinner. At that moment she comes downstairs in full warpaint, and is duly introduced to her husband's friend—Dr. Brodie. She masters her fright and pulls herself together. They tell her about the accident and she listens without fainting. Then she manœuvres to get her note back out of her husband's drawer. Fortunately he has not seen the note, but the jewelry he has found, and for a few seconds he remembers his wife's threat to bolt from him, and suspicion flashes across his mind. But by this time she has got the note back and is safe. Dinner is announced; she braves it out, takes the Doctor's arm as they go into dinner, and

. . . tout rentre ici dans l'ordre accoutumé.

What agonies of martyrdom heroically borne have been crammed into that half-hour! It is essence of tragedy double distilled. We have probably no other actress who could come within a mile of Miss Irene Vanbrugh's performance; hers is an unforgettable picture of fragile and dainty womanhood tortured on the rack and in the end not succumbing. Capital, too, Mr. Gwenn's underbred, explosive brute of a husband and Mr. Valentine's grave, silently observant Doctor. Naturally the house (after a preliminary course of comic bicyclists and Scala chorus-singers) was tremendously excited, and called all three again and again. Naturally, too, when you come to think of it, there are no "Barrieisms" in the play—there is no time for them. The whole thing is like a stroke of lightning, and you feel yourself all over, when you come out, rather dazed and unnerved by the shock.

Waters, J.

VAUDEVILLE THEATRE

WEDNESDAY, OCTOBER 1st, 1913, at 8
and EVERY EVENING at 8.45

Norman McKinnel & Frederick Whelen

PRESENT A PLAY IN FOUR ACTS,

ENTITLED—

COLLISION

By BRIDGET MACLAGAN.

The People of the Play in the order of their appearance—

Gopi Chand, C.I.D.	...DOUGLAS MUNRO
Colonel Digby, Punjab Commission	NORMAN McKINNEL
Imogen Daunt	ALICE CRAWFORD
Susan Digby, Wife of Colonel Digby ...	... GRACE LANE
Ismail, a Servant	... ERNEST G. COVE
Bobbie Concannon, P.W.C.	... VERNON STEEL
Edward Annandale, I.C.S.	... J. COOKE BERESFORD
Professor Shalieb, F.R.G.S.	MICHAEL SHERBROOKE
Benjamin Trotter ...	... ... LESLIE CARTER
Kashi Ram Choula, M.D. ...	... MALCOLM CHERRY
A Mahommedan ...	... HAROLD BRADLY
Fulmani	DOROTHY EDWARDS
Mrs. Badri Nath ...	... SUZANNE SHELDON
Rai Sahib Badri Nath, Editor of *The Hindustan*	E. F. MAYEUR
A Babu	... GEOFFREY GOODHART
A Nautch Girl	... NANCY DENVERS

Hindus, Mahommedans, Musicians.

The action of the Play takes place in the Punjab, between the beginning and the end of March.

ACT I. - *Drawing Room in Colonel Digby's Bungalow.*

ACT II. - *The House of Rai Sahib Badri Nath.*
A Week Later.

ACT III. - *Colonel Digby's Study.*
The Next Day.

ACT IV. - *A Camp.*
A Fortnight Later

The Play Produced by NORMAN McKINNEL.

The Nautch Dance in Act II. and the Indian Music have been rehearsed under the direction of Professor INAYAT KHAN.
The Song in Act IV. is sung by HAROLD BRADLY.

Miss Alice Crawford's Dresses in Acts I. and II. designed and executed by REVILLE & ROSSITER (1912), Ltd.; in Acts III. and IV. by AIDA WOULFE.
Miss Grace Lane's Dresses in Acts I., II. and III. by HANDLEY SEYMOUR.
The Indian Dresses designed and executed by TOM HESLEWOOD.

Scenery by W. T. HEMSLEY.

Furniture by SPILLMAN & Co. and JAMES S. LYON.

Stage Manager - - - - LEONARD BUTTRESS
Assistant Stage Manager - - - ERNEST CRESFAN



THURSDAY, OCTOBER 2, 1913.

Beyond all doubt the Condition of India question is a vastly important question, and most of us in London, especially perhaps the playgoing classes, are wofully ignorant about it, and it would do us all good, Miss Maclagan apparently thinks, to have its points brought home to us in dramatic form. But with the best intentions she has gone the wrong way to work. It is really not helpful to put the various points into screeds of journalese and then to put these screeds into the mouths of a set of players, who have to reel them off with a pretence of being human and individual. What those poor players have to tell us about India may be all very true in substance, but, unfortunately, drama, like all art, is a question not of intellectual but of emotional content, and a question, at the same time, of form. Miss Maclagan seems to have no notion of form, and the emotional content of her play—sandwiched between slabs of ideas about India—is merely silly. There is the Indian doctor who tells us what India really is and how it is appropriately symbolized by its sacred cow and (in a parenthesis) how repulsive are marriages of Hindu and European. And there is the ex-Labour M.P. "rousing" India and accomplishing the miracle of bringing Hindu and Mahommedan into line by the blessed word "strike." And there is the seditious native editor who makes use of the ex-Labour M.P. And there is the young engineer quietly doing his "job." And there is the Commissioner, the strong man, full of oaths and knowing how India must continue to he governed. And they all (except the Commissioner, whose vocabulary is mainly composed of "Damn" and "Hell") talk verbose Press-extracts. Evidently the contriver of these puppets knows Indian life or knows some one who knows it. What the puppets have to say then, even in journalese, is, though quite undramatic, not without interest for the ignorant English listener.

But now for the emotional content. This is supplied by the Commissioner's wife and a certain Miss Daunt and their relations to the Commissioner and the several other men of the play. The Commissioner's wife has nerves. Nerves about the Commissioner, who has a devil of a temper, and nerves about Miss Daunt, who is likely to get them all into trouble. Miss Daunt is your very latest specimen of the *révoltée*—all for sex equality, the glory of self-development, the hatefulness of "duty," and India for the Indians. At first she flouts the Commissioner and is in league with the ex-Labour M.P. and the seditious Editor. Then she flings her arms round the Commissioner, right under his wife's nose, just for mischief. "Oh, I know," says the wife, "you merely want to exercise power"—thinking, no doubt, of Hedda Gabler. But when the Commissioner, in one of his nasty tempers, flings the ex-Labour M.P. out of the house, the *révoltée* becomes a sick-nurse and is comparatively tamed—until her mania for "exercising power" breaks out again, when she so fools the young engineer that he loses his job and so vexes the Indian Doctor that he takes himself off to Thibet. In the end the ex-Labour M.P. takes train to Bombay for home and the young engineer gets killed by the seditious Editor, and the Commissioner quiets his nervous wife in his strong arms, and the great Condition of India question, we fear, remains just where it was.

Other questions, less Imperial but more germane to the play presented, also remain unsolved. Why is the Commissioner the slave of those nasty tempers? Is it merely that Mr. Norman McKinnel may show his skill in the quick transition from statuesque calm to the contortions of blind fury? And why do all the men so hotly, and so suddenly, "desire"—it is their own word—Miss Daunt? Is it that we may see the mischief likely to result from the importation of an English *révoltée* into Anglo-Indian society? Or is it to give Miss Alice Crawford a pretext for pouting and posturing? And why is Mrs. Commissioner always in a state of nervous terror? Is it that Miss Grace Lane may exhibit the grace of a sweet woman in that unstable condition? By the way, that a lady in such physical distress could express herself in long passages of journalese is only to be explained, we suppose, by the peculiarities of the Indian climate. The two most cheerful features of the cast were the Indian Doctor of Mr. Malcolm Cherry, who spoke his harangue so modestly and sincerely that it was quite a pleasure to "sit under" him, and a German *savant*, played with much gusto by Mr. Michael Sherbrooke. It was this German's function to bring in references to the foreign enemy for ever watching India—a little detail which we mention to show that Miss Maclagan has been conscientiously determined to leave no side of the great Indian question untouched. Unhappily, what she left untouched was the sympathetic interest, the "heart," in the old-fashioned phrase, of the spectator; an omission to which the gallery at the end of the evening drew attention in its usual way.

Waters, J.
Plays

NEW THEATRE
LONDON.

Thursday, October 2nd, 1913, at 8, and every following evening at 8.20; Matinee every Thursday and Saturday at 2.30.

In conjunction with SIR CHARLES WYNDHAM and MISS MARY MOORE.

PHILIP MICHAEL FARADAY

Presents:

THE LAUGHING HUSBAND

A Musical Comedy in Three Acts.

Book by Arthur Wimperis.

Adapted from the German of Julius Brammer and Alfred Grunwald.

Music by Edmund Eysler.

Ottakar **Bruckner** (a retired confectioner)	COURTICE POUNDS
Hella **Bruckner** (his wife)	DAISIE IRVING
Andreas **Pipelhuber** (his friend)	D. J. WILLIAMS
Lucinda (his cousin)	VIOLET GOULD
Dr. Rosenrot (his lawyer)	JAMES BLAKELEY
Count **Selztal** (a professional Lothario in love with Hella)	GEORGE CARVEY
Herr von **Basewitz** (a rich Berlin Publisher)	HOWARD STURGE
Etelka (his wife)	MABEL BURNEGE
Lutz **Nachtigall** (a poetaster in love with Etelka)	EDMUND GOULDING
Hans **Zimt** (an Architect)	CHARLES CHAMIER
Dolly	GWLADYS GAYNOR
Wiedehopf (Majordomo at Buchenau)	ALFRED BARBER
Jurowitz (a guest)	EDMUND DIGUES
Wiedner (a guest)	OTTO ALEXANDER
Baldrian (Footman)	STEWART PATERSON
Juliette (Typist to Dr. Rosenrot)	VIOLET GRAHAM

Act I. ... *Reception Room in Ottakar Bruckner's Flat in Berlin*

Act II. ... *Shooting Box at Buchenau*

Act III. ... *A year elapses.* *In Dr. Rosenrot's Office*

Time—The Present

R. C. McCreery.

The Play produced by PHILIP MICHAEL FARADAY.

All ladies' Dresses executed by **Madame Beatrice Raymond**, 76, Regent Street, W.
All Shooting Costumes and Suits in Act II. executed by **Messrs. Burberry's**, Haymarket, S.W.
Gentlemen's Morning and Evening Dresses by **Messrs. Walker & Co.**, Sackville Street, W.
...e and Decorations of Act I. by **Messrs. Collinsons & Co.**, 24, Grafton Street, W. Furniture in Acts II. and III. by **Messrs. Spillman & Co.**
...Miss by **Clarkson.** Boots and Shoes by **Mess s. Gamba**, 46, Dean Street. Lighting by **Digby.**
Dances arranged by **Miss Phyllis Beddells**, by kind permission of the Empire Theatre, Ltd.

M... Director	JACQUES HEUVAL
A... Manager	H. M. THORBURN
A... Manager	ERNEST BENHAM

For Philip Michael Faraday
For Sir Charles Wyndham and Miss Mary Moore

The Management reserve the right to make any alterations in the Cast which may be rendered necessary by illness or other unav...idable causes.

Waters, J.
Plays

"The Laughing Husband" is musical comedy of the artistically pretentious kind. At the end of the second act there is a very unreal sentimental scene which never matters at all, because it is about characters in whom the audience have never been tempted to take any serious interest. However, Mr. Courtice Pounds did his share of it in singing and acting very well.

The only trouble about the play from the musical comedy public's point of view was that there was not enough of the fooling. It did not begin at all until the last act (if one may except a rather distressing lady who represented an unattractive old maid in a burlesque of the worst—or only bad—Gilbert tradition). However, when the fun did arrive it was capital. The last act was really good farce, and Mr. James Blakeley, as a perky and nimble little divorce lawyer whose speciality was the effecting of reconciliations, danced about, and pushed people into doors, and dragged people out of other doors, and was generally very amusing. He even made some of the heavy and pedestrian puns sound like wit by not allowing the audience to dwell too long on them.

As for the fashions, there were, of course, plenty, and they were very gorgeous and very extravagant, and quite enough to warn any stylish woman what not to wear, although they are just what most women will make up their minds to put on. The ladies who wore them were all very fascinating, and there were several men who were evidently supposed to be fascinating too, and were certainly quite sure of it themselves. The play, of course, comes from Vienna, as that is the fashionable musical comedy store-shop just now. The names on the programme are consequently German, and an occasional attempt is made to give a touch of Continental atmosphere by a foreign-looking livery or a flopping tie. One of the fascinating men also had a foreign accent, but as he is described on the programme as a "professional Lothario" he is perhaps not intended to be a sympathetic character. However, Mr. Courtice Pounds is obviously and cheerfully English. So are all the ladies, and the leading lady, Miss Daisie Irving, though she can boast no artistic pretensions, has a pleasant and attractive personality.

The music is by Edmund Eysler, and is very charming in the sentimental Viennese way, and on a far higher artistic level than anything else in the production. Observer

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

THURSDAY, DECEMBER 11, 1913.

"The Girl in the Taxi" will finish its season at the Lyric Theatre on Saturday night, and on Thursday evening in next week Mr. Michael Faraday will bring in as its successor, "The Laughing Husband," from the New Theatre. As already announced, he will change the title for this play when it reaches its new home, and yesterday he decided that at the Lyric Theatre it shall be known as "The Girl Who Didn't." The cast, too, is to undergo some changes, among the newcomers being Mr. Tom Shale, Mr. Lionel Mackinder, Mr. C. H. Workman, Miss Amy Augarde, Miss Yvonne Arnaud, and Miss Grace La Rue.

THE LAUGHING HUSBAND



"I'M GOING WITH YOU ON YOUR HONEYMOON."

9724
1913
Waters, J.
Plays

SAVOY THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

Lessee and Manager - - Mr. H. B. IRVING.

SATURDAY, OCTOBER 4th, 1913, at 7.30, and
EVERY EVENING AT 8 O'CLOCK.

THE GRAND SEIGNEUR

A Play in Four Acts,
By EDWARD FERRIS and B. P. MATTHEWS.

Desire, Marquis de la Vallière	Mr. H. B. IRVING
Armand, Duc de Rennes	...Mr. COWLEY WRIGHT
Gaston, Vicomte de St. Croix	... Mr. BASIL HALLAM
Captain Tabertean...	...Mr. LEONARD RAYNE
Doctor Dupont	... Mr. A. E. BENEDICT
The Maire	... ... Mr. BEN FIELD
Rougeterre	... Mr. RAYMOND WOOD
Lemaitre (a Lawyer)	... Mr. CLAUDE REED
Monsieur de Troyes	... ... Mr. TIM RYLEY
Captain Felix	Mr. C. TREVOR-ROPER
Pierre (a Spy)	... Mr. E. H. RUSTON
Jean	... Mr. TOM REYNOLDS
Jacques (a Footman)	... ... Mr. L. OSWELL
Andre	...Mr. HEMSTOCK
Joseph	... Mr. J. CASS
Sergeant	...Mr. W. GRAHAM
Adèle Vernet (afterwards Duchess de Rennes) ...	Miss MARIE LÖHR
Odette (a Parisian Dancer)	... Miss KATE CUTLER
Comtesse Malise	... Miss MAY WHITTY
A Virago	Miss GLADYS FFOLLIOTT
The Maire's Wife	... Miss EDITH RUSSELL
Annette (Adèle's Sister)	...Miss SYBIL JOSÉ

ACT I.	Scene 1.	The Bedchamber of the Marquis de la Vallière.
	Scene 2.	The Same. Three Months later.
ACT II.	..	A Room in an Inn on the road to Rennes.
ACT III.	..	The Chateau de Rennes.
ACT IV.	..	Interior of a Peasant's Cottage.

Scenery by Mr. G. SACKMANN. Furniture by Messrs. OETZMANN & Co.
The Costumes worn by Mr. H. B. IRVING, Miss MARIE LÖHR, Miss KATE CUTLER and other Principals, by Messrs. B. J. SIMMONS & Co.
Dresses designed by Mr. TOM HESLEWOOD. Wigs by CLARKSON.
Floral decorations in the Vestibule by FLORA & Co., Savoy Court, W.C.

PROGRAMME OF MUSIC.

OVERTURE, "Robespierre"	... *Litolff*
SCENES FROM AN IMAGINARY BALLET	...*S. Coleridge Taylor*
SUITE	*Grétry*
ALBUMBLATT	*Wagner*
VALSE TRISTE...	*Sibelius*

The Incidental Music composed by Mr. CARLTON MASON.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.
First Matinee Wednesday, October 8th.

Stage Manager	Mr. TOM REYNOLDS
Musical Director	Mr. CARLTON MASON
Assistant Stage Manager...	Mr. H. RAE COOKE

Ladies are respectfully requested to add to the comfort of the audience by removing their hats.

Box Office (Mr. R. WEAVER) open daily, 10 a.m. to 10 p.m.
Telephone: **2602** Gerrard. Entrance **SAVOY COURT, STRAND.**

PRICES OF ADMISSION.

Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
First Circle, 5s. and 4s. Unreserved: Pit, 2s. 6d.; Gallery, 1s.

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

General Manager ... ... **Mr. S. ARDEN GODFREY**

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1913
Waters, J.
Plays

THE TIMES

MONDAY, OCTOBER 6, 1913.

Historians are still vainly trying to find a formula for the French Revolution. Let them go to the Savoy Theatre and they will know at last what the leading characteristic of the Revolution really was: it was the period in which everybody dressed up in everybody else's clothes. People who obstinately wore their own clothes were guillotined, and serve them right. The others, who didn't mind the trifling inconvenience of a misfit, escaped: the survival, you may call it, of the mis-fittest. There were several ways of playing the popular game. If you had a pistol, for instance, nothing was easier than to put it at the head of the gentleman whose clothes you wanted. This was the Marquis's way. He wanted the coat and tricolour sash and plumed hat of the Republican General ("A moi le panache!" as Offenbach's General used to sing), in order that he might escape from durance and (with the magic influence of Robespierre's own signature in the coat pocket) compel the bloodthirsty citizens to do just what he liked. Quick! a pistol to the General's head and the thing was done. So effectually done that the General without his own clothes utterly failed to re-establish his identity and was promptly sent, as the Marquis, to the guillotine, while the Marquis, as the General, saved the life of a brother aristocrat by making him (way No. 2) put on the clothes of a lackey. A third way was the interchange courteous. This was practised by the Duchess and the Dancer. The Dancer's clothes were somewhat scanty, as she had been dancing in the character of Phryne, and she was ashamed to wear them before her husband, even though they were both escaping from imminent death, and even though the husband, being himself at the time in lackey's clothes, would not, you would suppose, have been particular about questions of kit. So she changed clothes with the Duchess, who was also escaping from imminent death with her husband, and the consequence was that the poor Duchess became a Sansculotte in an unexpectedly literal sense, and in that guise was forced to dance a minuet with the Marquis, who thus humbled her because in earlier days she had rejected him for the Duke. But at the end of the dance the Duchess knocked the Marquis senseless with the butt of a pistol, and then the Duke (way No. 4) took the Marquis's (that is to say, of course, the General's) cloak and so made his escape. The Marquis recovered very soon and continued to persecute the Duchess with his addresses, but in the end he repented and let her go to join the Duke, and, being then discovered by the mob for the Marquis that he was, slew several of them and died nobly.

Why are French Revolution plays nearly always absurd? You might as well ask why their players choose so many different ways of mispronouncing "Monsieur." It is a stage tradition, which the authors of *The Grand Seigneur* orthodoxly hold sacred. And it is a stage tradition which audiences accept with perfect good humour. On Saturday night we all took the great clothes-changing game as somehow an inevitable sequel to the Fall of the Bastille and thoroughly enjoyed it. The circumstance that the leading clothes-thief was Mr. H. B. Irving had no doubt much to do with our enjoyment. For Mr. Irving is prominent among those actors of impressive and romantic personality who can make absurdities not only acceptable but delightful. Indeed, we know no other actor so competent to present the type of *grand seigneur* with a dash of the absurd in him, and if any one ever has the courage to bring the most brilliant specimen of that type, Meredith's Richmond Roy, on the stage, hero is the man to play it. Miss Marie Löhr plays the persecuted Duchess with graceful charm, even in the trying moment of the minuet preserving her dignity, and Miss Kate Cutler, Mr. Leonard Rayne, and Mr. Claude Reed distinguish themselves in minor parts. There was every sign from the audience of satisfaction with their exciting entertainment, and they would not go away until Mr. Irving had spoken a few words of thanks.

THE
GLOBE
THEATRE
16/10/1913
E
Orch. Stall
G 18
To be retained
No Hats allowed

On Thursday Evening, October 16th, at 8 o'clock
and Every Evening at 8.30.

By Arrangement with Gilbert Porteous.

ETHEL WARWICK

Will present a New and Original Comedy in Four Acts, entitled

"People Like Ourselves"

By ROBERT VANSITTART

Characters.

Sir Joseph Juttle	FREDERICK KERR
Mervyn Juttle	KENNETH DOUGLAS
Lord Walter Sark	GEOFFREY KERR
Señor Don Fernando Laguera	GERALD LAWRENCE
Lord Morecambe	DRELINCOURT ODLUM
Sir George Rawley	ERNEST MAINWARING
The Hon. John Jepson, M.P.	PHILIP CUNINGHAM
James May	OLIVER JOHNSTON
Mander	RICHARD CARFAX
Parsons	EDGAR COYNE
Luis	LESLIE RYECROFT
Lady Juttle	LOTTIE VENNE
Lady Morecambe	MARY O'FARRELL
Lady Sybil Salden	ETHEL TREVOR LLOYD
Princess Torentini	HILDA ANTONY
Vivienne Vavasour	ETHEL WARWICK

1913
Waters, J.
Plays

Acts I. & II. — *At Sir Joseph Juttle's House at Queen's Gate*
(WALTER HANN & SON, and JULIAN HICKS & HAWES CRAVEN).

Act III. — *At Sir Joseph Juttle's House at Mereshy*
(W. HARFORD).

Act IV. — *At Laguera's Flat in London*
(THORNTON-SMITH).

The Play Produced by FREDERICK KERR

The Orchestra under the direction of Mr. ANDREW LEVEY will play Selections during the evening.

The Antique Furniture and Curtains supplied entirely by Messrs. W. & E. THORNTON-SMITH, of Soho Square, W.

The design for Act II. was secured by the courtesy of Messrs. LENYGON & CO., Ltd., 31 Old Burlington Street, W.

Miss Ethel Warwick's Habit by BUSVINES, LTD.
and Hat by HERBERT JOHNSON.
Dresses and Hats by THERESE, LTD., 61 New Cavendish Street, W.
Mr. Odlum's and Mr. Johnston's Clothes by JAMES SMART,
12 George Street, Hanover Square, W.
Cigarettes supplied by TROPANI.
Wigs by CLARKSON.

FIRST MATINEE ON SATURDAY, OCTOBER 25th, at 2.30.

Stage Manager ... ... LESLIE RYECROFT
Assistant Stage Manager ... ... EDGAR J. COYNE
Advertisement Manager ... ...HAROLD HETHERINGTON

BOX OFFICE (MR. A. R. BRITTEN) open 10 till 10.
Telephone: 8722 Gerrard.
Prices:
Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s.
Pit, 2s. 6d. Gallery, 1s.

General Manager - - - - - **B. A. MEYER**



FRIDAY, OCTOBER 17, 1913.

Playgoers are familiar with the scene wherein the hero terrorizes the villain or keeps a whole crowd of cut-throats at bay with an unloaded pistol. By way of novelty, Mr. Vansittart's heroine gets the better of a rogue by flourishing a bottle of smelling-salts in his face and calling it vitriol. This lady performs this and other exploits partly for love of a singularly foolish young man and partly to display her power of managing everything and everybody. An ornament of the musical comedy stage, she is rejected by the foolish young man's still more foolish parents—on general anti-theatrical principles—and determines to take a noble revenge by becoming a kind of Fairy Godmother in their household. They are vulgar snobs; she can and does bring them to some extent acquainted with "smart" society. Their son is an inarticulate ass; by writing speeches for him and cajoling Government Whips she pushes him into Parliament. In the end the foolish parents find the despised actress as indispensable to their own happiness as to their son's; they are understood to be cured of their snobbery, and the young couple are left free to become man and wife.

There was enough applause last night to show that some people found some amusement in *People Like Ourselves*. And, undeniably, the players put a great deal of hard work into it. It does not appear to us to be an occasion for criticism.

ROYAL ADELPHI THEATRE.

STRAND, W.C.

Proprietors: Messrs. A. & S. GATTI.

Sole Lessee: Mr. GEORGE EDWARDES.

Manager (for Mr. George Edwardes): Mr. J. A. E. MALONE.

SATURDAY, OCTOBER 18th, at 8,
And Every Evening at 8.15.

Mr. GEORGE EDWARDES'
NEW PRODUCTION

THE GIRL FROM UTAH

A MUSICAL PLAY IN TWO ACTS.

By JAMES T. TANNER.

Dialogue written in collaboration with PAUL A. RUBENS.

Lyrics by ADRIAN ROSS, PERCY GREENBANK and PAUL A. RUBENS.

Music by SIDNEY JONES and PAUL A. RUBENS.

Stage Production by J. A. E. MALONE.

Musical Director ... ... Mr. CARL KIEFERT

PRICES OF ADMISSION.

Private Boxes, £1 11s. 6d. to £5 5s. Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.;
Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Telephones—2645 Gerrard, 8886 Gerrard.

BOX OFFICE (A. P. OXLEY) open from 10 to 10.

2 255

1913
Waters, J.
Plays

. . . Cast of the Play . . .

Lord Amersham		Mr. ALFRED DE MANBY
Policeman P.R. 38		Mr. GEORGE COOPER
Colonel Oldham-Pryce		Mr. DOUGLAS MARRS
Page		Master MICHAEL MATTHEWS
Commissionaire		Mr. DAVID HALLAM
Detective Shooter	of Scotland Yard	Mr. F. W. RUSSELL
Lord Orpington		Mr. HAROLD LATHAM
Archie Tooth		Mr. WILLIAM BAMBRIDGE
Douglas Noel		Mr. HARRY R. DRUMMOND
Bobbie Longshot		Mr. SIDNEY LAINE

Trimmit ... *of Brixton Rise* ... Mr. EDMUND PAYNE | AND | Sandy Blair ... *Leading Man at the Folly Theatre* ... Mr. JOSEPH COYNE

Una Trance	*The Girl from Utah* ...	Miss INA CLAIRE
Clancy	*Miss Manners' Maid* ...	Miss GRACIE LEIGH
Lady Amersham ...	*Lord Amersham's Mother* ...	Miss BELLA GRAVES
Miss Mona West ...	*Actresses at the Folly Theatre*	Miss HEATHER FEATHERSTONE
Miss Sylvia Paget ...		Miss GERTRUDE WHITE
Miss Lydia Savile ...		Miss DOROTHY DEVERE
Miss Alma Cavendish ...		Miss KITTY KENT
Miss Violet Vesey ...		Miss ISOBEL ELSOM
Miss Rosie Jocelyn ...		Miss QUEENIE VINCENT
A Waitress		Miss GLADYS KURTON
Lady Muriel Chepstowe		Miss CYNTHIA MURRAY
Hon. Miss St. Aubyn		Miss VALERIE RICHARDS
Lady Mary Nowell		Miss HELEN RAE
Mrs. Ponsonby		Miss BEATRICE GUIVER

AND

Dora Manners ... *Leading Lady at the Folly Theatre* ... Miss PHYLLIS DARE

Act I.	**Dumpelmeyers**	*(Ryan)*
Act II. Scene I. ...	**A Street in Brixton** ...	*(Terraine)*
Scene II. ...	**The Mormon's House** ...	*(Craven)*
Scene III. ...	**The Arts Ball**	*(Harker)*

Dresses by Miss FISHER, ZIMMERMAN, MICHARD, FIRENZE, MORRIS ANGEL & SON, B. J. SIMMONS & Co., and BURKINSHAW & KNIGHTS.

Hats by MAISON LEWIS.

Dresses designed by COMELLI.

Dances and Chorus Business arranged by WILLIE WARDE and WILL BISHOP.

Acting Manager ... (for Mr. George Edwardes) ... Mr. CHARLTON MANN

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

THE "GIRL FROM UTAH" AT ADELPHI.

ccess of Mr. George Edwardes' Musical Play.

NEW AMERICAN STAR.

By Our Dramatic Critic.

Mr. George Edwardes was to the front in with another success last night at Adelphi Theatre. This latest produc- of his, "The Girl from Utah," is an glish musical play—book, music, and ics—and, as usual with his offerings, it s lavishly mounted. It was an evening irresponsible gaiety, and was the occa- n of bringing Mr. Edmund Payne for the st time in his career to the Adelphi eatre and of introducing a charming artist to London in the person of Miss Claire.

"The Girl from Utah" is a dancing sical play. Never before has London n given a musical play so full of dancing. is a whirl of light, charming dances, sical dances, too, by Mr. "Teddy" yne, and just one Tango, from South erica, and a "Boston" from the United tes to add to its international aracter. Londoners will just fall in love th the gaiety of all this movement and cinating tunefulness. The story, too, pels all this delightful frolic, for the behind it is a chase after the girl who e from Utah, and the chasing is done the tripping music of Sidney Jones and ul A. Rubens. The author, James T. ner, has told the story well in this play.

Pretty Women in Wonderful Frocks.

There are two acts to "The Girl from ah," and no stage in London this autumn boast an interior scene as bright and istic as the white shop of Dumpelmeyer, th its spacious windows, its serving nters, and its young and pretty attend- ts. There is a view of the sunny street side, and beyond the open shop doors clock tower of St. James's Palace. who have experience of the manner in ich Mr Edwardes mounts his plays can ess rightly that beauty and taste are ished on this scene, but it is possible to ieve that in this instance he has ex- led his own high standard. Pretty men in wonderful frocks troop into this ous restaurant; society and the stage ke it their rendezvous at tea-time. Miss yllis Dare (as Dora Manners) comes to from the Folly Theatre, where she is the ding lady, to meet her fiancé, Lord ersham; and Mr. Joseph Coyne, the inée idol from the same playhouse, ps in to see all the pretty girls.

There the story gets its start. There ins the delightful entertainment of gs, laughter, and dances, that for many d many a month to come is to amuse owded houses every evening. The very t song of Miss Phyllis Dare's, "The tle Kiss," was a big winner. Mr. Joseph yne's grievance that he would not be per- itted to land in America because he had t a chaperone, sent the house into a roar. ut he was inconsolable, he explained, be- use he could get no tidings anywhere of girl he saw in the return steamer. She as the girl from Utah. We learned her story later, and in the meantime saw that looked very like a caricature of a fat rmon elder arrive to drink tea like the st of the company. That he went out th the wrong hat and disappeared for er more from the story is only a detail, ut that Mr. Edmund Payne, a ham and ef shop owner from Brixton (lost for an afternoon in the West End), should go to umpelmeyer's for a cup of tea and get the rmon's broad-brimmed silk hat instead his own was more than a detail; it was important fact in the comical story. He d not like the new hat. He did not like ving to give all the money he had in his cket for a cup of tea. He said he "felt ke a little fish out of its depth," and to

try to square the business he had an altercation with the funniest Irish pageboy seen for years on the stage.

Boy Character Actor.

This little Master Michael Matthews (a boy of fourteen specially imported from Dublin) is a genuine little character actor, and the audience showed that it knew it. Following on the quarrel with the page boy Mr. Payne and Miss Gracie Leigh had a dnet, "We Won't Feel Out of It," that will soon be on every hand and organ. The girl from Utah is played by a newcomer to London—Miss Ina Claire, a fair, charming, simple young American actress with so little American accent that she might have been over there for only a trip. She is certainly an acquisition; judging by her performance last evening, and as to her dancing, well! it must be seen to be appreciated.

J. W.



AS A RUSSIAN DANCER—MR. PAYNE MAKES A GREAT HIT IN THE LAST ACT ("THE ARTS BALL")

Plays

THE TIMES

TUESDAY, OCTOBER 21, 1913.

MR. PHILLPOTTS'S NEW PLAY.

"THE SHADOW" AT THE COURT THEATRE.

Nanny Coaker	..	Mary Byron
Sarah Dunnybrig	..	Lucy Beaumont
Willes Gay	..	Percy Foster
Thomas Turtle	..	Brember Wills
Elias Waycott	..	Bernard Copping
Hester Dunnybrig	..	Sybil Thorndike
Philip Blanchard	..	Julius Shaw

The Shadow, produced by Miss Horniman's company last night, is a typical piece of Mr. Eden Phillpotts's work. His plays have all the characteristics of his novels, except the massive descriptions which some of us regard as the best thing his novels offer. *The Shadow* is a tale of passion and crime on or near Dartmoor. The characters are humble folk, full of homely wisdom or folly, and wonderfully eloquent in expressing it. Philip Blanchard, the passionate butcher of this play, and the real murderer of crafty and cruel old Jacob Waycott, is only a plain man, but he holds views on life (which he has learned to spell, so to speak, with a capital L), the completeness and force of which would not discredit many a young Londoner who has dipped into Nietzsche and Shaw; and he expresses them with more force and fluency than can many more refined philosophers. But you forgive the man because he is, indeed, a tremendous lover of life and of his wife Hester, a woman cast, physically and mentally, in the big mould which Mr. Phillpotts likes to describe. And when the murdered man's nephew, gentle, timid Elias Waycott, has been arrested for the murder and condemned, this great lover of life resolves to confess and blow his brains out before he can be arrested. But Elias Waycott, knowing the truth about the murder, had determined to die that Hester, whom he too loved, might not be robbed of her happiness and husband; and he committed suicide, after making a confession, in prison. And so it fell to Hester to draw her husband back from a death he did not fear to the more difficult and painful duty of accepting life at another man's hands.

The weakness of the play, setting aside the suspicious self-comprehension and eloquence of the chief characters, lies in the conduct of the fable, which is filled out to the needful length by episodic discourses by the members of the "comic relief"—the doleful butcher, Willes Gay, the garrulous mother, Sarah Dunnybrig, and the oracular post-master, Thomas Turtle. Comic relief is a severe test for any dramatist, and Mr. Eden Phillpotts's comic relief, in spite of clever playing by Miss Lucy Beaumont and Mr. Brember Wills, seemed more tedious than most. Both Mr. Shaw and Miss Sybil Thorndike played the leading parts with power, and in Miss Thorndike's case with something more.

AMBASSADORS THEATRE,

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.C.

Proprietors - - - - - - - - - - - - THE AMBASSADORS THEATRE, Ltd.
Managing Director - - - - - - - - - - - - Mr. HERBERT JAY.
Lessee - - - - - - - - - - - - Mr. DURRANT SWAN

On TUESDAY EVENING, OCTOBER 21st, 1913, at 7.30, and EVERY EVENING at 8,

A DAUGHTER OF FRANCE

A Play in Four Acts by
PIERRE BERTON and CONSTANCE ELIZABETH MAUD.

Sir Archie McGregor	ARTHUR SCOTT CRAVEN
Colonel Farquharson	HERBERT BUNSTON
Alan Farquharson	DOUGLAS IMBERT
Duncan (butler)	CHALMERS COLONA
Todd (gardener)	WILLIAM ARMSTRONG
Fergus (piper)	W. ROSS
Doctor	CYRIL TURNER
Waiter	GILBERT CHALMERS
Lady McGregor (Archie's Mother)	ELSPETH DUDGEON
Marjorie McGregor	LOLA DUNCAN
Kirstie McGregor	ETHEL GANNON
Mrs. Duff	NANCY BLACKWOOD
Adèle	JOAN PEREIRA
Jack (Son of Sir Archie McGregor)	LISA STECKER
AND	
Jeanne de Clairvaux	LYDIA YAVORSKA

ACT I.	The Drawing Room at Dundrum.
ACT II.	In the Grounds at Dundrum.
ACT III.	A Hotel at Southampton.
ACT IV.	A Cottage in the Isle of Skye.

Time—The Present.

One year elapses between Acts I. and II.; Three months between Acts II. and III.; and Five years between Acts III. and IV.

Madame Lydia Yavorska's dresses by PAQUIN LTD., of 40 Dover Street, W.

The Play produced by Mr. FRANK COLLINS.

SCOTTISH MELODIES played by THE SINFONIA QUARTETTE under the Leadership of HERR OTTO MACHTIG.

MATINEE EVERY SATURDAY AT 2.
FIRST MATINEE SATURDAY, 25th OCTOBER.

PRICES OF ADMISSION:—Private Boxes, £2 2s. and £1 11s. 6d. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, 4s. Pit (unreserved), 2s. 6d.
BOX OFFICE (Mr. L. A. GROTH) OPEN DAILY FROM 10 TO 10. Telephone 2890 REGENT.
Doors open half an hour before the commencement of the Play.

Acting Manager ...	For Madame LYDIA YAVORSKA	...	Mr. PETER PENDENNIS
Stage Director ...		...	Mr. FRANK COLLINS
Stage Manager...		...	Mr. WILLIAM ARMSTRONG

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.



WEDNESDAY, OCTOBER 22, 1913.

Considering the ancient intimacy between the Scots and the French, and the almost innumerable intermarriages between the people of the two nations, is not a good Highland family the last family in the world likely to be prejudiced against a French bride for its head? Yet the McGregors, from the high-nosed and vicious old Dowager down to the gardener and the groom, made up their minds, before Sir Archie brought his Jeanne to Dundrum, that she would be impossible, and did their best to make life impossible for her when she came. They all behaved more like Lancashire weavers or tradesfolk of the Five Towns than what they professed to be. Perhaps there was a little—a very little—excuse for them. Jeanne did for five minutes forget that she was a well-bred Frenchwoman. Not many well-bred Frenchwomen, we believe, would pull their (slit) skirts to the knee and dance a reel with a total stranger before they had been half an hour in their husband's ancestral home.

That total stranger, young Alan Farquharson, was to be the cause of further trouble to Jeanne. Her only intellectual companion in the wilds of Dundrum, he went too far, and losing his head poured out his passion. Jeanne said she would love him, in effect, like a sister, and kissed him good-bye. It will take no perspicacity to guess that that kiss was observed by the Dowager. It will be a little harder to believe that Sir Archie, on being told of the episode by his mother, promptly decided that his wife was "guilty"; and high-spirited Jeanne ran away from Dundrum. Ultimately, of course, he found her again; and with her their five-year-old son; but a good deal had to be gone through first, including a remarkable policeman-and-clown act in and out of the doors of the waiting-room at a hotel in Southampton, whither all the characters had been drawn by the "long arm" (whatever the mathematical chances against such a meeting, the theatrical chances are at least a hundred to one).

Cut to two-thirds of its length, and accepted just as a field for the display of Mme. Lydia Yavorska's talent, the play might be all very well; but the authors have been a little too careful to leave nothing to the imagination of the audience. Everything is worked out to exhaustion, heavily, laboriously, and something too seriously for the character of the ideas.

Plays

VAUDEVILLE THEATRE

Lessees and Managers - - - - - - - **A. & S. GATTI**

THURSDAY, 23rd OCTOBER, 1913,

and Every Evening at 8.15

Norman McKinnel & Frederick Whelen

present the following programme:

GERTRUDE ROLFFS & ANTON DRESSLER

of Munich,

In a selection of Dramatic Songs composed by ANTON DRESSLER.

I.	The Song of the Sixteenth Century Soldier	
II.	Mother Josephine	ANTON DRESSLER
III.	Henry, Mary and Bobby	GERTRUDE ROLFFS
IV.	Nought do I care	GERTRUDE ROLFFS
V.	The Song of Misery	ANTON DRESSLER
VI.	Ich und Du	GERTRUDE ROLFFS
	... ... GERTRUDE ROLFFS and ANTON DRESSLER	

Between Sunset and Dawn

A Play, in Four Scenes, by HERMON OULD.

The people of the play in the order of their appearance:

Mrs. Harris	ADA KING
Jim Harris	NORMAN McKINNEL
An Old Man	ERNEST G. COVE
Curly Tom	HAROLD BRADLY
Liz Higgins	MAY BLAYNEY
A Respectable Woman	FLORENCE HARWOOD
Bill Higgins	EDMOND BREON
Mrs. Higgins	ALICE MANSFIELD
Mrs. Lansdowne	ETHEL MARRYAT

Scene I. Kitchen of Mrs. Harris' Doss House in South London. 7 p.m.
Scene II. ... ... The same. Midnight
Scene III. Kitchen at Bill Higgins' House at Deptford. 12 30 a.m.
Scene IV. ... ... As Scenes I. and II. 2 a.m.

The Green Cockatoo

A Grotesque, in One Act, by ARTHUR SCHNITZLER.
Translated by PENELOPE WHEELER.

The people of the play in the order of their appearance :

Grasset (Philosopher)	EDWARD RIGBY
Lebrêt (Tailor)	HAROLD BRADLY
Prosper (Innkeeper, formerly Theatre Manager)	A. G. POULTON
	(By courtesy of Granville Barker and Lillah McCarthy)
Inspector of Police	E. CRESFAN
Grain (Ruffian)	J. COOKE BERESFORD
Scaevola	ERNEST G. COVE
Jules	DOUGLAS MUNRO
Henry	NORMAN McKINNEL
Léocadie (Henry's Wife) ...	MARY CLARE
François, Vicomte de Nogeant	EDMOND BREON
Albin, Chevalier de la Trémouille ...	E. EVAN THOMAS
Michette	MIÈLE MAUND
Flipotte	HILDA DAVIES
Emile, Duc de Cadignan ...	MALCOLM CHERRY
Guillaume	ARTHUR CLEAVE
The Marquis de Lansac	E. F. MAYEUR
Séverine (his Wife)	SARAH BROOKE
Rollin (Poet)	HENRY HARGREAVES
Georgette	LOUISE REGNIS
Balthazar	LESLIE CARTER
Stephen	GEOFFREY GOODHART
Maurice	GORDON BAILEY

Aristocrats and Citizens of Paris.

Scene: "The Green Cockatoo," an underground tavern in Paris.
Time: July 14, 1789.

The Two Plays Produced by NORMAN McKINNEL.

Scenery by CHARLES SHARP.

The Costumes in "The Green Cockatoo" by L. & H. NATHAN.
Wigs by L. GUSTAVE

Stage Manager - - - - - LEONARD BUTTRESS
Assistant Stage Manager - - - - ERNEST CRESFAN

ICES, TEA & COFFEE CAN BE HAD of the ATTENDANTS

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality Neapolitan Ices. Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co.

MATINEE every WEDNESDAY & SATURDAY, at 2.15

PRICES OF ADMISSION.—Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony, 7s. 6d. Lower Circle, 5s Upper Circle. 4s Pit, 2s. 6d. Gallery, 1s.
Doors open at 1.45 and 7 45 Commence at 2.15 and 8.15
Telephone No. 3815 Gerrard.
Box Office, (ARTHUR FRYE) open from 10 to 10.

"Between Sunset and Dawn."

If Hermon Ould, the new author discovered by Messrs. Norman McKinnel and Frederick Whelen, can improve on his first play "Between Sunset and Dawn," produced at the Vandeville Theatre on Thursday evening, he will be an acquisition to the theatre. He has a sense of character such as is rarely found in a man's first play, and his method of conducting a scene is true and direct. This first play of his is a story of poor lives in the East End, and three of its four scenes take place in a common lodging-house owned by a wretched old termagant and her brutal-looking son. The play is a cruel exposition, faithful enough, of the almost animal relationship of men and women, and it ends in tragedy. The author made a grievous and quite unnecessary mistake in ending his story with a murder, but experience will no doubt teach him that the pictures he would put on the stage need be none the less convincing because they contain no horrors.

One-Act Drama.

The second play on the Vandeville programme was Arthur Schnitzler's ambitious one-act drama, first produced in London by the Incorporated Stage Society, entitled "The Green Cockatoo." It takes its name from a tavern which in the early days of the French Revolution kept a company of actors to thrill aristocratic patrons with imaginary deeds of crime. The real tragedy of the Revolution came suddenly one day to turn the jest into something more than comedy, and it is that moment of startling surprise for the aristocratic patrons that forms the author's story. The curious play was well acted by all concerned, but in that piece, as in the first, Mr. Norman McKinnel won most of the honours. Other players who did well in one or other of the two pieces were Miss Ada King, Mr. Edward Rigby, and Mr. Malcolm Cherry. J. W.



A PLEBEIAN ROMEO AND JULIET AT THE VAUDEVILLE
Mr. McKinnel and Miss May Blayney in "Between Sunset and Dawn."



ST. JAMES'S THEATRE

Sole Lessee and Manager ... SIR GEORGE ALEXANDER

Lillah McCarthy **Granville Barker**

Wednesday, October 29th, 1913, and Every Evening at 8.30

THE WITCH

A Play in Four Acts

By H. WIERS-JENSSEN

English Version by JOHN MASEFIELD

The Play produced by GRANVILLE BARKER

Persons of the Play in the order of their appearance.

Merete Beyer	JANET ACHURCH
Bente	CLARE GREET
Anne Pedersdotter	LILLAH McCARTHY
Jorund	ROSEMARY CRAIG
David	H. O. NICHOLSON
Herlofs-Marte	VERA TSCHAIKOWSKY
Martin	DENNIS NEILSON-TERRY
Absolon Beyer	J. D. BEVERIDGE
The Officer of the Guard	HERBERT HEWETSON
A Guard	ALLAN JEAYES
Master Jorgan	J. F. OUTRAM
Master Klaus	NIGEL PLAYFAIR
Master Laurentius	BALIOL HOLLOWAY
Master Johannes	ARTHUR WHITBY
Bishop Schelderup	RALPH HUTTON

The action takes place at Bergen in the Sixteenth Century, the first three Acts in Absolon's house, and the last in the Cathedral.

INTERVALS:

After Act I., 15 minutes; after Act II., 5 minutes: after Act III., 8 minutes.

Acting Manager, Stage Manager, General Manager } For LILLAH McCARTHY and GRANVILLE BARKER { HOWARD LESLIE, OSWALD MARSHALL, A. S. PIGOTT

General Manager (for SIR GEORGE ALEXANDER) C. T. H'T HELMSLEY

THE TIMES

THURSDAY, OCTOBER 30, 1913.

The Witch is a play not likely to be very
ccessful with the general public, for the general
blic does not like gloom unrelieved. And
gloom of *The Witch* is all but wholly un-
eved. We catch a gleam of sunny human
otion when the elderly priest, Absolon
yer, welcomes home his son—that precise
d ingenuous young Magister Theologiae—from
ttenberg. In the second act there is a good
ze of hearty fun, when Master Johannes gets
nk at Absolon Beyer's table, and quarrels
h Master Laurentius. Drunkenness is not
ny; but behind the drunkenness of Master
hannes lies the warm sentiment of the aver-
sensual man, whether priested or not,
o regrets the kindly comfort of the
faith and cannot breathe the coldness and
terness of the new. But after Mr. Arthur
hitby had made every one laugh by his
h performance of drunken Johannes there
s nothing but gloom.

Yet it was a gloom (as those will remember
ho saw the play at the Court Theatre years
o) full of colour, woven of many shades of
ht and dark. The story is not merely
rrible; it was not written, as many tragic
ays are now written, merely to thrill an
dience by showing life in as ugly a guise
possible. It touches the pity. It rouses
mpathy with these poor, fluttering people,
ught in the grip of a cruel and bitter age,
d of a religion that was not yet grown to the
ture of mercy. They are all so pitiably
raid, these witch-finders and witch-torturers
d witch-burners. Dread of the power of
atan eats into the lives of all, till they cannot
ll their private hatreds from their duty to
od, and even the accused are frightened into
elieving themselves possessed. That age saw
witch in Beyer's young wife, Anne Peders-
otter; to-day we should see only an un-
appy girl who never had a chance. She was
ought, when very young, by the doting priest,
nd the price he paid was his silence
bout her mother's supposed dealings with
atan. She lived in a house full of hate and
eglect, until her stepson came home, and then
he boy and girl, now man and woman, renewed
heir childish love. Given the hint of witch-
raft, she believes that she is a witch—that
atan, working in her, called Martin to her side
t dead of night, when we know that it was
nly passion; that Satan, working in her,
illed her husband at her wish, when we know
hat it was only the shock of the truth hurled
t him by a rebellious and overtried girl. No
onder that in the end she went mad, and
when called upon to swear her innocence on
er husband's coffin could do nothing but gibber
confession of guilt. And the priests and the
people took her and burned her, praising God—
o great is the power of an idea.

We do not see her burned, but from the first
ct, when they hunt and capture another poor
retch, old Herlofs Marte, to the last, when
priests and mourners are gathered in the church
round the coffin of Absolon Beyer, the play is
full of impressive scenes and fierce passions.

It has been very finely staged, and is very finely acted. We are inclined to think that Miss Lillah McCarthy has done nothing so good as this Anne Pedersdotter. She suggests most queerly and creepily the growth in her of the idea of Satanic power, and she makes excellent use of a deadly kind of quietness. Mr. Dennis Neilson-Terry does very well as Martin, that passionate, innocent youth; and Mr. Nigel Playfair, Mr. Arthur Whitby, Miss Vera Tschaikowsky (whose playing of Herlofs Marte is unsparingly ghastly) and others make their mark. And Mr. Beveridge as Absolon Beyer gives as fine a performance as any that we remember to have had from him. But there is one figure that is more likely to haunt the dreams than any; and that is the wonderful, terrible old grandmother played by Miss Janet Achurch. It was Merete Beyer who denounced Anne Pedersdotter as a witch; but it was Merete Beyer also who passionately loved her son Absolon, and pleaded with her grandson Martin to be wise in time. A wonderful, terrible old woman, and superbly played by Miss Achurch. Her eyes, her voice, her hands, her raw humour, her fierce devotion, her cruelty, and her slyness leave an impression that refuses to be shaken off.

Waters, J.
Plays

LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**
Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, OCTOBER 29th, 1913, and EVERY EVENING at 7-45.

MATINEES at 2-30
WEDNESDAYS and SATURDAYS

OUIDA'S FAMOUS WORK

Under Two Flags

Music by H. SULLIVAN-BROOKE.
Mechanical and other Effects by TOM REES and WILLIAM CRISP
Play Produced by WALTER and FREDK. MELVILLE.

Characters:

Hon. Bertie Cecil, a Lifeguardsman ...	Mr. LAUDERDALE MAITLAND
Louis Victor, Corporal of Chasseurs ...	
Berkeley Cecil, Bertie's younger brother...	Mr. FRANK HARVEY
Marquis of Rockingham, his friend ..	Mr. FREDERICK C. LEISTER
Rake Flanagan, a servant	Mr. FRED INGRAM
Willon, groom	Mr. H. G. WRIGHT
Ben Davis, turf agent	Mr. PERCY BAVERSTOCK
Ezra Baroni, moneylender	Mr. FRED MORGAN
Marshal Le Brun, Commander of Division in Africa	Mr. C. F. COLLINGS
Fagotin, Ragache } Chasseurs	Mr. MAURICE SMITH
Colonel Chateauroy, the Black Hawk ..	Mr. B. ELTON
Captain Chauvrelon	Mr. HENRY LONSDALE
Tata	Mr. NORMAN LEYLAND
Ilderim, Arab chief	Mr. J. T. MACMILLAN
Abdul, Mamond } Arabs	Mr. ALBERT WARD
Zorilda, wife of Arab chieftain	Mr. H. WILLS
Princess Venetia Corona	Mr. GEORGE BATES
Lady Guinevere	Miss DEBORAH NANSEN
	Miss GRACE DENBEIGH-RUSSELL
	Miss PHYLLIS DAILLEY

AND

Cigarette, Vivandiere of the Chasseurs ... Miss TITTELL-BRUNE
Zouaves, Turkos, Chasseurs, Arabs, Servants, &c.

Acting Manager and Treasurer .. .. LESLIE HUGHES

ACT 1. Scene 1. ... ... **The Hotel Continental**
Beauty of the Brigades.
Scene 2. ... ... **Outside the Stables**
The Painted Bit.
Scene 3. ... ... **The Hotel Continental**
Love à la Mode. For a Woman's Sake.

ACT 2. Scene ... ... **Outside the Barracks, Algiers**
With the French Army. The Vivandiere. The Favourite of the Regiment.
The English Guardsman under the Flag of France. The Cross of Honour.

ACT 3. Scene 1. ... ... **An Oasis in the Desert**
The Death of Rake.
Scene 2. ... ... **Tent in the French Camp**
The Wounded Soldier. The Love of Two Women.
Tableau. **The Ride for Life through the Perils of the Desert**

ACT 4. Scene 1. ... ... **The Court Martial**
The Sentence.
Scene 2. ... ... **The Tent**
For the Man she loves.
Scene 3. ... ... **A Mountain Pass**
Cigarette finds a Friend.
Scene 4. ... ... **The French Camp**
In the midst of her Army. THE LAST CALL.

Costumes and Wigs by J. HYMAN & CO., 19 Leicester Square, W.C.
Miss Denbeigh-Russell's Hats by MIRETTE, 104 Wardour Street, W.

The Orchestra, under the Direction of H. SULLIVAN-BROOKE, will play the following selections:—

1. OVERTURE - "The Race after Fortune" - - *Suppé*
2. SELECTION - - "The Girl on the Film" - - *Albert Sirmay*
3. DANCE INTERMEZZO - "Twilight" - - *Sullivan-Brooke*
(Published by B. Feldman & Co.)
4. VALSE - - - "So Gay" - - *Sullivan-Brooke*
(Published by Leonard & Co.)

Stage Manager .. .. S. MAJOR JONES

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

THURSDAY, OCTOBER 30, 1913.

NEW LYCEUM PLAY.

OUIDA'S HERO IN "UNDER TWO FLAGS."

The Hon. Bertie Cecil of the Life Guards, the hero of Ouida's novel "Under Two Flags," in spite of his fifty years' existence in print as an Adonis and a soldier, still retains his popularity. There was a crowded audience for him at the Lyceum Theatre last evening, an audience evidently so familiar with the book that it could supply the unavoidable gaps left in the acting version by the anonymous author.

Yet, it was something of a feat of memory to piece together the rosy romance of the beautiful guardsman who underwent shame and exile to save his brother's honour. It would require, however, something more than imagination to convince a susceptible admirer of Ouida's style and story that "Beauty," to give him his pet name, was quite as melancholy in the romance as he appeared to be on the stage. He was more than "shy but willing." No one could come near him without compelling him to confess something he had never done It was



Miss Tittel Brune as Cigarette in "Under Two Flags."

an awful weakness for a hero, and had he not had the good fortune to possess many good friends he might have remained for ever in Africa, instead of coming back to England for a good name, a title, wealth, and a wife.

J. W.

1919
Waters, J.
Plays

STRAND
THEATRE, W.C.

Lessee and Manager ... LOUIS MEYER

November 1st at 7-30.

Subsequent Evenings at 8-15.

"THE JONESES"

A Comedy of Welsh Life, in Three Acts.

Written by

LAURENCE COWEN.

John Thomas Jones, Landlord, Penlanfawr Inn ... Mr. CADWALADER JONES

Elizabeth Ann Jones, his Wife ... Miss NANCY ROBERTS

Plantagenet Jones, a visitor from England ... Mr. HARCOURT WILLIAMS

David Morgan Jones, a Solicitor ... Mr. H. WEST GWYNNE

Eleazer Lewis Jones, Pen-llechog Farm ... Mr. TOM OWEN

Myfanwy Jones, his Daughter ... Miss ELEANOR DANIELS

Jane Ellen Evans, his Housekeeper ... Miss LILIAN MASON

Moses Llewellyn Watkin, his Manservant ... Mr. TED HOPKINS

Nance Ellen Davies, his Maidservant ... Miss MAY HOPKINS

Rev. Daniel Thomas, Vicar of Llynwllanwllyn ... Mr. HARDING THOMAS

Captain Owen Thomas, his Son, of the "Mary Ann" schooner ... Mr. R. A. HOPKINS

Thomas Christmas Jenkins	of Llyn-wllan-wllyn	Mr. ALEC THOMAS
William Glyndwr Morris		Mr. WILLIAM MORGAN
Hugh Tredegar Williams		Mr. GARETH HUGHES

ACT I. ... ... PENLAN-FAWR INN, LLYNWLLANWLLYN.

ACT II. ... PEN-LLECHOG FARM, LLYNWLLANWLLYN.
Three weeks later.

ACT III. ... ... One week later. SAME AS ACT II.

The Play produced by THE AUTHOR.

Scenery by FRANCIS H. BULL. Costumes by C. & W. MAY.
(Some of the Costumes supplied by residents in Wales, to whom the Management are indebted).

NOTE.—The attention of the audience is drawn to the words of the Welsh National Anthem, which appears in the Programme.

Programme of Music under the Direction of Mr. John Ansell.

WELSH FOLK SONGS		*Arr. by John Ansell*
DANCE INTERMEZZO	"Laughing Eyes" ...	*Herman Finck*
MORCEAN ...	"Nuit Napolitaine" ...	*Henri Duchatel*
INTERMEZZO ...	"In Autumn" ...	*John Ansell*
SELECTION ..	"The Reminiscences of Wales"	*Fred Godfrey*

Toilet Table Appointments throughout the Theatre by Hinde's Ltd. London & Birmingham

THE MANAGEMENT WILL NOT HOLD THEMSELVES RESPONSIBLE FOR THE NON-APPEARANCE OF ANY OF THE ARTISTS THROUGH ILLNESS OR ANY OTHER UNAVOIDABLE CAUSE.

Matinee on Wednesdays and Saturdays at 2-15.

Business Manager ... ... BERNARD HISHIN.
Stage Manager ... ... MAURICE EDMONDS
Assistant Stage Manager ... ... GARETH HUGHES

"THE JONESES."

Last night the Strand Theatre presented, under the auspices of Mr. Louis Meyer, a three-act comedy of Welsh village life of sixty years ago, by Mr. Laurence Cowen, entitled "The Joneses." Anyone who has carefully read the advance notices of the entertainment must know that in the author's opinion the play is a faithful representation of Welsh life, but such of the audience as had not the advantage of living in Wales sixty years ago must be content to rely on the author's assurance to that effect. Whether or not the production of this play last evening will lead, as a chronicler or two said it would, to the founding of a Welsh National Theatre, it is not for us to say, but a gentle hint to the effect that puns are not solely a Welsh product may have a calming effect on the enthusiasm of the author's many friends.

The play, it must frankly be said, concerns itself with very slight affairs, the chief interest being centred on the doings of a "Get-Rich-Quick Wallingford" style of individual from neighbouring England, who makes an incursion into Wales and launches a scheme for making a non-intoxicant whisky. By the time the adventurer's true character is made clear to his dupes the story ends with a general chorus by the happy inhabitants of the Welsh village, where prayers are preferred to potions.

The company, with one exception, are Welsh, and most excellent, natural actors all of them were. In particular, however, mention must be made of Mr. Ted Hopkins and Mr. R. A. Hopkins. The play had a friendly reception.

J. W.

Waters, J.
Plays

PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE.

Lessee .... FRANK CURZON.

Saturday, November 1st and Every Evening at 8.15

'ARE YOU THERE?'

A Farcical Musical Play in two acts.

Music by LEONCAVALLO. Book by ALBERT P. DE COURVILLE.

Lyrics by EDGAR WALLACE. Produced by NED WAYBURN.

CAST.

Percy Pellett	(Manager of Telephone Exchange)	LAWRENCE GROSSMITH
Gordon Grey	(an Under Secretary of State)	... ALEC FRASER
Antonio	(Head Waiter at Casino)	... ... ERIC ROPER
Bertie Carlton	(a Modern Waiter at Casino)	LAWFORD DAVIDSON
Commissionaire at Exchange ...	... ...	ALEC JOHNSTONE
Viscount Guineas	... ...	FRANCIS E. VANE
Carlo	... ...	WILLIAM THOMAS
A Customer at the Casino ...	(another Waiter)	HAROLD TREADAWAY
Another Customer	... ...	... RONALD GRAHAM
Gregory Lester	... ...	BILLY ARLINGTON
Miss Bing	(a Millionaire, alias Tom Topper)	VERONICA BRADY
Mafalda Malatesta ...	(Manageress of "Hullo Girls")	CARMEN TURIA
Maud Waring ...	(Chaperone to Maud Waring)	DOROTHY FANE
Winifred Miller ...	... ...	...MADGE MELBOURNE
Miss Norah Hammersmith)	(formerly of the Telephone Exchange)	WINIFRED WEST
Miss Gladys Keosington)	... (Supervisors at Telephone Exchange)	MARJORIE DUNBAR
Miss London Wall	(an Operator)	... HELEN BELTRAMO
Miss Gerrard	(a Typist)	VIOLET LEICESTER
Miss Mayfair	... ...	OLIVE HORNER
Miss Wimbledon	... ...	SOPHIE FOX
Miss Hopp	... ...	CISSIE MOORE
A Loafer	... ...	ARTHUR BOURNE
1st Keeper	... ...	ERNEST SHANNON
2nd Keeper	... ...	... HARRY DENCH
Mr. Record	... ...	LAWFORD DAVIDSON
Mr. Nott Wright	... ...	... ERIC ROPER
Grand Vizier	... ...	... ALEC JOHNSTONE
Sylvia Lester	AND	... SHIRLEY KELLOGG

Act. I.—Telephone Exchange, London *(Alfred Terraine)*.

Act. II.—Foyer of the Casino, Nice (Carnival Time) *(E. H. Ryan)*.

All the "effects" incidental to the performance, "colour schemes," "stage lighting," "properties," "groupings," "evolutions," "dances," etc., invented by NED WAYBURN.

PERSONNEL OF CHORUS.

Misses Dorothy O'Neil, Winifred Izard, Irene Millard, Marcia Willard, Marjorie Dunbar, Mirabel Hillier, Winifred West, Frances Finlay, Evie Hampton, Poppy Chitcott, Pat Bevan, Edith Fraser, Marguerite Fogelev, Esme Mannette, Violet Leicester, Poppy McNally, Gypsy Gordon, Nora Browne.

Misses Olive Horner, Flora Hayden, May Dodson, Amy Broadwood, Elsie Pace, Phyllis Haynes, Madge Broadwood, Marie Perrard, Lola Cameron, Sophie Fox, Cissie Moore, Audrey Thorpe, Helen Beltramo, Zara Castille, Marie Leonard, Hettie Bullen, Cynthia Hland, Doris Woodger.

Messrs. Victor Wright, Jack Killick, Harry Dench, Charles Tuthill, Malcolm Mortimer, Stanley Dalton, William Thomas, Arthur Bourne, Ronald Graham, Gerald George, Walter Heal, Frederick Hawkins, Herbert Fenwick, Harold Treadaway, John Boys, Ernest Shannon.

Matinee every Wednesday and Saturday at 2.15. First Matinee, Wednesday, Nov. 5th

Business Manager ... THOMAS MILLER. | Stage Manager ... HARRY HALL.

Musical Director ... JULIAN JONES. | Chorus Master ... MYLES HOLD.

SCENE IN LONDON THEATRE LAST NIGHT

Manager Shouted Down for Criticising Audience.

"ARE YOU THERE?"

New Musical Play Booed at Prince of Wales's.

By Our Dramatic Critic.

The scene which followed the fall of the curtain at the Prince of Wales's Theatre last night was unlike anything that had been seen or heard in a London theatre for many years.

Applause was drowned in booing, and when Mr. de Courville, the manager responsible for the production, tried to make a speech, he was shouted down. Several times he commenced, only to be told by the gallery to "shut up" and "take it away," and that his show was "rotten." Eventually Miss Shirley Kellogg gained a hearing for him by the naive admission: "I think we have all done our best!"—to which sentiment, obviously, no exception could be taken.

Mr. de Courville did not, however, make good use of his opportunity. He expressed regret if he had offended any blasé person by providing something new in the way of entertainment; and his supercilious criticism and self-satisfaction was so resented that his speech came to a stop. Altogether a very regrettable episode.

Meaningless Libretto

Of the play, written by Mr. de Courville, with music by Leoncavallo, it is almost unnecessary to speak. The book is chaotic and meaningless; the music, with the possible exception of one number, "Roses," sung with great spirit by Miss Kellogg, is altogether unworthy of the composer. With the poorest material, Mr. Lawrence Grossmith, Mr. Alec Fraser, and others struggled gallantly against the overpowering dulness which pervaded the evening.

It should be added that all the effects, the colour schemes, stage lighting, evolutions, dances, etc., have been invented by Mr. Ned Wayburn. He is evidently a producer with a taste for noise, garish colourings, and mechanical chorus effects. He is the apostle of the obvious, from whom our native producers have nothing to learn.

With the greatest sense of impartiality the conductor took encores for all the numbers, but even his loyalty to the composer did not explain what Leoncavallo was doing in that galley.

1913
Waters, J.
Plays

LYRIC THEATRE

Lessee and Manager ... ... Mr. WILLIAM GREET.

Sole Director ... ... Mr. PHILIP MICHAEL FARADAY.

EVERY EVENING AT 8.20,

Mr. PHILIP MICHAEL FARADAY PRESENTS November 1

THE GIRL IN THE TAXI

A Musical Play in Three Acts

By FREDFRICK FENN and ARTHUR WIMPERIS.

Adapted by GEORG OKONKOWSKI from the original of M.M. ANTONY MARS and DESVALLIÈRES,

Music by JEAN GILBERT.

Baron Dauvray (A newly elected Member of the Academy)		Mr. ARTHUR PLAYFAIR
Baroness Delphine Dauvray (His Wife)		Miss AMY AUGARDE
Jacqueline (Their Daughter)		Miss DAISY BINDLEY
Hubert (Their Son)		Mr. F. POPE STAMPER
Rene (Their Nephew, Lieutenant)		Mr. MORANT WEBER
Mariette (Their Housemaid)		Miss DOROTHY DURAND
Monsieur Pomarel (A Perfume Manufacturer of Tours)		Mr. C. H. WORKMAN
Suzanne (His Wife)		Miss YVONNE ARNAUD
Professor Charcot		Mr. MOFFAT JOHNSTON
Rose		Miss CECILY STUCKEY
Alexis (Head Waiter of the Jeunesse Doree)		Mr. FREDERICK VOLPÉ
Emile, Felix, Tina	Waiters	Mr. GEORGE CARROLL, Mr. EWART BAKER
Mimi, Phyrnette, Irma, Fraisette, Charlotte, Celeste	Stars of the Jeunesse Doree	Miss WINSOME RUSSELL, Miss DOREEN LANGTON, Miss LORNA DELLA, Miss CLAUDIA GUILLOT, Miss CHRISTINE FERRIS, Miss GOOGOO MURRAY
Godet, Paillasson, Vivarell	Habitues of the Jeunesse Doree	Miss COSSIE GODFREY, Mr. STANLEY BRIGHTMAN, Mr. ALBERT DUDLEY, Mr. ARTHUR BALLANCE

1913
Waters, J.
Plays

THE TIMES

TUESDAY, NOVEMBER 4, 1913.

"JANE CLEGG" AT THE COURT THEATRE.

Miss Horniman revived at the Court Theatre last night Mr. St. John Ervine's play *Jane Clegg*, which was seen at a few isolated performances earlier in the year. It was rather disappointing to find that there was not a larger audience, for *Jane Clegg* is one of those intensely interesting little dramas of everyday middle-class life of which Manchester has given us so many specimens of late. As in *Hindle Wakes*, so here it is the struggle of the woman that holds the attention of the onlooker. One bothers little about the miserably weak husband—liar, thief, and adulterer in turn. He is the merest pawn in the author's game save that his very weakness intensifies the battle of the dour, determined wife to adhere to her decision that the husband's departure for Canada with the other woman will be the best step for all concerned. Happily the company is the same as on the last occasion, and the acting is admirable in every way. Miss Sybil Thorndike as the wife, Mr. Bernard Copping as the husband, Mr. Eliot Makeham as the bookmaker, and Mr. Ernest Haines as the cashier, all contribute delightful character studies, while Miss Clare Greet's performance as the husband's mother, ready to forgive anything and everything on the slightest excuse, remains a perfect gem of comedy.

It is quite another aspect of the maternal instinct that is dealt with in Mr. Calderon's gruesome little Russian play, *The Little Stone House*, which precedes *Jane Clegg*, and which tells of a mother who, having saved 400 roubles to erect a memorial to her son, hands him over to the authorities when she finds that he is not dead, but a convict escaping from Siberia. As played by Mr. Russell Thorndike, Miss Muriel Platt, and the others, it proved greatly to the liking of last night's audience.

first performance in London May 19

MONDAY, NOVEMBER 3rd, 1913, and EVERY EVENING AT 9 O'CLOCK.

BY ARRANGEMENT WITH

Mr. ARTHUR CHUDLEIGH.

Mr. TOM B. DAVIS

WILL PRESENT

A PLACE IN THE SUN

A Play in Three Acts by CYRIL HARCOURT.

Dick Blair ..	(A Novelist) ..	Mr. ROBERT LORAINE
Sir John Capel, Bart. ..	.. ..	Mr. LYSTON LYLE
Stuart Capel ..	(His Son) ..	Mr. REGINALD OWEN
Arthur Blagden ..	.. ..	Mr. CYRIL HARCOURT
Parsons ..	(A Butler) ..	Mr. GISSING WALTERS
Marjorie Capel ..	.. ..	Miss JEAN CAVENDISH
Rose Blair ..	.. ..	Miss ELLEN O'MALLEY
Agnes ..	(A Maid) ..	Miss IVY WILLIAMS
Mrs. Moutrie ..	.. ..	Miss VANE FEATHERSTON

ACT I. Afternoon .. .. Dick Blair's Flat
ACT II. The Morning of the next day. Sir John Capel's House in London
ACT III. Midnight .. .. Same as Act I.

The Author acknowledges his indebtedness to a book (now out of Print) by Mr. HERBERT FLOWERDEW for certain incidents introduced with his permission in the Play.

The Play produced for Mr. TOM B. DAVIS by Mr. Norman Page.

The Dresses worn by Miss Cavendish by MACHINKA, Dover Street, W.
Hats by ZYROTET CIE., Hanover Sq., W. Cloak in Act III. by REVILLE & ROSSITER, Hanover Sq., W.
Gowns worn by Miss Vane Featherston, Miss Williams, and Miss Ellen O'Malley by Mesdames BROWNING & CECIL, South Audley Street, Grosvenor Square.

Preceded at **8.15** by

THE THIRTEENTH

An Episode of Country Life by
EDWARD RIGBY and PHYLLIS AUSTIN.

Thomas Lingham ..	.. ..	Mr. EDWARD RIGBY
	(By permission of Messrs. NORMAN MCKINNEL and FREDERICK WHELEN)	
Polly Lingham ..	(His Daughter) ..	Miss ESMÉ HUBBARD
George Ansell ..	(Polly's "young man") ..	Mr. J. COOKE BERESFORD
	(By permission of Messrs. NORMAN MCKINNEL and FREDERICK WHELEN)	
The Stranger ..	.. ..	Mr. WALTER GAY
Mr. Johnson ..	.. ..	Mr. REGINALD BESANT

Scene—A Cottage in Kent.

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

Programme of Music.

Before Act I.	OVERTURE, "Lurline"	*Wallace*
	"Petite Suite de Concert"	*Coleridge Taylor*
Before Act II.	*a.* "Entry of the Boyards"	*John Halvorsen*
	b. "Love in Arcady"	*Haydn Wood*
	c. "Graceful Dance"	*Herbert E. Haines*
Before Act III.	SELECTION, "The Marriage Market"	*Victor Jacobi*

Stage Manager ... ... } For TOM B. DAVIS { ... LAWRENCE WHITE
General Manager ... ... } For TOM B. DAVIS { ... A. C. BELSEY

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.15.

Business Manager (for the Comedy Theatre) **Mr. LEONARD LILLIES**

COMEDY THEATRE 3
Sole Lessee, Mr. Arthur Chudleigh
3/11/1913
STALL H19
To be retained

3724
1913
Waters, J.
Plays

Mr. Cyril Harcourt's new play (let us say at once that it was very well received last night, and seems likely to succeed) hovers quaintly between the old and the new. There is Dick Blair, a novelist, who tries to force a marriage between his sister, Rose, and her seducer, Stuart Capel. He is old; he dates from before *Man and Superman* and *Hindle Wakes*—and the novelists usually like to think themselves ahead of their age! There is the "waster." Stuart Capel, who knows he is a waster, and knows why he is a waster, and makes no pretensions to be anything else than a waster, and can talk beautifully about it all. He is new; he dates at the earliest from the Hankin era. His victim, Rose, is old. She was born long before the days of John Tanner or Janet de Mullin, for the coming of a fatherless child is to her a prospect of horror, to be cut short in the river were not courage to seek. The waster's father, old Sir John Capel, the representative of the "idle rich" system which has made the waster what he is, is as old as the drama or the hills. He is the aristocratic parent who forbids his son's marriage with a farmer's daughter (however polished and eminent her brother may have become as a novelist) on pain of cutting off the entail and the rest of it. But the waster's sister, Marjorie, is very new—so soon, that is, as the savage quarrel between Blair and her menfolk over Rose has made her anything at all. Having been secretly in love with Blair for seven years (as he with her), she attempts to right the wrong by smirching her own reputation and seeing what her father will say then. So, quite coolly and new-womanishly, she comes by night to Blair's rooms demanding to be compromised. And the end of it is that they are all very comfortably paired off. The waster determines to be a waster no more, but to marry and work to support his bride. The father relents and blesses the proposed marriage between his daughter and the novelist. That is old, very old indeed.

The result of the jumble of old and new is that neither side and none of the characters seems quite possible. It is not a case of square opposition between two schools of thought on conduct and convention; it is rather an uncertainty in the author's point of view. For all that, Mr. Harcourt has made out of these people a play that is cleverly contrived, kept going by plenty of "strong" scenes, and here and there quite amusingly worded.

It is well acted on the whole. Mr. Loraine almost necessarily looks more like a man of action than a writer, and he certainly had lost all trace of the farm; but he knows well how to keep things going and to work up situations. Mr. Lyston Lyle was admirably made up as Sir John; the angry stupidity of his eyes was lifelike. Mr. Reginald Owen gave an extremely clever performance of the very difficult part of the waster; and Mr. Cyril Harcourt, the author, made something impressively real out of another "old" part—the brilliant man of letters, who is soured by early poverty and is secretly rather proud of being a drunkard. Miss Ellen O'Malley did very well in her one scene, and Miss Vane Featherston was delightful as a dear, elderly adorer of young Mr. Blair. The production by Mr. Norman Page was excellent.

The play was preceded by *The Thirteenth*, an amusing but sad little play about an old cottager and his old furniture. Mr. Edward Rigby (part author of the play with Miss Phyllis Austin) gave a first-rate performance of the old man, and Miss Esmé Hubbard was very good as his buxom daughter.



Marjorie Capel, in order to force her father's consent to her brother-making Rose Blair "an honest woman," deliberately compromises herself by going to Blair's rooms, with her father and brother follow her. The pictures are by Foulsham and Banfield.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On TUESDAY, 4th NOVEMBER, 1913, at 8,

MESSRS.

VEDRENNE AND EADIE

PRESENT

THE PURSUIT OF PAMELA

By C. B. FERNALD.

Alan Greame	Mr. DENNIS EADIE
Peter Dodder	Mr. ERIC LEWIS
John Dodder	Mr. CAMPBELL GULLAN
Doctor Joyce	Mr. GEORGE TULLY
Fah-Ni	Mr. AZOOMA SHEKO
Haranobu	Mr. J. Z. COBY
Janet	Miss OLGA WARD
Ume San	Miss AYA YAMADA
Nurse Tracey	Miss EVE BALFOUR
Pamela	Miss GLADYS COOPER

(By arrangement with Mr. Seymour Hicks.)

Kanaka Porters, Japanese and Chinese Servants, &c., &c.

The Play produced under the direction of J. CLIFFORD BROOKE.

ACT I.	*The Shore at Waikiki*	*HONOLULU*
ACT II.	*An Inn at Tsuboyama*	*JAPAN*
ACT III.	*A House overlooking the Harbour*	*HONG KONG*
ACT IV.	*A Private Sanitarium, Alberta* (Three years later).	*CANADA*

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Plays



WEDNESDAY, NOVEMBER 5, 1913.

Could Mr. Fernald keep it up? That was the question during his gaily fantastical first act, in which Pamela tries to explain in Honolulu to her shipboard friend Alan Greame that she is not really a widow. Five seconds after the marriage service was over the elderly stranger who had become her husband tried to kiss her. So she ran away. Pamela was young, completely innocent, and American (which means that her way was to go straight for what she wanted and see what happened); and she wanted her friend Alan Greame to stay with her. Alan was English and a man of the world. Much against the grain, he tried to explain to this charming child that these things are not done. Her reputation would suffer. "My reputation for what?" asks Pamela. But Alan is stern with himself and her. She must go back to her husband and he to his poultry farm in the wilderness. Mr. Fernald kept it up pretty well in the second act. Pamela has not gone back to her husband nor Alan to his poultry farm. They meet again in Japan; and this time the pretty game has turned to earnest. Pamela knows more clearly now what it is that she wants when (in all the beauty of a summer night in Japan and under the influence of his adoration and just a thimbleful too much sherry) she asks him to stay with her. And when Alan, who has been drinking water, refuses, she turns on him with scorn. She thought he was brave and strong; she finds he is feeble and cowardly.

Mr. Fernald does not keep it up in the third act. It is not amusing—unless the amorous doddering of old Peter Dodder, Pamela's husband's brother, were amusing. And it rouses little emotion, because at the close Mr. Fernald has patently given his story a twist in order to secure what the actors term "the sympathy" for his rather weak-kneed hero and gain matter for a fourth act. Pamela and Alan Greame have met once more, this time at Hong-kong. Pamela's husband has tracked her down. Alan Greame would whisk her away under the old man's mean and beady eyes; but it is Pamela, who has thought much and read much since we last saw her, who now realizes the gravity of running away with another man. That was unlike Pamela, even after her treatment by Greame. And it is Greame who now turns with scorn on Pamela for a faintheart and a deceiver—Greame who had taken every opportunity of dinning prudence into her ears! Mr. Fernald may have intended a savage criticism of men; if so, he set it in such a manner as to make it look like a flagrant piece of dramatic trickery. And in Act IV. he keeps it up even less than before. Alan has performed deeds of heroic valour in the northern ice, and is now lying near death in a hospital in Canada. Thither comes Pamela. We know that sick men cannot stand sudden shocks of joy; but to us, who had guessed that Pamela was now a widow, the happy ending we had expected seemed unduly deferred by her cautious approaches. A few mild sounds of disapproval at the fall of the curtain hinted that there were others who felt likewise.



By Arrangement with Gertrude Kingston

KENELM FOSS presents:

"MAGIC"

A Fantastic Comedy, in Three Acts and a Prelude, By

G. K. CHESTERTON

The Stranger	FRANKLIN DYALL
Patricia Carleon	Miss GRACE CROFT
Rev. Cyril Smith	O. P. HEGGIE
Hastings (*the Duke's Secretary*)	FRANK RANDELL
Doctor Grimthorpe	WILLIAM FARREN
The Duke	FRED LEWIS
Morris Carleon	LYONEL WATTS.

The Action of the Prelude takes place on a Hill-top, and that of the Play in the Duke's Drawing Room.

Preceded at 8.30 By

"GEMINAE"

A Farce, in One Act, by GEORGE CALDERON.

Alexander, a noble and romantic Scotsman.		THOMAS SIDNEY
Charles, his friend		GUY LEIGH-PEMBERTON
A Waiter		A. E. WALKER
Rose	Twins	Miss HELEN BROWN
Violet	Twins	Miss FAITH CELLI

Scene - A Private Sitting Room in an Edinburgh Hotel.

Both Plays produced by KENELM FOSS.

Business Manager	Henry Langley
Stage Manager	William Armstrong
Musical Director	Edward Jones

D-10
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Waters, J.
Plays

LITTLE THEATRE
SOLE PROPRIETRESS GERTRUDE KINGSTON

Under the Management of
KENELM FOSS.

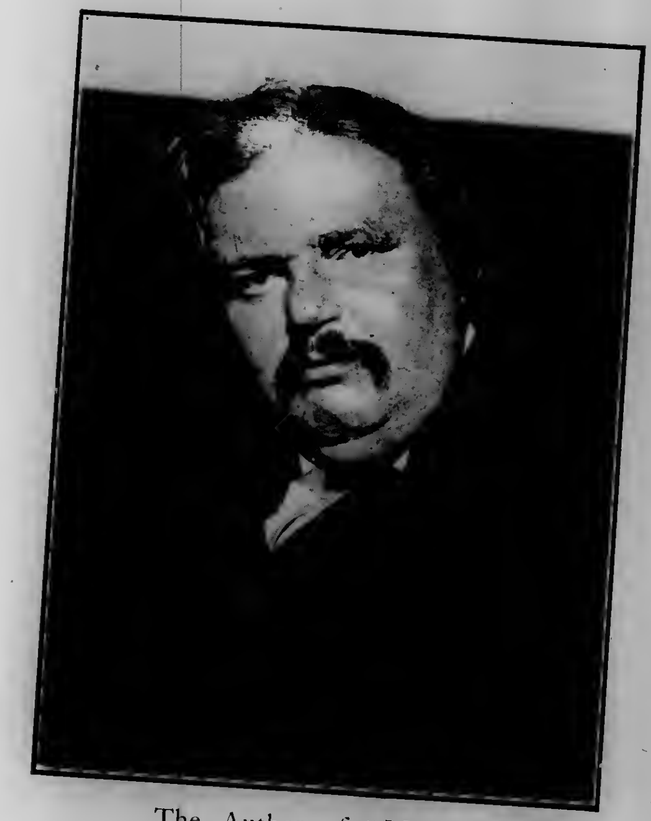


Magic

by

G·K·CHESTERTON

Friday
NOVEMBER 7th, 1913



The Author of "Magic."

"He sees the wonder, mystery and utility of common everyday things, just as a child does, and he is not afraid of proclaiming his delight to the whole world."

Romance and Reality.

By HOLBROOK JACKSON.

In his speech at the fall of the curtain on Friday night Mr. G. K. Chesterton told his audience that his play was amateurish, but that he was quite sure of his opinions. To both assertions we felt inclined to reply: "Of course!" Eminent essayists do not suddenly write plays that are not amateurish: that is for people with no ideas, or for people who have learned how to express ideas in the most dramatic way. There are many things in "Magic" which are amateurish—most flagrantly, perhaps, those silly political jokes: not even new jokes—with which Mr. Chesterton does his best to spoil a Duke whose associations of ideas are almost as delightfully odd as those of Mr. Shandy himself. On the other hand, the conduct of the story as a whole is not amateurish. Mr. Chesterton leaves us at the end of his second act wondering what he would be at, and how it can all end. And then in his third he takes us by the throat to show us. We do not know how better a professional could do it.

As to the opinions, again "Of course!" Everything that he writes—even "Father Brown"—Mr. Chesterton writes with the same intention—to show us the fallibility of human reason, the necessity of faith. In "Magic" he wants to assure us once more that he, Mr. G. K. Chesterton, believes that there is a God and that there are Devils. He cannot prove that there are, of course. Nothing can prove it, least of all a work of art, the function of which is not to prove anything. But by means of the stage he can ventilate, can "toss," as Bacon said, his opinion more freely, can impress it on us more forcibly than in any other form of which men who write are capable. And though he does not prove anything, that last act of his is sure to set certain people doing what they call thinking. They will be people of excitable nervous systems. That is the way with the drama. When it pretends to attack the mind, it is creeping in through the emotions and the nerves. In that last act we all could feel that there was a Devil in the Duke's drawing-room. The author and the actors make us feel it, though none of the characters on the stage believed in Devils. It was a horrible feeling. We were almost glad of that shockingly amateurish flash of lightning in which there returned the only man who could drive the Thing away.

The Duke believed in nothing and disbelieved in nothing; he was all for compromise. Dr. Grimthorpe believed in science; the Reverend Mr. Smith was the type of clergyman who does not believe in his own religion, but objects to anyone else attacking it. Then there were the Duke's young Irish wards, Patricia, who at the first had not lost her childish belief in fairies, and Morris, who is a cockahoop young atheist, fresh from a big business in America. Into this circle comes a queer creature—the Stranger. Patricia believes him to be a fairy; the rest take him as merely what he allows them to see in him, a man and a conjurer. Belief or disbelief? Science or faith? The questions get tossed among the company, until a quarrel with young Morris leads the Stranger to do things which no mere conjurer could do. Then out comes the truth. He is no fairy. He is a man and a conjurer, but not a mere conjurer. He has learned to deal with Devils, and now only God can wash him clean of their loathsome contact. And in the third act the Devil is in the room. The Duke and the Doctor and the Duke's secretary are jumpy and savage. The clergyman shrieks "In God's name, go!" which, being merely a cry of terror, of course has no effect. Then, in that shockingly amateurish flash of lightning, back comes the Stranger, fresh from prayer in the garden; and the Devil flees at his word. And the fairy-story that had been in progress between the Stranger and Patricia ends, quite improbably but very agreeably, by coming true in love.

From the charming little prologue, in which Patricia first meets the Stranger, to the close, the play is gratefully unlike ordinary plays. Here and there it has Shawlike tricks, though Mr. Chesterton employs them for the sake of his plot and not out of mere wilfulness. And here and there it is tiresome. But it is alive and clever and amusing. It has an impressive third act, and the sense of mystery is preserved all through. The natural feeling that Mr. Franklin Dyall was not fantastic enough as the Stranger was proved to be unwarranted when we learned what, in truth, this being was and what he had done; and his performance was telling and true. Miss Grace Croft's newly acquired trick of standing in ugly positions could not conceal the sensitiveness and vitality of her playing of Patricia; neither she nor any other actress could put any spirit into the nonsense Patricia has to talk to the Stranger about cooking and darning. Mr. Heggie plays excellently in the first act, where the clergyman has a sparring match with the doctor, and quotes his passage from the Book of Job impressively. Mr. Farren is the very man for the part of the doctor; Mr. Fred Lewis had little difficulty in doing justice to the oddness of the Duke; and Mr. Lyonel Watts gave a better picture of a boy in a rage than we have ever seen before.

"Magic" is preceded by "Geminae," an unremarkable one-act farce by Mr. George Calderon, in which Miss Faith Celli and Miss Helen Brown looked very pretty and succeeded in looking very much alike.

Waters, J.
Plays

THE TIMES

SATURDAY, NOVEMBER 22, 1913.

"THE THREE WAYFARERS."

e Hangman	.. ..	Mr. FRANKLIN DYALL
othy Somers	.. ..	Mr. FRANK RANDELL
eph Somers	.. ..	Mr. MILES MALLESON
e Constable	.. ..	Mr. THOMAS SIDNEY
e Shepherd	.. ..	Mr. HUGH TABBERER
Magistrate	.. ..	Mr. A. E. WALKER
nkey	.. ..	Mr. GUY LEIGH-PEMBERTON
ent Player	.. ..	Mr. LEONARD TROLLOPE
Oldest Inhabitant	..	Mr. ARTHUR BACHNER
Fiddler	.. ..	Miss JANET HOPE
Shepherd's Wife	..	Miss HILDA SIMS
Damsel	.. ..	Miss FAITH CELLI
Young Girl	.. ..	Miss NORAH HILL

is piquant to find plays by Mr. Hardy and Chesterton on the same bill, for they are two osophers who will never agree—indeed, one of has recently said as much with considerable city. Mr. Chesterton declares himself an optiand Mr. Hardy is declared by other people to pessimist. That is the root of the disagreement, when Mr. Chesterton sees that the first character *The Three Wayfarers*, which was produced in front *Magic* last night, is called "The Hangman," ill probably say that he might have expected it. *The Three Wayfarers* is in form a little vignette of lish country life at the period immediately wing the same author's play of *The Dynasts*, and gh it is described as "a legendary trifle," it is a weighted by the quintessence of Mr. Hardy's us. The scene is a shepherd's cottage in a y part of Wessex on the eve of a christening. neighbours are making merry and dancing the first wayfarer arrives, a pale and haggard g man whom we should guess to be the escaped with the help of Mr. Randell's splendid actven if he did not reveal it in a clumsy "aside." has hardly time to efface himself in the chimneyer when the second wayfarer (Mr. Franklin Dyall) urs, a fine old English figure of horror, with a lying number of capes to his coat and an ugly bag in his hand. He is on his way to town for to-morrow's execution, and, seathimself at the elbow of his prey, he e to bawl the terrible songs of his trade, presently drags the halter out of his bag. Meanthe third wayfarer looks in. He is the brother condemned man, and flies as soon as he perceives Naturally, therefore, when the big guns begin gnal the escape every one rushes out in pursuit e wrong man. This is the chance taken by the ive to make good his escape. But before he goes s to suffer a practical demonstration of an execuby the drunken hangman. A delightful old strate (Mr. A. E. Walker) now hurries in with a key, but finds his bird has flown, whereupon the rupted dance is resumed by the peasants.

e get in this brief sketch a great deal of the best Mr. Hardy. There is, first, as in *The Dynasts*, a rellous resuscitation of vanished social types: amateur constable, relying, like the "specials" "Pickwick," on the mystic virtue of his staff; amateur magistrate, administering his district a fussy schoolmaster; and the all-too professional gman, with his jovial eye to "perquisites." re is also the real Hardy note of horror—the or which touches the imagination, never the horror ch racks the nerves. Finally, in the zest with h the villagers resume their interrupted rejoicings he end of the nightmare, and in their ejaculation is not every day a baby is born in this house," e is a fresh hopefulness born of devotion to the and faith in the enduring life of the countryside. this touch at the end of the play even the optimism

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Plays

VAUDEVILLE THEATRE

On TUESDAY, NOVEMBER 18th, at 8, and

EVERY EVENING at 8.30

Norman McKinnel & Frederick Whelen

PRESENT

GREAT CATHERINE

"Great Catherine, whom the world still adores."—*Byron.*

A thumbnail sketch of Russian court life in the XVIII. century.

IN FOUR SCENES,

By BERNARD SHAW.

Varinka	MIRIAM LEWES
Prince Patiomkin	NORMAN McKINNEL
A Cossack Serjeant	J. COOKE BERESFORD
Captain Edstaston (Light Dragoons)	EDMOND BREON
Naryshkin (Chamberlain)	EUGENE MAYEUR
The Empress Catherine II.	GERTRUDE KINGSTON
The Princess Dashkoff	ANNIE HILL
Claire	DOROTHY MASSINGHAM

Period: 1776. *Place: St. Petersburgh.*

Scene I.	*The Introduction.*	*Prince Patiomkin's chancery in the Palace*
Scene II	*The Petit Lever*	*The Empress's Bedchamber*
Scene III.	*The Arrest*	*A Garden*
Scene IV.	*The Torture.*	*A recess in the great ballroom of the Palace*

The Scenery painted by WALTER HANN & SON, from Designs by VICTOR MACCLURE.

The Costumes, other than that of the Empress Catherine, by L. & H. NATHAN.

The Costume of the Empress Catherine in Scene IV., from Design by PERCY ANDERSON.

Wigs by L. GUSTAVE.

Preceded by

Between Sunset and Dawn

If Bernard Shaw is not at his best in his latest play, "Great Catherine," produced at the Vandeville Theatre, he yet can fairly claim that it was found vastly entertaining by the overwhelming majority of the audience on Tuesday evening. I have rarely heard heartier laughter in any theatre than that which followed many of the episodes and witticisms of this little historical farce, and a play that can produce such an effect as that is by no means the waste material that some would have us believe it to be. The author humorously describes this four-scene farce, which plays a little over an hour, as "a thumbnail sketch of Russian Court life in the eighteenth century," and if instead of Bernard Shaw's name appearing as author we had been told it was written some years ago by W. S. Gilbert I am quite prepared to believe it might have been lauded as a masterpiece.

"Great Catherine."

"Great Catherine" opens with a scene in which a young officer from England presents letters to Prince Patromkin and begs for an audience with his Imperial mistress, the Empress Catherine. It is no more than a farcical episode in which we see an uncouth chief Minister half drunk taking a rise out of a young soldier, who has neither intelligence nor sense of humour. In the second scene Catherine, surrounded by the ladies of the bedchamber, arises for the day, and, having humorously complained that her exalted position in life gives her no opportunity of getting as much out of life as the people of her Court, dismisses all of them (except the Englishman) with a threat that she will have them knouted if they do not hurry off. Later on she makes love to the young soldier, but his attempt to escape having failed, Catherine expresses a regret, not that she could not have him as a lover, but that she could not keep him as a curiosity for her museum. All this made excellent fooling, for it was wittily written and splendidly acted by everybody concerned, but most particularly by Mr. Norman McKinnel and Miss Gertrude Kingston. No one with a sense of humour can fail to find good entertainment in this new farce by Bernard Shaw



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QUEEN'S
Theatre

Wednesday

19/11/1913

Orch. Stall

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This to be retained

On WEDNESDAY, NOVEMBER 19th, and EVERY EVENING at 9 o'clock.
MATINEE SATURDAY at 2.30.

HUBERT HARBEN'S SEASON.

IF WE HAD ONLY KNOWN

A Play in Three Acts by INGLIS ALLEN.

Robert Vale	MALCOLM CHERRY	Bobs	JOYCE ROBEY
Dr. L'Estrange ...	RUDGE HARDING	Myra Vale	MARY JERROLD
Edward Vaughan Thompson	ARTHUR CLEAVE	Mrs. Moody	MADGE McINTOSH
Reggie Moody	P. PERCEVAL CLARK	Mrs. Vaughan Thompson	AIMÉE de BURGH
A Loafer	GEORGE DESMOND	Meeks	JEAN CADELL

ACT I. ... ... *Morning Room in Robert Vale's House in Kensington*
ACT II. ... ... *Robert Vale's Studio—Several Months later*
ACT III. ... ... *Same as Act I.—Several Years later*

Miss Mary Jerrold's Dresses by Mrs. CALEB PORTER, Brompton Road, S.W.
Miss Vince de Burgh's by NEWEL & JOHNSON, 18 Baker Street, S.W.
Furniture by J. S. LYON, 112 High Holborn, W.C.

Preceded at 8.30 by

Mr. WARWICK PRICE

(By arrangement with Mac-Kelvne & Devanh.)

PARODIES AND PLEASANTRIES AT THE PIANO.

The Play produced by HUBERT HARBEN.

Programme of Music by the Moss-Squire Céleste Orchestra.

BEFORE CURTAIN RAISER.

(a) MARCH, "The Man of the Moment" ... *Squire*
(b) LYCUS IS from "Samson and Delilah" ... *Saint-Saens*
(c) MORCEAU, "Un peu d'Amour" ... *Silesu*

BEFORE ACT II.

(a) HUNGARIAN FANTASIE, "Heute Kau ... *Hirsch*
(b) SONG, "You made me Love you" ... *Monckton*

BEFORE ACT II.

(a) TEMPLE BELLS, } From the Indian Love Lyrics of
(b) KASHMIRE SONG, } *Amy Woodforde Finden*
(c) THE LAKE ARE WAKE }
(d) CELESTE SOLO, "Moon Madrigal" ... *Wilhite*

BEFORE ACT III

(a) VALSE, "Tres Jolie" ... ... *Hall*
(b) CZARDAS, "Zigeunerweisen" ... ... *Sarasate*
(Solo Violin [HAROLD MOSS.])
CLARIA for Strings and Celeste, "Le Cygne" ... *Saint-Saens*
(Solo Violoncello [H. SQUIRE])

EXTRA NUMBERS.

HUMORESKI ... *Dvorak* ... SERENADE

Musical Organ and Celeste by the MUSETTE ORGAN CO., 80 Wigmore Street, W.

"You made me Love you," by arrangement with FRANCIS, DAY & HUNTER.
"Moon Madrigal," by arrangement with the JOHN CHURCH CO.

General Manager ... ... For Mr. Hubert Harben ... ... Mr. ARTHUR WHITTAKER
Stage Manager ... ... Mr. GEORGE DESMOND

MATINEE EVERY SATURDAY AT 2.30.

General Manager ... ... For Queen's Theatre ... ... Mr. MARK BLOW
Business Manager ... ... Mr. CECIL PAGET

THE TIMES

THURSDAY, NOVEMBER 20, 1913.

For two acts Mr. Vale was the unluckiest man alive. When he quarrelled with his wife about nothing at all and left for Paris (Paris ! What oh ! as his flippant brother-in-law remarked) he declared he would never, never return until she wrote him a letter; and of course the all-important letter was given to a lazy servant girl to post, who gave it to a loafer who never, never posted it. Worse luck still, on the very night Mr. Vale returned home a wicked married lady asked him to kiss her just as his mother-in-law came into the room to tell him that his wife, upstairs, was every moment expecting her confinement. Worst luck of all, he had a friend (in the medical profession) who devoted his whole time to investigating the domestic troubles of his friends and making edifying reflections on the folly of their conduct. Whenever any event happened in the Vale household (including the baby) the doctor was always there, expatiating on the obvious and generally improving the occasion. He was, of course, the first man to hear the new-born infant's cry, and, as he had once been a father himself, his sympathetic rapture at the sound was overpowering. What with the new baby and the effusive doctor, poor Mr. Vale quite broke down.

But in the third act he became the luckiest man alive. No more domestic quarrels, because of baby, now a bouncing boy. To be sure, the boy bounced down the area, but the doctor entered in the nick of time to assure the distracted parents that their boy had only harmlessly bumped his head. At the same time a telegram arrived to give Mr. Vale (who, by the way, was an artist) the commission for a set of cathedral frescoes which would make him a rich man ever afterwards. This innocent work—which was first presented to the public at an afternoon performance some time ago—evidently gave many people last night complete satisfaction.



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GARRICK THEATRE

Lessees - - ARTHUR BOURCHIER and HERBERT SLEATH
Managing Director for Garrick Renters, Ltd. - - LOUIS MEYER

TO-NIGHT at 8.

EVERY EVENING at 8.30.

Matinees, Wednesdays and Saturdays at 2.30.

THE GARRICK THEATRE

22/11/13

Orch. Stall

K

LOUIS MEYER

PRESENTS

A New Three Act Farce, entitled

"WHO'S THE LADY"

From the French "MADAME LA PRÉSIDENTE," by MM. HENNEQUIN and VEBER.

Adapted by JOSÉ G. LEVY.

Cyprien Gaudet	FARREN SOUTAR
M. Tricointe	E. DAGNALL
Marius	ARTHUR HATHERTON
Bienassis	FRANK COLLINS
Octave Rosamund	CHAS. TROODE
Poche	FRED EASTMAN
Pinglet	MAX LEEDS
Moulaine	ERNEST HOLLWAY
Bouquet	HERBERT E. MAULE
Dominique	GEO. EAST
Francois	H. V. SURREY
Gobette	JEAN AYLWIN
Mdme. Tricointe	MILLIE HYLTON
Denise	FAY COMPTON
Sophie	VIOLET GOULD
Angeline	MINNIE TERRY
Juliette	PHYLLIS THATCHER

ACT I. Sitting Room at Tricointe's House, at Gray.
(A small provincial Town in France)

ACT II. Private Office of the Minister of Justice, Paris.

ACT III. Vestibule of the Hotel de la Paix, Paris.

Time—The Present.

The Play produced by E. DAGNALL.

Scenery by JOHNSTON. Gowns and Hats by VIOLA, Albemarle St., W.

Business Manager	JOSÉ G. LEVY
Musical Director	ALBERT FOX
Stage Manager	CLAUDE EDMONDS
General Manager	BERNARD HISHIN, Strand Theatre, W.C.

Box Office (MR. C. R. STUBBS) 10 to 10.
Telephone Gerrard 9513.

Private Boxes £4 4s., £3 3s and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. and 6s. Upper Circle 5s. and 4s.
Pit (unreserved), 2s. 6d. Gallery (unreserved), 1s.

Doors open at 7.45 and 2.

At this Theatre Visitors to the Pit and Gallery are under shelter while waiting for the Doors to open.

THE MANAGEMENT reserve to t
whom they, in th

We have said that it is "very French." Let us leave it at that, so that those who are afraid of it may remember that they are not obliged to go and see it. The story begins in the provinces, where Gobette, the actress, is planted by some wags in the house of virtuous old M. Tricointe, the Judge, Mme. Tricointe having just left for Paris; and when M. Tricointe is visited by Gaudet, the Minister of Justice, in the course of a tour of inspection into the morals of the Bench and Bar, he is forced to pass Gobette off as his wife. Then the Minister falls in love with Gobette, and we find her visiting him in his office in Paris, and the real Mme. Tricointe there too, and the husband, and the Minister's discarded love, and the Minister's secretary; and anyone with any knowledge of farce and of the clever ways of MM. Hennequin and Veber can imagine what a glorious muddle and what a succession of ridiculous situations everybody gets into. The third act has its surprises, too, and lets the fun down much less than do most third acts of farces. There were giggles and squeals and shouts of laughter all along, and every sign of satisfaction at the fall of the curtain. Mr. Levy has done his work of adaptation skilfully.



1913
Waters, J.
Plays

THE REFEREE.
SUNDAY, NOVEMBER 30, 1913.

PARSONS AND PLAYS.

HECKLING THE CENSOR.

MISDIRECTED INTERFERENCE.

WHAT was it Talleyrand said? "Surtout point de zèle." When that witty, wise, wily, wicked, worldly man said "above everything, no zeal," it only meant that he saw the folly of overdoing it, as we may see it now in the too zealous efforts of the clergy—and of the newspapers, which really ought to know better—to decry certain public entertainments to which they are, with more or less reason, taking all sorts of objections. I do not know any better means of making a "succès de scandale" than this sort of advertisement, and, if the clergy do not know it, I am confident that the journalists know very well that they are simply attracting attention to the very thing from which they pretend to divert it. There are people who like to be "shocked," and what is "shocking" is not necessarily offensive enough to call for the interference of the police or even for the intervention of the Censor.

* * *

Only recently there was a great outcry against a certain performance at a music-hall, and what was the result? The result was that the house was more crowded than ever. The effect of the outcry raised by the clergy and the Press together, I repeat, was that bigger audiences than ever were attracted to the music-hall in question, for many people were curious to see what it was that had scandalised the right reverend and wrong reverend gentlemen who had not seen but only heard of the performance which they condemned in such righteous terms. However, a success of this kind, I believe, does not make for permanent success, and managers of theatres and music-halls may take my word for it that this sort of thing keeps away just as many people as it attracts. Only—and "there's the rub"—the people who keep away are not so easily enticed back again; and the people who like something spicy won't come again if they can't get what they are looking for; and so that, in the natural course of events, is how things soon redress themselves.

* * *

Now, there is no donht that there has been of late years a certain relaxation of the austerities of public manners; it is not altogether an unwelcome change; and I am confident that the Censor will see to it that things are not allowed to go too far, as the saying is, in the theatre or the music-hall. It is absurd to argue, as Mr. Bernard Shaw does, that the bishops or their flocks are not compelled to go to the theatre or the music-hall any more than he is obliged to go to church. This is to confound the issne. It is not the people who object to gross impropriety who have to be kept away from any theatre or music-hall, if there be any where such entertainment may be found, but it is just the very people who do like such entertainment who have to be more particularly considered. One may stay away, as Mr. Shaw argues, from places of amusement or places of worship. But the point he misses is that the depraved taste of certain people should not be encouraged—shall I say, beyond a certain extent? It is all very well to argue that theatres and music-halls do not exist for the edification of little boys and girls; but among men and women there may be vicious old men or young women who may find in the public discussion of certain subjects which a cold-blooded author may tackle with perfect freedom and sincerity a great deal more, or a great deal less, than other people. You have to consider that it takes all kinds of people to make an audience, and that of itself is enough to justify the office of the Censor. In Berlin, for instance, there are at the present day places of amusement which, it is frankly admitted, are not for young people, just as it was, in the old days, at the Palais Royal Théâtre in Paris. Once let that be understood, and the degradation of public manners is, to a certain extent, and only to a certain extent, restricted. But I do not believe there is yet in London, as there is in Berlin to-day, and as there used to be in Paris, a public to make this sort of thing pay in the long run. At any rate, it is to the public interest that it should be kept under control, not by public opinion, not by the police, but by the constituted authority of the Censor.

* * *

The clergy and the newspapers between them have been raising a hullabaloo this week over "The Trouble With the Stage," as the *Morning Post* calls it. It is the old story of the mountain in labour over a mouse. The dramatic critic of the *Morning Post* makes the most reasonable contribution to the discussion which has been raging in the columns of that newspaper, and in others, during the week. "The Censor must remain," he says; "he must remain to read plays as before, to license them or to refuse a licence. But he must be given the power to discriminate." Isn't he? I agree, as you know, with the critic of the *Morning Post* that the Censor must remain, but he implies that the power to discriminate is not his. Then I say that it is high time for the Advisory Board, or whatever they call it, to go. Sir Edward Carson, for one, is much too busy, I am sure, with more pressing matters to occupy himself with the business of the theatre. I can understand that the clergy, who are not, as I take it, constant playgoers, may take an exaggerated view of things of the theatre, but I cannot for the life of me believe that the journaliats, who are perhaps more worldly, imagine that they are helping in any way to keep people away from a play by calling attention to it, as it were, at the top of their voices. When the *Daily Mail* directs attention to the fact that a certain play has been denounced by various critics as "salacious," "sultry," "depraved," "coarse," "unpleasant," and all the rest of it, I wonder whether it is doing more to discourage this sort of thing than to give it the benefit of "bold advertisement." If the play deserved all this slashing (and I do not permit myself to express an opinion upon that point), then all I can say is that it had been better not to have taken so much notice of it. Certainly it is not by writing to the newspapers about such things that the clergy may hope to keep the public out of the theatres and attract them to churches.

* * *

Between them, the clergy and the theatrical profession have been creating quite a storm within the circumscribed area of the proverbial tea-cup. I do not see that anybody is likely to get any immediate benefit from it—always excepting the manager who has produced the play which is the subject of their particular scorn. Miss Gertrude Kingston, joining in the fray, writes to the *Morning Post* to say—in a rather long-winded sentence—that "if the bishops have any complaint to make against the theatre for fostering a depraved taste among the public"—(What *do* the bishops know about it?)—"if the managers are defending themselves against the accusation on the ground that they are giving the public what it wants, the real culprit at the bottom of all the mischief is a system that has resolutely prevented anything purposeful and serious from being performed provided that it is true to life"—I pause for breath, and to give you time to reflect—"but has ever been indulgent to plays of questionable manners and morals provided that they aim only at being funny and vulgar." It amuses me to see what a flood of small talk has been let loose by the bishops misdirected interference in the affairs of the theatre.

* * *

Mr. Albert Chevalier writes to the *Morning Post* to "point out that their Majesties the King and Queen have not yet seen a typical music-hall entertainment," and he goes on to say that if, "having broken the ice by visiting two special variety theatres on two special occasions, when . . ." &c., "they would now and then drop in casually" (I like that!) "to witness the ordinary performances . . . I think it would do much to keep every music-hall programme clear of objectionable matter." Yet another correspondent of the *Morning Post*, who "gathers" that "certain entertainments now being presented on the stages of the regular theatre are objectionable," is satisfied to say that "whether this is so I cannot say, as I have seen none of these plays myself"—which, it seems to me, is an excellent reason for saying nothing about them. "But," he argues, "if it is so, the remedy is to be found in the abolition of the Censor."

* * *

How, without a Censor, there things could be prevented is more than Sir Arthur Pinero—for it is the words of Sir Arthur Pinero, if you please, that I am quoting—attempts to explain. And so, between you and me (and the *Post*) I think things will continue to go on just the same.

MORDRED.



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TO-NIGHT AT 8,

Subsequent Evenings at 8.30.

CHARLES FROHMAN

PRESENTS

QUALITY STREET,

BY

J. M. BARRIE.

VALENTINE BROWN	Mr. GODFREY TEARLE
ENSIGN BLADES	Mr. AUSTIN MELFORD
LIEUTENANT SPICER	Mr. EDWARD DOUGLAS
RECRUITING SERGEANT	Mr. GEORGE TULLY
	(By arrangement with VEDRENNE and EADIE)
A WATERLOO VETERAN	Mr. CHARLES DALY
MASTER ARTHUR WELLESLEY TOMSON ...	Master RONALD HAMMOND
MISS SUSAN THROSSEL	Miss NINA BOUCICAULT
MISS PHŒBE THROSSEL	Miss CATHLEEN NESBITT
	(By arrangement with LILLAH McCARTHY and GRANVILLE BARKER)
MISS WILLOUGHBY	Miss MARY BARTON
MISS FANNY WILLOUGHBY...	Miss MARIE HEMINGWAY
MISS HENRIETTA TURNBULL	Miss MURIEL MARTIN HARVEY
MISS CHARLOTTE PARRATT...	Miss SUSAN RICHMOND
PATTY	Miss LOUIE POUNDS
HARRIET	Miss DORIS MACINTYRE
ISABELLA	Miss MOYA NUGENT

ACTS I., II. & IV. ... The Blue and White Room in the House of the Misses Throssel in Quality Street.

ACT III. ... ... A Tent at the Officers' Ball.

The Scene is laid in England during the time of the Napoleonic Wars.

Ten Years elapse between Acts I. and II.

The Play produced under the direction of DION BOUCICAULT.

"Quality Street" Again.

Tuesday was a delightful evening at the Duke of York's Theatre. It is rarely that a play revived after a period of eleven years can still retain its power to fascinate us, but "Quality Street" does. Someone said to Sir James M. Barrie the other day that it might seem old-fashioned. "It seemed old-fashioned when I wrote it," was the answer. This quaintly charming sentimental play, laid in an old-fashioned house, in an old-fashioned, "genteel" street, in an English town at the period when Napoleon was at war with Europe, is exquisite. There is no noise. The two young gentlewomen who live in the house where the romance happens are timid folk. Phœbe and Susan Throssel, the latter satisfied to "mother" her sister Phœbe of twenty years, excited beyond all measure that dashing young Valentine Brown is coming to the house "to say something." What can it be but that he wishes to propose for Phœbe? And the poor young gentlewomen are heartbroken to learn that it is but to say that he has enlisted and is going to the wars.

* * * *

And then ten years of dreary waiting pass, and the poor young women, having somehow lost all their money, eke out an existence by keeping a children's school. But all comes gloriously to a happy end, and if you have seen "Quality Street" you know how it happens, and if you have never seen it you must go now and do so, for London has nothing better to show. Everyone was charmed by Miss Nina Boucicault, and wished that she had been the Phœbe, she looked so young. I liked Miss Louie Pounds, Miss Moya Nugent, Mr. Godfrey Tearle, and Mr. George Tully, because none of them could have been bettered. The audience stayed in the house for ten minutes after the curtain fell on Tuesday to cheer the company and call for the author. But the author was in bed, or in a box; anyhow, he did not appear to take the "call." However, his play charmed us.

J. W.

Garrick Theatre



GARRICK THEATRE, W.C.

LOUIS MEYER presents



WHO
THE

Every Evening at 8-30. Matinees Wed. & Sat., 2-30

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STRAND
THEATRE, W.C.

Lessee and Manager ... LOUIS MEYER

LOUIS MEYER presents

"Mr. WU"

An Anglo-Chinese Play in Three Acts and Two Tableaux, written by
HARRY M. VERNON and HAROLD OWEN.

TIME: THE PRESENT DAY.—The entire action of the Play takes place in China, in and near the City of Hong Kong.

ACT I.

TABLEAU - The outer gates of Mr. Wu's house at Kowloon.
SCENE - The Lotus garden of Mr. Wu's house.

Characters in the order of their appearance:

Ah Sing (Mr. Wu's Head Servant) ... ... Mr. FRANK ROYDE
Servants in Mr. Wu's House ... ... Mr. ARTHUR SEATON, Mr. IVOR SMITH, Mr. CLAUDE BURT, Mr. ALEX BROWN
Chinese Girls, Relatives of Nang Ping ... ... Miss DORRIE MEYER, Miss WINIFRED PHILIPS, Miss DOROTHY TURNER, Miss GLADYS St. CLAIR
Nang Ping (Mr. Wu's Daughter) ... ... Miss HILDA BAYLEY
Low Loong (her Cousin) ... ...Miss ETHEL EVANS
Basil Gregory ... ... Mr. EVAN THOMAS
Mrs. Gregory ... ... **Miss LILIAN BRAITHWAITE**
Hilda Gregory (her daughter) ... ... Miss AITHNA GOVER
Ah Wong (her Chinese maid) ... ... Miss MARIAN LIND
Mr. Gregory (Head of the Gregory Steamship Company) ... Mr. LESLIE CARTER
Tom Carruthers (his Secretary) ... ... Mr. MARTYN ROLAND

— AND —

Wu Li Chang (a Mandarin) ... ... **Mr. MATHESON LANG**

Gardeners, Water Carriers, Sweepers, etc.

ACT II. Three weeks later.

SCENE - Manager's room in the offices of the Gregory Steamship Co. at Hong Kong.

Chinese Clerk... ... ... Mr. CHAS. WEMYSS
The Compradore ... ... Mr. LOUIS ASHMEADE
Murray ... ... Mr. ELDRETT GULSON
Holman (Manager of the G.S.S. Co. in Hong Kong) ... Mr. HARCOURT BEATTY
A Coolie ... ... Mr. FRANK THORNDIKE
Simpson (First Officer of the 'Fee Chow') ... ... Mr. SYDNEY VAUTIER
Coolies, Dock Superintendents, Sikh Policemen, Rickshaw Runners, etc.

ACT III. Three hours later.

SCENE - Room in Mr. Wu's house at Kowloon.
TABLEAU - The outer gates of Mr. Wu's house.

The Play produced by Mr. MATHESON LANG.

Mr. Matheson Lang desires to acknowledge valuable assistance rendered to him by Mr. A. CORBETT-SMITH in arranging details and customs of Chinese Life of the present day in Hong Kong.

"Mr. Wu" at the Savoy.

Mr. Louis Meyer, in order to have the stage of the Strand clear for rehearsals of *The Silver King*, due on Saturday, removed *Mr. Wu* to the Savoy on Monday.

31/12/14

STRAND THEATRE. TO-NIGHT at 9. MR. WU. LOUIS MEYER'S Production. MATHESON LANG. LILIAN BRAITHWAITE. MATS. WEDS., 2.45. At 2.15 and 8.30. The Entertainment Will be transferred to the SAVOY THEATRE Aug. 31.

Scenery by FRANCIS H. BULL. Costumes by J. HYMAN and ALDERTON & SONS. Miss Lilian Braithwaite's and Miss Aithna Gover's dresses by Viola, Albermarle St., W.; Miss Braithwaite's evening coat in Act III. made by Madame Mauve, Ltd., 41, South Audley Street, W.

Stage furniture by MAPLE, and OETZMANN. Incidental Music by J. ANSELL.

Preceded at 7.30 by a Fantasy by REGINALD ARKELL, entitled

"COLOMBINE."

Dan'l ... ... Mr. Eldrett Gulson
Nathan'l ... ... Mr. A. Fil'er
Harlequin ... Mr. Frank Royde
Pierrot ... ... Mr. Frank Thorndike
Colombine ... Miss Ethel Evans

SCENE - The South Downs.
Produced by A. E. FILMER. Incidental Music by J. ANSELL.

Programme of Music under the Direction of Mr. Edmund Maney.

ARCHE DE LA CLOCHE ... ... *Delibes*
FANTASIE ... ... "Pagliacci" ... ... *Leoncavallo*
(a) ENTRACTE ... "Secrets" ... ... *Auclife*
(b) SONG ... "Little Grey Home in the West" ... ... *Löhr*
(c) SPANISH DANCE "Jota Navarra" ... ... *Sarasate*
SUITE ... ... "Scenes Pittoresques" ... ... *Massenet*
1. March 2. Air de Ballet 3. Angelus 4. Fete Bohème.
MARCH ... ..."The Flash of Steel"... ... *Woodhouse*

Toilet Table Appointments throughout the Theatre by Hinde's Ltd, London & Birmingham

THE MANAGEMENT WILL NOT HOLD THEMSELVES RESPONSIBLE FOR THE NON-APPEARANCE OF ANY OF THE ARTISTS THROUGH ILLNESS OR ANY OTHER UNAVOIDABLE CAUSE.

Matinee on Wednesdays and Saturdays at 2-15.

Business Manager ... ... BERNARD HISHIN.
Stage Manager ... ... FRANCIS SERLE
Assistant Stage Managers ... ARTHUR SEATON & MAURICE EDMONDS

Box Office (Mr. JOHN C. BROWN) open 10 a.m. to 10 p.m.
Prices:—Private Boxes, £4 4s., £3 3s., £2 2s., £1 11s. 6d.
Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.; Last Row, 6s.
Upper Circle, First Two Rows, 5s.; other Rows, 4s. Pit (unreserved), 2s.
Gallery (unreserved), 1s.
Doors Open 7-45. Matinees 1-45. Telephone 3830 Gerrard.



Mr. Wu."

On Thursday evening Mr. Louis Meyer reopened the Strand Theatre and presented the long-ago-announced Anglo-Chinese play, by Harry M. Vernon and Harold Owen, called "Mr. Wu." This is a curiously weird theatrical drama, in which the chief character, Wu Li-chang, a Chinese mandarin, is credited with a wealth, power and influence that most people would deny to an Emperor. In the first act we find Mr. Wu (the short name by which he is known in the play) returning from a voyage to discover that his only daughter, a girl surrounded by every luxury, has been deceived by the son of an English steamship director, who, accompanied by his family, is on a business visit to Kowloon.

* * * * *

The father of the gay young spark who has been making trouble in the great Chinaman's house, knowing nothing of his son's intrigue, was at a loss to understand the enmity of the mandarin. Nevertheless, he found himself foiled in all his speculations, found his plans fail everywhere, and that his property was being destroyed by some unknown agents. His son, too, had disappeared (captured by his enemy), and when at last the English director did discover who his foe was he found that he was no match for the inscrutable Eastern. Against his inclination he allowed his wife to make an appeal to Mr. Wu, and she, in the hope that it might lead to the recovery of her son, allowed herself to be persuaded into visiting the strange house where the young man lay a prisoner.

* * * * *

In the sinister-looking interior of the house the strong scene of the drama is enacted, and those who love a theatrical thrill will find plenty of it in the struggle of the mother to escape from the barred apartments of Mr. Wu's prison dwelling. It was all very much to the liking of the first night audience, which called loudly (but ineffectually) for the authors and cheered Mr. Matheson Lang to the echo for a singularly fine performance as Mr. Wu. I understand that a good deal of the dialogue was to be cut after the first performance. Its inordinate length made the second act drag. So the shortening process will make this play a much better, if a briefer, one.

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The Playhouse

NORTHUMBERLAND AVENUE.

LESSEE - - - - MR. CYRIL MAUDE

Special Matinee
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AMBASSADORS THEATRE,

By arrangement with Madame LYDIA YAVORSKA

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.C.

Proprietors - - - - - - - - - THE AMBASSADORS THEATRE, Ltd.
Managing Director - - - - - - - - - - - Mr. HERBERT JAY.
Lessee - - - - - - - - - - - - - Mr. DURRANT SWAN.

The Marriage of Columbine

A Comedy in Four Acts by

HAROLD CHAPIN.

Scaramouche	(A Clown of repute) -	Mr. W. GRAHAM BROWNE
Columbine - - - -		Miss LILIAN CAVANAGH
Tommy -	(Their Son) -	Master CHARLES WADE
Mr. George Salamandro - -		Mr. H. K. AYLIFF
	(By kind permission of Miss Lillah McCarthy and Mr. Granville Barker)	
Mrs. La Bolaro - - -		Miss AGNES THOMAS
	(By kind permission of Mr. Frederick Harrison)	
Alfred Scott -	(A local Printer) -	Mr. CHARLES KING
Jessie Poole -	(His Fiancée) - -	Miss BEATRICE YALDWYN
Bob	Servants at "The George"	Mr. JOHN ALEXANDER
Annie		Miss JOAN BLAIR
Mrs. Jollings - - -		Miss BLANCHE STANLEY

The action of the Play takes place in Dunchester, an old and respectable town.

Time - - - - The End of the 19th Century.

Miss Cavanagh's Dresses by Miss FRANCIS, 78 Duke Street, Grosvenor Square.
Wigs by CLARKSON.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

SATURDAY, NOVEMBER 29, 1913.

MISS TEMPEST'S SECRET.

STAGE DEBUT OF HER DAUGHTER-IN-LAW.

For one special matinée at the Playhouse yesterday Miss Marie Tempest presented a four-act comedy, "The Marriage of Columbine," by Mr. Harold Chapin, which, except for a Sunday evening performance by The Playactors' Society, was new to London. Miss Tempest took no part in yesterday's performance beyond watching it from a box. For this occasion she chose to play the silent and unseen part of Fairy Godmother by giving a formal début to a young actress, Miss Lilian Kavanagh.

To those few who were in the secret and knew that the girl with the wistful Irish face acting for the first time in London was the wife of Miss Tempest's only son the explanation of the greater actress's rapt attention and anxiety were explained. If the work Miss Kavanagh did yesterday pleased Miss Tempest nearly as much as it did the rest of the audience she had good reason to be content, and she evidently was content and happy, for when the girl had to come forward to be cheered Miss Tempest stood beside her holding her hand and looking very pleased.



MISS KAVANAGH AS COLUMBINE.
[Foulsham and Banfield.

This "Marriage of Columbine" has no involved plot, the folks who appear in it are simple, kindly people—just a circus clown in his lodgings on tour and with him his young wife, with her soft voice and gentle movements, and wavy black hair. Then there came one day a man who preached at Columbine, and told her she lived a life of sin. Columbine, fearing she was, as he said, accursed, went out of her home. It looked for a moment or two as if the author was inclined for tragedy. Fortunately it was not so, for his great, strong clown came after poor Columbine and dragged her from the arms of the other and took her home again to make her happy for evermore.

A simple little domestic drama, yet for all its freshness unlikely ever to become a great commercial success. It served admirably, however, to bring out a charming debutante.

J. W.

THE REFEREE.

SUNDAY, NOVEMBER 30, 1913.

The audience at the Playhouse on Friday afternoon may have been excused for not knowing exactly where they were, in a manner of speaking, for Miss Marie Tempest, who had arranged to produce

"The Marriage of Columbine"

at the Ambassadors Theatre, suddenly changed the venue, as the lawyers say, and, although the programme stated that the performance took place at the Ambassadors, it was at the Playhouse that it came off. Mr. James Waters, who looks after the records of the theatre so assiduously, must make a note of that.

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AMBASSADORS THEATRE,

WEST STREET (Opposite the Palace Theatre), CAMBRIDGE CIRCUS, W.C.

Lessees ... THE AMBASSADORS THEATRE, Ltd.
Director ... MR. DURRANT SWAN

On MONDAY, DECEMBER 1st, 1913, at 7.30, and FOLLOWING EVENINGS at 8.

ANNA KARENINA

A Play in Four Acts by JOHN POLLOCK from Tolstoy's Novel.

Characters of the Play in the order in which they appear.

Prince Cherbatsky	LEONARD SHEPHERD
Princess Cherbatsky	CONSTANCE GRAYSON
Princess Dolly Oblonsky (their daughter)	MARY GREY
Anna Karenina ...	LYDIA YAVORSKA
Prince Stiva Oblonsky (Dolly's husband)	ARTHUR SCOTT CRAVEN
Footman at the Cherbatsky's	EDWARD LYTTLETON
Constantine Levin	CHARLES DORAN
Countess Nordstone	MARGARET DUNBAR
Princess Kitty Cherbatsky (Dolly's youngest sister)	DORIS NORMAN TREVOR
Count Alexis Vronsky	NORMAN TREVOR
Prince Yashvin	BASIL RYDER
Captain Petritsky ...	W. WILD MOORE
Count Alexander Vronsky (Alexis' elder brother)	A. B. IMESON
Count Vronsky's English Trainer)	EDWARD VICTOR
Princess Tverskaya ...	MOIRA CREEGAN
Countess Lydia Ivanovna ...	MARGARET MARSHALL
Princess Miagkaya ...	ETHEL CANNON
His Excellency Mr. Karenin	HERBERT BUNSTON
Count Sintiavin ...	JOHN BURTON
Vronushka ...	ELSPETH DUDGEON
Serge Alexeyevitch ...	LISA STECKER
Footman at the Oblonsky's	RALPH KENT
Kapitonytch ...	VICTOR WILTSHIRE
General Prince Serpoukhovsky	LEONARD SHEPHERD

ACT I. ... The small Drawing Room at Prince Cherbatsky's, Moscow.
ACT II. Scene 1 ... Princess Tverskaya's Box at the Races at Krasnoe Selo, near St. Petersburg
Scene 2 ... Anna's Drawing Room in the Karenin's Villa at Peterhof
ACT III. ... Prince Stiva Oblonsky's Flat on the Quai Anglais, St. Petersburg
ACT IV. ... In the Grounds of Anna Vronsky's House on the railway near Moscow.

There will be a Short Interval of Ten Minutes between each Act, and between Scenes 1 & 2 of Act II. a Short Interval during which the Audience are requested to keep their seats.

Madame Lydia Yavorska's Dresses by PAQUIN, 10 Dover Street, W.; and her Hats by LEWIS, Paris. Wigs by GUSTAVE.

The Ballet in Act I. arranged by M. Fokine of the Imperial Russian Ballet with the kind advice of Madame LYDIA KYASHT of the Empire Theatre.

The Scene of Act I. painted by Mr. KING ALEXANDER, of Acts II. & III. by Mr. BRUCE SMITH.

THE SINFONIA QUARTETTE under the Leadership of HERR OTTO MACHIG will play a Selection of Russian Music from Tchaikovsky, Rimsky Korsikoff, Glinka, and others.

MATINEE SATURDAY AT 2.30.

Acting Manager ... Mr. PETER PENDENNIS
Secretary ... Mr. F. W. HILL
Stage Manager ... Mr. A. B. IMESON
Assistant Stage Manager ... Mr. ARTHUR JOHNSON

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a proscenium screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

"ANNA KARENINA."

There is no good reason why Tolstoy's reputation as a novelist should suffer because the play made by Mr. John Pollock from "Anna Karenina," and presented by Mme. Lydia Yavorska at the Ambassadors Theatre last evening, seemed interminable.

The fascinating woman occupies but a small part of the story and with the exception of Count Alexis, for whom she left her husband, none of the people in the play arouses the slightest interest. Anna's tears, whims, and unreasonable jealousy are not particularly interesting, and last evening their volume made the audience smile. A good laugh or two in the play would have relieved its tedium.

There was a friendly reception for Mme. Yavorska when the play was over, and also for Mr. Norman Trevor, who succeeded in giving a sense of reality to the very indifferent part of the admirer of the unfortunate heroine.

J. W.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

TUESDAY, DECEMBER 2, 1913.

"Anna Karenina," with Mme. Lydia Yavorska in the title-rôle, was transferred from the Ambassadors Theatre to the Scala Theatre yesterday.

April 13. 1914

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THE TIMES

TUESDAY, DECEMBER 2, 1913.

IBSEN'S "THE WILD DUCK."

PRODUCTION AT ST. JAMES'S THEATRE.

Translated by WILLIAM ARCHER.

Werle	HERBERT HEWETSON
Gregers Werle	E. HARCOURT WILLIAMS
Old Ekdal	H. O. NICHOLSON
Hialmar Ekdal ..	LEON QUARTERMAINE
Gina Ekdal	CLARE GREET
Hedvig	GLADYS WILES
Mrs. Sörby	EVELYN WEEDEN
Relling	BALLIOL HOLLOWAY
Molvik	NEVILLE GARTSIDE
Graberg	J. P. TURNBULL
Pettersen	ALLAN JEAYES

Ibsen one nowadays gets so little of—he has become already the classic of high renown and the equally high shelf—that the occasional revival, when it does happen, happens as a real and lucky windfall. If you do not recapture your first fine careless rapture over him you get perhaps what is better, the sense of quiet, rich enjoyment; you taste him as a fine wine improved by age, like Old Werle's Tokay. *The Wild Duck*, you find, has distinctly mellowed. You have no longer need to fuss and dispute about its "symbolism," partly because its symbolism has by this time been explained and popularized, instead of striking you as it did at first as a weird novelty, and partly, too, because symbolism now "dates" a work of art and lends it the added interest of an historical document. And as an historical document, a chapter in the spiritual biography of Ibsen, this *Wild Duck* has its further, and peculiar, significance in the "return" of Ibsen "upon himself" in the character of Gregers Werle, the fanatic who wrecks human happiness with his "claims of the ideal." Evidently Ibsen must have revelled in this satiric presentation of much that he had himself preached and anticipated with an almost mischievous glee the consequent bewilderment of his too ardent disciples. But need he have "rubbed it in" quite so hard? You ask this, because the man shows on the stage, under the glare of the lights, as almost a monomaniac, fit for the strait-waistcoat, and exasperates you, as you watch him, almost beyond bearing. Even upon the actor the monstrosity of the character has its effect. Mr. Harcourt Williams last night seemed—in the language of the police-court reporters—to feel his position acutely. On the other hand, Mr. Leon Quartermaine, the Hialmar Ekdal, seemed to feel his almost too gaily. He gave a clever picture of the sentimental *poseur*, who "pays himself with words," with many a reminiscence of Micawber ("caught young," say) and Harold Skimpole, but he had, too much, the air of delighting in the picture himself, of enjoying the humour of his own character. There were several good things in the rest of the cast—notably the bluff-breezy Relling of Mr. Baliol Holloway, the "fruity" Werle of Mr. Herbert Hewetson (why, by the way, was he made up like the famous deceased proprietor of an emporium in Westbourne-grove?), and the battered Old Ekdal of Mr. H. O. Nicholson. Then there was Miss Clare Greet, to be as *terre à terre* as Gina should be, but a little less comely and winsome, perhaps, than Gina very well might be, and a quite charming Hedvig in Miss Gladys Wiles. One or two of the performers were by no means word-perfect—a shortcoming inseparable, perhaps, from the rapid changes of a "repertory" enterprise—but an unfortunate shortcoming in an Ibsen play.

THE TIMES

ENGINEERING SUPPLEMENT.

LONDON, DECEMBER 3, 1913.

"LE MARIAGE FORCÉ."

MOLIÈRE'S PLAY AT THE ST. JAMES'S THEATRE.

Sganarelle	NIGEL PLAYFAIR
Geronimo	BALIOL HOLLOWAY
Alcantor	RALPH HUTTON
Alcidas	DONALD CALTHROP
Lycaste	H. PEARSON
Pancrace	ARTHUR WHITBY
Marphurius	HERBERT HEWETSON
Dorimène	EVELYN WEEDEN
Gipsies	GLADYS WILES ELENOR LOVEDAY

"Of course I know Latin," said M. Jourdain when asked the question, "but proceed as though I didn't." Of course every one knows all about *Le Mariage Forcé*, but it will perhaps be well, nevertheless, to proceed as though they didn't. It was written as a ballet for the Carnival of 1664, set to music by Lulli, and Louis XIV. played a small part in it. Four years later Molière turned it into a one-act comedy. There are not wanting traces of the earlier in the later "state": *e.g.*, Sganarelle in the comedy talks of visiting the "great magician," but nothing comes of it: the magician was an actual personage in the ballet, who had simply been dropped out. Turned into English, the comedy of course suffers a further change, but as it is in simple prose no great harm is done. The translator (or the Censor) has fought shy of one word, of which Molière was very fond. And Sganarelle's catalogue of his lady's charms has been a little cut down. That is all.

Sganarelle is wondering, like Panurge, whether he is wise to marry. What, at 52 years of age! says his friend Geronimo, and laughs in his face. (To be 50, in Molière's time, was to be a pantaloon with one foot in the grave.) When Dorimène, the lady of his choice, tells him she is marrying him to enjoy life and have complete independence, he begins to have misgivings. He applies for counsel to his two neighbours. learned philosophers both, but Pancrace, the Aristotelian, cannot listen to him because of his rage with a miscreant who has actually talked of "the form of a hat" instead of "the figure of a hat," while Marphurius, the Pyrrhonist, tells him that things are only appearances and that it is all one whether he marries or not. When he asks a couple of gipsy fortune-tellers whether as a married man he will be—what the translator has not translated—they laugh enigmatically; but a conversation he overhears between Dorimène and her lover leaves him in little doubt. He determines then to back out of his bargain, but Dorimène has a brother Alcidas, whose manners are of the most courtly but like those of the brothers who brought the Chevalier de Grammont back from Dover to marry their sister, peremptory. Fight or marry, is the choice Alcidas offers, and as Sganarelle cannot fight he elects—helped to his decision by thwackings—to marry. With its mixture of buffoonery, satire of pedants, and bitterness about matrimony, *Le Mariage Forcé* is typically Molièresque, and it was played in the right spirit last night by Mr. Nigel Playfair as Sganarelle, Mr. Arthur Whitby and Mr. Herbert Hewetson as the pair of philosophers, and Mr. Donald Calthrop as Alcidas. The Molière play was followed last night by Mr. Masefield's *Nan*, with Miss Lillah McCarthy in her old part and playing it as beautifully as ever.

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THE
GLOBE
THEATR.

6/12/1913
E
Orch. Stall
G 18
To be retained
No Hats allowed

SATURDAY, DECEMBER 6th, at 8. and EVERY EVENING at 8.30.

By Arrangement with Ethel Warwick and Gilbert Porteous

ALAN CAMPBELL

PRESENTS

"THE NIGHT HAWK"

By LECHMERE WORRALL & BERNARD MERIVALE.

Characters of the Play

The Hon James Daubenay	KENNETH DOUGLAS
Lady Mary Wynne	EILEEN MUNRO
Cynthia Constantine	MARJORY UNETT
Arthur Scudamore	ROLAND CUNNINGHAM
Jacob Banister	J FISHER WHITE
Mrs. Banister	LUCIE MILNER
Ruth Banister	JANE COOPER
Joe Barbage	EDMUND GOULDING
Polly	STAFFORD HILLIARD
Judge	HAMPTON GORDON
Madame Leoville	MADGE HAINES
Eve Montreson	MARY AGATE
Sally Sinclair	PEARL AUFRERE
Cave Clarice	GRACE NEWCOMBE
Billy Blake	LANCE GEORGE
Polly Piggott	LILLIAN CLARKE
Mary Pope	CICELY DEBENHAM

Act I — *Daubenay's Flat in London. Evening.*
Act II — *Jacob Banister's House in East Brenton. One o'clock next morning.*
Act III — *Outside Banister's House. Afternoon 3 weeks later.*
Act IV — *Same as Act I. One week later.*

The Play Produced by KENNETH DOUGLAS.

The Orchestra under the direction of Mr. ANDREW LEVEY will play the following Selections during the evening:

SELECTION, "Gipsy Love" ... Lehar
SONG, "Je sais que vous êtes jolie" ... Lohr
OVERTURE, "Chout Kovana" (Ballet) ... Czibulka

BEFORE ACT II

SELECTION, "Keep Smiling" ... Caryll

BEFORE ACT III

TANGOS, (a) "Irresistible" (Argentine) ... Lopez
(b) "Sunrise" Valse ... Zucca

BEFORE ACT IV

PETIT CARACTERISTIQUE, "Le Cygne" ... Saint-Saëns
TANGO ARGENTINE, "Seduction" ... Arndt
MARCH, "The King" ... Jessel

Scenery painted by JULIAN HICKS from the designs by DENIS MACKAIL
Dresses by LUCILE, Ltd., and HANDLEY SEYMOUR, 47 & 48 New Bond Street, W.
Furniture by LIBERMANN & Co., Ltd.
Motor Hats by CARL, Ltd., 11 Conduit Street, W.
The Gramophone used in Act I. is supplied by The VELVET GRAMOPHONE COMPANY, Ltd., and is a "His Master's Voice" Table Grand.
The Plate used in this Production supplied by Messrs. MAPPIN & WEBB, Ltd.
Wigs by CLARKSON

FIRST MATINEE ON SATURDAY NEXT, DEC. 13th. AT 2.30.

Stage Manager — NORMAN [illegible]
Assistant Stage Manager — JAMES [illegible]
Advertising Manager — HAROLD HUTCHINSON
Treasurer — R. F. L. [illegible]

BOX OFFICE (Mr. A. R. BRITTEN) open [illegible]
Telephone: 8722 Gerrard.

PRICES:
Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 3s. 1s.
Pit, 2s. 6d. Gallery, 1s.

General Manager - - - - - B. A. MEYER

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THE TIMES

MONDAY, DECEMBER 8, 1913.

It is the duty of criticism to recognize good intentions, however ineffectually they may have been carried out. There is a welcome attempt in *The Night Hawk* to express some old truths freshly, but the attempt has fallen short of complete success because the expression is too faint or, as people say, too "sketchy." These old truths are truths about regeneration. Truth No. 1: country air and the discipline of plain living and hard work may make a man of what was only a man-about-town. Daubenay, who has been turning night into day, living in his evening clothes, fooling at night clubs, and generally playing the waster, becomes through an accident the prisoner of a farmer, a martinet believing in divine inspiration, who makes him work for his food and bullies him for the good of his soul. Truth No. 2: to love an unsophisticated girl may be for the over-sophisticated a liberal education. Daubenay falls in love with the farmer's innocent daughter, learns to see the folly of the life he has been leading with the aid of her pure young eyes, and in her love finds his salvation. Of course these two truths are "older than any history that is written in any book," and none the worse for that.

Of the first there is a standing literary example in the Meredithian tale of the God-fearing and waster-regenerating Captain Jasper Welsh—an example which inevitably comes to the mind, and inevitably to the dramatists' disadvantage, for it shows, by comparison, how inadequately they have treated their farmer, Jacob Banister, how crudely they have presented him. Captain Welsh, with all his eccentricities, you can understand and love; Farmer Banister, with the same eccentricities, exhibited without redeeming touches, without real humanity, only disgusts. The second truth loses in point by the dramatists' rather unfortunate efforts to complicate the character of the farmer's daughter. To make her a picture of innocence shining out against a background of vicious folly was not enough for them; they must needs show her hankering after folly herself. Her first sip of champagne leads her to ask with childlike greediness for more; she would fain go dancing with the "night hawks," the band of noisy demireps that Daubenay has gathered about him; and at last she runs away from the farm, puts on the flamboyant "night-hawk" costume, and practically throws herself into Daubenay's arms. It is all because she is so touchingly innocent, the authors will say; but there is a point at which innocence ceases to be touching and becomes *niaiserie*. Perhaps, too, you are to add the influence of heredity, for the girl proves to be in the end the daughter of a too notorious mother. But this suggestion, which seems to be thrown in as an afterthought, only teases.

Thus you find in *The Night Hawk* the makings of a good play rather than a good play made.

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"THE DOCTOR'S DILEMMA."

REVIVAL AT THE ST. JAMES'S THEATRE.

Dec 6

By Bernard Shaw.

Sir Patrick Cullen ..	J. D. Beveridge
Sir Ralph Bloomfield Bonnington	Arthur Whitby
Sir Colenso Ridgeon ..	Ben Webster
Cutler Walpole	Nigel Playfair
Leo Schutzmacher ..	Michael Sherbrooke
Dr. Blenkinsop	Leon Quartermaine
Louis Dubedat	Dennis Neilson-Terry
Redpenny	J. Patrick Turnbull
The Newspaper Man ..	Neville Gartside
The Exhibition Secretary	H. Pearson
The Waiter	G. Jerome
Jennifer	Lillah McCarthy
Emmy	Clare Greet
Minnie Tinwell ..	Ross Johnson

The revival of *The Doctor's Dilemma* on Saturday night was welcomed with enormous enthusiasm. In fact, the evident popularity of this play throws some doubt on a theory, which is sometimes heard nowadays, to the effect that the drama of physical horror is superannuated. Clearly that kind of drama has only to be brought up to date in form to prove as fascinating as ever. Just as, in an age of judicial torture, spectators watched with fearful joy the putting out of Gloster's eyes, so we, in our own age, listen with equally fearful glee to Cutler Walpole's threat to extirpate the "nuciform sac" from all our population. We shudder deliciously when the three physicians huddle together, like the witches in *Macbeth*, to murmur of ptomaines, anti-toxins, tuberculosis, and phagocytes, and, after seeing the artist Dubedat done to slow death before our eyes by an eminent doctor, we leave the theatre, feeling, as did the hero of "Three Men in a Boat" after he had read the medical encyclopædia, the preliminary symptoms of all the diseases known to science.

To undergo these sensations is the first of the undoubted pleasures given us by *The Doctor's Dilemma*, and the second is to experience, when an eminent Court physician is portrayed as a bungling charlatan, exactly what our ancestors did when it was first suggested that a monarch might do wrong or a pontiff be led into error. The third, meanwhile, is to rock with laughter at the triumphant satire of the dialogue, and the fourth to treasure up its occasional jewels of blinding common sense. Thus occupied one has hardly adequate time to consider the dilemma itself—which is whether a doctor should assume the functions of ultimate justice, and regulate the care he gives his patients according to their relative moral, social, and artistic value, or whether, as the foolish old "B. B." suggests, he should regard them impartially as sections of the battlefield upon which disease and health are contending.

Among the performances which were new in the present revival two stood out with especial eminence, and secured an immediate verdict from the audience. One of these was Mr. J. D. Beveridge's rendering of the lovable old sceptic Sir Patrick Cullen, an impersonation with an indefinable grandeur about it, and the other was Mr. Arthur Whitby's playing of "B. B.," Sir Ralph Bloomfield Bonnington, one of the ripest pieces of humour which can be imagined. It seems unavoidable, however, in repertory work for the actors to be to some extent imperfect in their words. It is unfair, perhaps, to blame them for it, but the fact might well be taken into consideration when the merits of the repertory system are being estimated.

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

MONDAY, DECEMBER 1, 1913.

LONDON OPERA HOUSE.

CLOSED "UNTIL FURTHER NOTICE."

DRAMATIC DECISION.

A CIRCUS FAILURE.

With dramatic suddenness, the directors of the London Opera House Company, Limited, decided at the end of Saturday night's performance of the Society Circus to shut down the theatre. The following notice was exhibited on a board inside the stage door:—

Owing to a lack of public support, the run of the Society Circus will cease after Saturday, November 29, evening performance, and the theatre will remain closed until further notice.

Bills on the outside of the house advertising the Society Circus were blotted out and no advertisements for the coming week's entertainment appeared in the Sunday papers. A concert organised by the Sunday League was held last night, but none of the directors or managers of the London Opera House was apparently in the building.

The news of the closing down was received with consternation by the theatre's employees, some 300 of whom will be thrown out of work. The Amalgamated Musicians' Union is understood to be holding a meeting this morning to discuss the position of its members.

The record of the London Opera House has been a disastrous one financially. His first seven months in the London Opera House cost Mr. Hammerstein £45,000, he said. Yet he announced his intention of beginning again in the following November.

With the cheers of a great assembly ringing in his ears he sailed for New York, but there he thought better of his promise and that same November M. Ferdinand Akoun signed a contract to pay a rental of £12,000 a year for ten years, his scheme being to produce operettas, spectacular shows, pictures, and variety turns.

M. Akoun, however, severed his connection with the house early last February, and a lease was then taken by Mr. Clement Hobson, who formed a company known as the London Opera House, Limited. On the board of directors was Mr. L. A. V. Stanley, a grandson of the first and last Lord Taunton.

On May 28 last the theatre was sold by Mr. Oscar Hammerstein to Mr. Stanley, who has since directed the policy of the company of which he became chairman. The revue "Come Over Here" ran for 264 nights, and on November 5 Mr. Stanley said that he had engaged a circus to open on the 17th and that this circus, together with a company of midgets, would fill the bill until the turn of the New Year. After this Mr. Stanley promised a season of English opera by Mr. Thomas Beecham.

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SUNDAY, DECEMBER 14,

INSULT TO THE KING & QUEEN.

Harangued at the Opera Last Night.

WILD SCENE.

Interrupter Fights with the Ushers.

Last night Suffragettes took advautage of the presence of the King and Queen, who had returned earlier in the day from Chatsworth, to create an unprecedented and disgraceful scene at the Royal Opera House, Covent Garden, during the performance of "Joan of Arc." The disturbance was apparently intended as a protest against the rearrest of Mrs. Pankhurst at Dover a few hours before upon her return to England from Paris, where she had been on a visit to her daughter. The moment the curtain was lowered at the close of the first act three women in evening dress who were in a box opposite to that occupied by their Majesties stood up and displayed a banner bearing the words, "Women are being tortured in your Majesties' prisons." Then one of the women began to address some words to the King, beginning, "Your Majesty, I speak on behalf of Mrs. Pankhurst." Amid loud cries of indignation from all parts of the house, and hissing, and shouts of "Put them out," the three women protested against the torture inflicted upon women by order of the Government, and urged his Majesty to put an end to the present state of affairs by bringing pressure to bear upon the Government to give women the vote.

Thousands of Leaflets.

As they spoke leaflets came fluttering down from all parts of the gallery to the stalls. They came in showers and must have numbered thousands. On the leaflets were the words:

Men and women. Has it struck you that there are two kinds of justice here in England? A man who offends against the law for his principles is allowed to go free. Women who do the same thing are treated as criminals and tortured in prisons. Do you wonder that women are militant?

In spite of loud outcries and hisses and every indicatfon of disapproval, the women did not cease to shout in the direction of the royal box, and soon the audience were clamouring for the women to be put out. The King and Queen paid no attention to them, his Majesty continuing to gaze in the direction of the stage. About five minutes elapsed before the women were ejected.

This did not end the trouble, however, for as the three women were leaving the house shouts were heard proceeding from the gallery, and young women stood up and began to address themselves to the King and Queen. Attendants were quickly on the scene, but it was only with considerable difficulty that the interrupters were removed, one young woman, who had evidently studied the art of self-defence, putting up a stiff fight with the men who attempted to eject her. Much indignation was expressed at the conduct of the women, and it took the audience some little time to settle down.

W. D.

GARRICK THEATRE, W.C.
LOUIS MEYER presents



Every Evening at 8-30. Matinees Wed. & Sat., 2-30

VAUDEVILLE
THEATRE, STRAND, W.C.



BERNARD SHAW'S
GREAT CATHERINE

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VAUDEVILLE THEATRE

TUESDAY, DECEMBER 16th, 1913, and

Every Evening at 8

Norman McKinnel & Frederick Whelen

PRESENT

Robina in Search of a Husband

An Absurd Play in Four Acts.

By JEROME K. JEROME.

The People of the Play in the order of their appearance:—

"The Doctor"	ERNEST G. COVE
Mrs. Mulberry	JEANNIE THOMAS
Dolove, a villager	F. J. RORKE
Kate Gamlett	WINIFRED BEECH
Robina Penniciucque	ROWENA JEROME
Lord Rathbone	HAROLD CHAPIN
A Postboy	F. ST. AUBYN
Horace Greenleaf	RICHARD EVANS
The Hon. Susan Raffleton	LILLIAN OGILVY WILLIAMS
Amos Jordan	EDMOND BREON
Inspector Flanelly-Jones	W. O. BILLINGTON
Jollyboy, a Policeman	CHRIS SIMPSON

Scene	*At the sign of "The Dovecot"*
Act I.	*Thursday afternoon*
Act II.	*Friday mid-day*
Act III.	*Saturday afternoon*
Act IV.	*Saturday midnight*

Time: The Present.

Miss Jerome's Dresses by Mrs. CALEB PORTER.

The Play produced under the direction of the Author.

An "Absurd Play."

Although there is no reason why Messrs. McKinnel and Whelan should not produce very light plays during their tenancy of the Vaudeville Theatre, it came as a surprise, I think, to the majority of the audience to find them presenting so artless a play as "Robina in Search of a Husband." The author of this blend of farce and sentiment is Jerome K. Jerome, and on the programme he describes it as "an absurd play in four acts." No one could quarrel with his description, for it is an "absurd play," and the general level of the acting inspired by it was far from high. Previous to being brought to London the piece had been toured in the country, and doubtless with success. The plot concerns two American girls in England who had been schoolfellows. One of them became suddenly very poor because she had lost her money in some speculation. The other was still rich, but like the girl in sentimental plays wanted to be loved for herself.

Robina's Inspiration.

From such material sprang the play. The poor American girl took a situation as a maid-of-all-work in an English country inn. The rich American girl by pure chance came alone to stay at the inn. She recognised her old schoolmate, and learned that in addition to losing her father and a home she had lost her husband on her wedding day. Poor Kate. Then rich Robina spun a romance of being pursued by a real live lord, and to prove that he was still after her she opened a telegram to the landlord from the nobleman saying he would arrive that evening. Robina had a streak of inspiration; she would change clothes with Kate, pretend to be the "slavey," and see how the amorous lord would act. Of course, when he did arrive he fell in love with Kate, and after three acts he discovered she was the girl he had married somewhere or sometime, when he was only a poor sailor lad in no expectation of falling in for a fortune and a title. Such was the story, and it seemed a very long one. The author's daughter, Miss Rowena Jerome played the part of Robina and gave promise of doing much better when she has more experience. At moments she is good, but the performance altogether is very uneven. The play had a friendly reception

J. W.

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ST. JAMES'S THEATRE

Sole Lessee and Manager ... SIR GEORGE ALEXANDER

REPERTORY SEASON

Lillah McCarthy Granville Barker

This Evening at 8.15: Matinee, Saturday, December 20th, at 2.30

The Death of Tintagiles

A Play, in Five Scenes,

By MAURICE MAETERLINCK

Translated by ALFRED SUTRO

Tintagiles		ODETTE GOIMBAULT
Ygraine	*Sisters of Tintagiles*	LILLAH McCARTHY
Bellangère		VERA TSCHAIKOWSKY
Aglovale		H. O. NICHOLSON
Three Servants of the Queen		HERBERT HEWETSON BALIOL HOLLOWAY ALLAN JEAYES

The Music composed by VAUGHAN WILLIAMS. The Dresses designed by CHARLES RICKETTS.

INTERVAL 12 MINUTES.

The Silver Box

By JOHN GALSWORTHY

John Barthwick, M.P.	ARTHUR WHITBY
Mrs. Barthwick	ESMÉ BERINGER
Jack Barthwick	DONALD CALTHROP
Mr. Roper	RALPH HUTTON
Jones	LEON QUARTERMAINE
Mrs. Jones	IRENE ROOKE
Marlow	HESKETH PEARSON
Wheeler	JANET ROSS JOHNSON
Mrs. Seddon	FLORENCE HARCOURT
Snow	ALLAN JEAYES
A Police Magistrate	HERBERT HEWETSON
An Unknown Lady	SYDNEY FAIRBROTHER
Livens	H. O. NICHOLSON
The Relieving Officer	R. C. HARCOURT
The Magistrate's Clerk	J. F. OUTRAM
The Usher	G. JEROME
A Policeman	W. TEMPLETON

Act I. *Scene 1* ... *The Barthwicks' Dining-room. Night*

Scenes 2 and 3 " " *The next Morning*

Between the Scenes the Curtain will fall for One Minute only.

Act II. *Scene 1* *The Jones' Lodgings, Merthyr Street. At half-past Two*

The Curtain will fall for Two Minutes only.

Scene 2 ... *The Barthwicks' Dining-room* *The same Evening*

INTERVAL 10 MINUTES.

Act III. ... ... *A London Police Court, At One o'clock*

The Plays produced by GRANVILLE BARKER

With the indulgence of the Audience no calls will be taken by the Actors until the end of the Plays.

St. James's Theatre

E

17/12/13

Stall

F126

To be retained

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

THURSDAY, DECEMBER 18, 1913.

A MAETERLINCK TRAGEDY.

MISS McCARTHY IN "THE DEATH OF TINTAGILES."

M. Maurice Maeterlinck's play in five scenes, "The Death of Tintagiles," missed the full sense of the tragedy that lies in its swift and continuous action when it was presented at St. James's Theatre last evening. The whispering men and women seemed lost in it. The very draperies that took the place of painted scenes created a sense of space in which men and women moved without quite getting the effects of a tragedy in the making.

The story of the island castle, inhabited by a queen that none but her immediate servants in the great tower had ever seen, was weird enough. An old woman this, silent and implacable, who made war by assassins on the men of her family, so that her reign should not be endangered. She was a weird figure to imagine, but the author revealed no more of her than the power she displayed when she had within her toils the young brother of one of her victims.

Through those hurrying scenes of the legend we saw the plot working to its end—the destined victim, feebly fought for by those who loved him, seized by the stranglers, and done to death on the other side of an iron door, on which his distracted sister idly beat her hands.

It was a little ghastly, at moments impressive, but never as great as we felt it might have been. Perhaps the theatre was too large for it. It seemed as if it were so, yet Miss McCarthy was the one member of the cast who seemed able to interpret her part with power and make us forget that it was all acting.

M. Maeterlinck's play, which occupies the stage for about forty minutes, was followed by Mr. John Galsworthy's little masterpiece, "The Silver Box." It was admirably acted.

J. W.

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THE QUEEN'S THEATRE

SHAFTESBURY AVENUE, W.

Licensee ALFRED BUTT.

On WEDNESDAY, DECEMBER 17th, 1913, at 8 o'clock, and Every Evening thereafter at 8.30.
FIRST MATINEE SATURDAY, DECEMBER 20th.

MR. HALE HAMILTON

IN

THE FORTUNE HUNTER

By WINCHELL SMITH, Author of "Brewster's Millions."

(By arrangement with CYRIL MAUDE.)

A Comedy in Four Acts.

CAST.

Nathaniel Duncan ...	Mr. HALE HAMILTON
Henry Kellogg ...	Mr. WILLIAM BOYD DAVIS
George Burnham ...	Mr. G. MAYOR-COOKE
James Long ...	Mr. BRYAN G. POWLEY
Lawrence Miller ...	Mr. LAWRENCE PHILLIPS
Willie Bartlett ...	Mr. NORMAN YATES
Robbins ...	Mr. ROBERT AYRTON
Newsboy ...	Mr. JOHN A. WEYMOUTH

VILLAGE CHARACTERS.

Sam Graham ... (the Chemist)	Mr. FORREST ROBINSON
Mr. Lockwood ... (the Banker)	Mr. GEORGE TRAILL
Roland Barnett ... (the Bank Clerk)	Mr. HENRY WENMAN
Tracey Tanner ... (the Liveryman's Son)	Mr. C. DENIER WARREN
Pete Willing ... (the Deputy Sheriff)	Mr. FRED FORREST
Charles Sperry ... (a Commercial Traveller)	Mr. ARTHUR BRANDON
Watty ... (the Tailor)	Mr. E. W. ROYCE
Herman ... (the Errand Boy)	Mr. GEORGE SPELLVIN
Betty Graham ... (the Chemist's Daughter)	Miss MYRTLE TANNEHILL
Josie Lockwood ... (the Banker's Daughter)	Miss CLARA MACKIN
Angie Tucker ... (the Friend of Josie)	Miss CLARA COOPER

SYNOPSIS OF SCENES.

ACT I.	*Henry Kellogg's Apartment; Time—July.*
ACT II.	*Sam Graham's Shop, Radville; Time—September.*
ACT III.	*Same as Act II.; Time—May.*
ACT IV.	*Grounds of the Graham home; Time—Same Evening as Act III.*

Production by J. H. BENRIMO.

Scenery painted by WALTER HANN. Scenery built by H. THOMPSON & SONS.
The Chemist Shops in Acts II. and III. arranged by BOOTS CASH CHEMISTS, 182 Regent Street, W.
The Soda Fountain in Act III. arranged by CONSOL AUTOMATIC AERATORS, Limited, 23 Paul Street, Finsbury, E.C.
The Cash Register in Act III. supplied by the NATIONAL CASH REGISTER Co. Tottenham Court Road.
The Ladies' Cloak Room has been furnished with Toilet Accessories by BOOTS CASH CHEMISTS, 182 Regent Street, W.
Furniture in Act I. supplied by Messrs. OETZMANN Limited, Hampstead Road.

ORCHESTRA under the direction of HAROLD MOSS.

TANGO TEAS—A Play. MATINEES DAILY AT 3.30.

At which the following Artistes will appear:

Mr. GENE HODGKINS and Miss HAMMOND, the originators of the London Tango Craze.
THE MASQUES. DRUMMOND and Miss KATHLEEN DAWES.
(By kind permission of GEORGE EDWARDES, Esq.)
SASCHA PIALON, Imperial Russian Dancer, assisted by VERA ALCOTT. Pianist, TONY CASTLE.
Dress Parade of the Latest Parisian Dresses arranged by NIGEL, Ltd., 41 New Bond Street, W.
The Moss-Squire Septett, conducted by HAROLD MOSS, Esq., will play for the Tango Dances.

Business Manager ... ... Mr. CECIL PAGET | Stage Manager ... ... BRYAN G. POWLEY

"The Fortune Hunter." J.W.

If you like American plays you will like "The Fortune Hunter" at the Queen's Theatre. It is very funny in parts, and it is very American. The American language, which we all now understand more or less, is a never failing joy to those who understand it, and personally I must confess I would rather hear a countryman called a "yap" than hear him called a yokel. I love, too, the way in which sentiment gets knocked down by some farcical device ornamented by American language; but I must confess I do *not* like the bits where sentiment comes along in full carnival costume and obscures every other "issue," including the fun, the village pump, and the farmhouse. Now, "The Fortune Hunter," as I have already said, is very funny, but it is not funny all through. Sentiment comes in too often and in too large quantities. And oh, if only good Mr. Author, Winchell Smith, would hack out some of it and let us have more of the "yaps" I'll go again to see "The Fortune Hunter." The American players in the cast are really good—I mean clever—and particularly so are Mr. Forrest Robinson and Mr. Hale Hamilton. There was much applause on Wednesday night.

about a month later

CHEAPER SEATS.

Mr. Hale Hamilton had his largest audience on Saturday for "The Fortune Hunter" at the Queen's Theatre, following a reduction of prices. He said:

"It occurs to me that managers presenting bright, wholesome, amusing plays should advertise their attractions as holiday fare and so get their share of the holiday business. I have determined for the rest of the holiday season to charge popular prices at the Queen's Theatre, and so compete with the regular holiday plays. Therefore a 2s. pit, cheaper circle and balcony, and 7s. 6d. instead of half a guinea stalls will be my policy for 'The Fortune Hunter.' Business is good and there is no necessity to reduce prices, except that I want the young people to see the play."

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Plays

LYRIC THEATRE

Lessee and Manager ... ... Mr. WILLIAM GREET.

Sole Director ... ... Mr. PHILIP MICHAEL FARADAY.

THURSDAY, DECEMBER 18th, 1913, at 8 o'clock, and EVERY SUBSEQUENT EVENING at 8.15,

Mr. PHILIP MICHAEL FARADAY

PRESENTS

THE GIRL WHO DIDN'T

A Musical Play in Three Acts

By ARTHUR WIMPERIS.

Adapted from the German of JULIUS KRAMMER and ALFRED GRUNWALD.

Music by

EDMUND EYSLER.

Characters in the order in which they appear.

Lucinda	Miss AMY AUGARDE
Hans Zimt	Mr. MORANT WEBER
Dolly	Miss GWLADYS GAYNOR
Hella Bruckner	Miss GRACE LA RUE
Herr von Basewitz (a Rich Berlin Publisher) ..	Mr. D. J. WILLIAMS
Baldrian (a Footman)	Mr. IAGO LLEWYS
Count Selztal	Mr. F. POPE STAMPER
Etelka Basewitz	Miss YVONNE ARNAUD
Lutz Nachtigall (a Poetaster in love with Etelka)	Mr. LIONEL MACKINDER
Ottakar Bruckner	Mr. C. H. WORKMAN
Pipelhuber	Mr. TOM A. SHALE
Wiedehopf (Majordomo at Buchenau)	Mr. ELIOT SKINNER
Dr. Rosenrot (a Lawyer)	Mr. JAMES BLAKELEY
Juliette (Typist to Dr. Rosenrot)	Miss VIOLET GRAHAM

The Lyric Theatre reopens to-night with a new version of "The Laughing Husband," which is being transferred from the New Theatre with its title altered to "The Girl Who Didn't." There are many newcomers to the cast, among them being Miss Yvonne Arnaud and Miss Grace La Rue. It is nearly eight years since the London run of a musical comedy has been interrupted to allow for revision of the piece and a change in its title. The manager to do this was Mr. George Edwardes, who, not being satisfied with "The Little Cherub," produced by him at the Prince of Wales Theatre in January 1906, altered the title—after a five months' run—to that of "A Girl on the Stage."

One wonders why "The Little Cherub" failed. Three of the small parts in that piece were played by Miss Zena Dare, Miss Gabrielle Ray, and Miss Lily Elsie.

"The Girl Who Didn't."

Those who were present at the first performance of "The Laughing Husband" at the New Theatre last October noticed a few changes in it when, with the title changed to "The Girl Who Didn't," it was transferred to the Lyric Theatre on Thursday evening. For one thing it now possesses American rag-time songs, and although it may be a matter of opinion, whether or not they improve this German musical play they do certainly suit the artist for whom they were introduced—namely, Miss Grace La Rue. One of her new coon songs did "surely" make the hit of the evening on Thursday, whereas when the play was running at the New Theatre the great big success of the play was made by Mr. Courtice Pounds with a German "wine" song. Alas, Mr. Pounds is not in the cast of the altered version, but there are many newcomers—many newcomers who are undoubtedly clever, but none with just his temperament and gift. The performance went well with Thursday's audience, very well indeed, for fortunately the grip which is so often taken out of Continental musical pieces has been retained in this. One of its best features is the wit of its dialogue, and one of its best memories the charm of Miss Yvonne Arnaud. J. W.

Act I. A Reception Room in Ottakar Bruckner's Flat in Berlin (*Joseph Harker*)

Act II. .. .. Bruckner's Country House at Buckenau (*Walter Hann*)
(A Year elapses between Acts II. and III.)

Act III. .. .. In Dr. Rosenrot's Office (*R. C. McCleery*)

THE PLAY PRODUCED BY Mr. P. MICHAEL FARADAY.

Musical Director... ... ... Mr. JACQUES HEUVAL

The four extra numbers, viz. :—"Mushrooms," "The Tango Dream," "When I was a Little Girl," and "Because I'm a Girl," written and composed by Miss ELSA MAXWELL.

Dresses worn by Miss Grace La Rue made by LUCILLE.

All Dresses, Head-Dresses and Hats worn by Miss Yvonne Arnaud, Miss Amy Augarde, and Miss Gaynor, and all Dresses for the Chorus Ladies in Act I. and the Afternoon Dresses in Act II., designed and executed by REVILLE & ROSSITER (1912), Ltd.

The Dresses in Act III. by Madame BEATRICE RAYMOND, 76 Regent Street, W.

Motor Coats in Act I. and Shooting Costumes and Shooting Suits in Act II. executed by Messrs. BURBERRYS, Haymarket, S.W. Hats in Act III. by MAISON LEWIS.

Gentlemen's Morning and Evening Dresses by Messrs. WALKER & Co., Sackville Street, W.

Furniture in Acts I. and II. by OETZMANN; in Act III. by Messrs. SPILLMAN & Co.

Wigs by CLARKSON. Lighting by DIGBY. Floral Decorations in Foyer by RUSSELL, Haverstock Hill.

The "Steck" Piano used on the Stage kindly supplied by THE ORCHESTRELLE Co., Æolean Hall, New Bond Street.

Stage Manager ... ... Mr. C. A. MAYNARD
Assistant Stage Manager ... ... Mr. E. F. SAXON

GENERAL MANAGER ... ... Mr. WILLIAM GIFFARD

MATINEE EVERY SATURDAY AT 2.30.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

PRICES OF ADMISSION:

Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

Doors open at 7.45 (wet nights 15 minutes earlier); Matinees at 2. Commence 8.15; Matinees 2.30.

Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER AND TREASURER ... ... Mr. TOM PITT

B-10
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Waters, J.
Plays.

MATINEES ONLY commencing FRIDAY, Dec. 19th,
and EVERY AFTERNOON (excepting Saturdays).

By Arrangement with Alan Campbell

BERTRAM FORSYTH

PRESENTS

A Fairy Phantasy, entitled

"The Shepherdess Without a Heart"

Play by BERTRAM FORSYTH.
Music by FRANKLIN HARVEY.

MORTAL FOLK:

Kasper Peterkin	...	... E. W. GARDEN
Martha *(his Wife)*	...	FLORENCE HAYDON
Pip	*their Grandchildren*	... CHRIS. SAINT-EVE
Pippen		... GLORIA GOLD
Pippinette		... HERMA HILAIR
Old Simon *(their Landlord)*		... ERNEST COCKBURN
Nathaniel Piper *(a Rent Collector)*		... CYRIL CATTLEY

FAERIE FOLK:

Dreams	... ...	... BERTRAM FORSYTH
Cuckoo	... ...	... MERCIA CAMERON
Bonzo *(a Clockwork Bear)*		... HARRY HILLIARD
Little Brown *(the House Mouse)*		... VIOLA PARRY
Mrs. Little Brown *(his Wife)*		... JOAN DILLA
Pixie	*their Children*	MAI DEACON
Trixie		NORA EDWARDS
Blotch *(that Image of Naughtiness)*		... BERTRAM FORSYTH
Old Old *(of the Grandfather Clock)*		... KENNETH DENNYS
Pa Stork	... ...	HARRY HILLIARD
Ma Stork *(his Wife)*	... ...	DORIS HARDY
Freda	*their Children*	MAI DEACON
Olaf		NORA EDWARDS
Grizel	*the Cats*	CHARLES WAREHAM
Malkin		JAMES MUMMERY
Snow Boy	... ...	VIOLA PARRY
Snow Girl	... ...	DORIS HARDY
Fuel ...	... ...	... ERIC BASS
The Voice	... ...	... ...
Mother Goose ...	... ...	... JOAN DILLA
Father Christmas	...	... MOFFAT JOHNSTON
Christie *(the Chimney Sweep)*	...	BASIL SYDNEY
Christoel *(the Dresden Shepherdess)*		EVANGELINE HILLIARD

SOLDIERS, &c.:—Hilda Aubrey, Vera Ashfold, Dorothy Cartwright, Lilian Clarke, Phyllis Cooper, Gladys Fancourt, Milly Honig, Dorothy Singleton, Gwynne Wentworth.

Firstly - - - *Within the Four Walls*
Secondly - - - *The Wonderful World Outside*
Thirdly - - - *Back again within the Four Walls*

The Scenes are laid:-

THE QUARTETTE.

Marguerite Morton (Soloist). **Rachélle Jerichower.**
Aileen Elchen. **Renée Gordon.**

The Play produced by the Author and STAFFORD HILLIARD

Bertram Forsyth wishes to thank Cyril Cattley and Andrew Levey for their valuable assistance.

Dances arranged by LOUIS D'EGVILLE.

Orchestra under the direction of ANDREW LEVEY.

Scenery, Costumes, Furniture and Ornaments designed by GERALD FORSYTH.
Costumes executed by TOM HESELWOOD.
Scenery painted by WALTER JOHNSTONE. Wigs by CLARKSON
Electric Effects by T. J. DIGBY. Organ by MUSTEL.

Stage Manager ... ... CYRIL CATTLEY
Assistant Stage Manager ... ... ERIC BASS
Organist and Sub-Conductor ... LEONARD HEMMANS
Advertising Manager ... ... HAROLD HETHERINGTON

BOX OFFICE (Mr. A. R. BRITTEN) open 10 till 10.
Telephone: 8722 Gerrard.

PRICES:
Private Boxes, £3 3s. and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. Upper Circle, 5s. and 4s
Pit, 2s. 6d. Gallery, 1s.

General Manager - - - - - - B. A. MEYER

A Welcome Newcomer.

The fairy play entitled "The Shepherdess Without a Heart" (produced for matinées throughout the holidays, at the Globe Theatre on Friday, has simplicity, charm, and humour to recommend it. It is presented in three pretty scenes, and is full of quaint little touches and incidents that make it very entertaining for big people as well as children. The author, Bertram Forsyth, plays a part in it, and in addition to having some very charming young people in the company, there are Mr. E. W. Garden and Miss Florence Haydon to give it the help of their delightful and mature acting.

J.W.

THE
GLOBE
THEATRE

19/12/1913
M
Orch. Stall
E15

To be retained.

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PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

SATURDAY, DECEMBER 20th, 1913
AT 7-45 AND
EVERY EVENING, AT 7-45

MATINEES, Boxing Day, Dec. 26 till Sat. Jan. 3 afterwards every Wed. & Sat. at **2-30**

WALTER HOWARD'S SEASON

PRESENTING

ANNIE SAKER and ALFRED PAUMIER

IN THE NEW ROMANTIC PLAY IN FOUR ACTS,

ENTITLED:

The STORY of the ROSARY

By WALTER HOWARD.

Author of "Her Love Against the World," "The Lifeguardsman," "Prince and the Beggar Maid," "The Midnight Wedding," etc., etc.

Paul Romain ...	Captains in the Red Dragoons	ALFRED PAUMIER
Philip Romain ...		J. GRAEME CAMPBELL
Colonel Hildebrand	... ...	... JOHN NESBIT
Lieutenant Peterkin	of the Red Dragoons ...	GEORGE DESMOND
Lieutenant Hillstein		HUGH SELWYN
Trooper Smutz ...		...ARTHUR TERRY
Karl Larose ...	... ...	WALTER HOWARD
Prince von Sabran	... ...	E. W. THOMAS
Winkelstein ...	("Uncle") ...	PHILIP GORDON
Father Theodore...	... ...	J. W. EVELYN
Wilhemina	(Mina, the Colonel's Daughter)	... MAY DALLAS
The Mother Superior	... ...	AGNES KNIGHTS
Una Hillstein ...	... ...	MILLICENT HALLATT
Venetia von Sabran	... ...	ANNIE SAKER

Officers, Troopers, etc., of the Red Dragoons.

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ACT 1, Scene 1 ...	THE BARRACKS OF THE RED DRAGOONS
Scene 2	The Officers' Quarters
ACT 2, Scene 1	THE CHURCH OF THE CONVENT
Scene 2	The Dragoons' Bivouac
ACT 3, Scene 1	THE PRIEST'S GARDEN
Scene 2	The Colonel's Home
Scene 3	Library at the Prince von Sabran's
ACT 4, Scene 1	THE COLONEL'S HOME
Scene 2	Mess Room of the Dragoons
Scene 3	Outside the Convent Church
Scene 4	The Priest's Garden

Incidental Music by G. Edward Jones. Scenery and effects by H. O. Richardson and Assistants. The Military Uniforms by Merris Angel and Son. The Nun's Dresses by Nathan's. Miss Annie Saker's Dresses by Madame Southwood, Albemarle Street, W. Wigs by Clarkson.

The Play produced by the Author.

Stage Director - - - - - - - - - - W. H. HALLATT

"THE STORY OF THE ROSARY."

Success of Romantic Military Play Last Night at the Prince's Theatre.

No form of stage play has a stronger hold on the great London public than melodrama, so it was not surprising to find the Princes Theatre filled to its utmost capacity last evening for the first performance in London of Walter Howard's "Story of the Rosary." A drama by this author presented in a large and comfortable theatre, and at popular prices, too, combined to make an irresistible attraction. There was no disappointment about it either. The play is good melodrama. Much better, in fact, than even those who love that class of play expect to see, and if it betrayed but little resemblance to life there is no necessity to quarrel with it. Who that goes to a theatre for melodrama expects or wants it to be anything like life as we see it every day?

Walter Howard, instead of real life, presents a military romance. The background is supposed to be an Austrian garrison town, and the hero is a captain in the Red Dragoons preparing to start for a war. How he marries a princess an hour before he goes out with his regiment and carries with him (to preserve him against danger) a rosary placed around his neck by the woman he loves furnishes the early part of the story. There was the enmity of a rival, too, to put new complications about his life, but being melodrama the hero of it had, of course, untold difficulties to solve, and in this instance he had perhaps more than the usual share, for he was not only left for dead on the field of battle, but when he did recover his enemies took him to some unknown land and put him to work in a mine. Few heroes go through so much as that. All thie time, too, while he was away, his wife waited in a convent, and had the gallant, stout-hearted fellow not got home on the night he did Venetia would have taken the veil of a nun never to leave the convent again. It was a fine end to a tempestuous dramn, a drama filled with many incidents to amuse and interest, and in every sense calculated to etimulate the audience and win their sympathy for a gallant hero and his princess.

Mr. Howard, who is manager as well as nuther, also acts in the play, and right well he acts. Besides staging his play very effectivcly he has got around him an usually good company. At the close of the play there were enthusiastic cheers for everybody, and the author-manager, although he said he could not make a speech, actually did so.

J. W

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PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE.

Lessee ... ... FRANK CURZON.

December 20

Every Afternoon and Evening at 2.30 and 8.45,

Mr. BRANDON THOMAS'S COMPANY

in the Famous Comedy

"Charley's Aunt."

By BRANDON THOMAS.

Col. Sir Francis Chesney, Bart., Late Indian Service		Mr. J. R. CRAUFORD
Stephen Spettigue, Solicitor, Oxford		Mr. JAMES E. PAGE
Jack Chesney	Undergraduates at St. Olde's College	Mr. GEOFFREY KERR
Charles Wykeham		Mr. GEOFFREY GILBEY
Lord Fancourt Babberley		Mr. PERCY CRAWFORD
Brassett, a College Scout		Mr. SYDNEY COMPTON
Donna Lucia D'Alvadorez from Brazil		...Miss ADA FERRAR
Kitty Verdun, Spettigue's Ward		Miss AMY BRANDON-THOMAS
Amy Spettigue, Spettigue's Niece		Miss GLADYS TOFT
Ela Delahay, an Orphan		Miss PAULINE HUGEN

ACT I. ... ... **Jack Chesney's Rooms in College.**

"When Pious Frauds are dispensations."—*Hudibras.*

ACT II. ... ... **Garden outside Jack Chesney's Rooms.**

"While there's Tea there's Hope."—*Pinero.*

ACT III. ... ... **Drawing Room in Spettigue's House.**

"Dinner lubricates Business."—*Boswell.*

Preceded each Evening by **"MARUSA,"** An Episode in the Russo-Japanese War.

By BRANDON THOMAS. Music by EDWARD JONES.

General Sakovski ... (Commanding the Russian Division of the right flank at the Battle of Heikoutai)		Capt. Loyama ... (A Japanese Officer) ...	Mr. JAMES NEVILLE
		Auguste Lowemeyer (Marusa's Agent)	Mr. H. McKENZIE ROGAN
Capt. Rudivitch ... (His Aide-de-Camp) ..	Mr. SYDNEY COMPTON	The General's Orderley ... ... AND	Mr. PERCY ROGERS
Major Shojoro ... (A Japanese Officer) ...	Mr. ROBERTSON HARE	Marusa ... ... (A Dancer) ...	Miss VIVIAN VANNA
Two Sentries 5th Siberian Rifles, Japanese Soldiers, &c.			

Scene—Interior of Bomb-proof Shelter in the Russian Lines.

PROGRAMME OF MUSIC.

MORNING.—The Orchestra will be Directed by Mr. VERDI FAWCETT.

1. Selection ... ... "College Songs" ... ... *J. L. Ivimey*
   Introducing—1, Carmen—Etonese. 2, Wanderlied University. 3, Songs—Harrow. 4, Ducker, Harrow. 5, Eton Boating Song. 6, Left, Right—Harrow. 7, Forty Years on—Harrow. 8, Willow, the King University. 9, Io Triomphe. 10, Floreat—Rugby. 11, Old Towler—University. 12, Dulce Domum—Winchester. 13, John Peel—University. 14, There is a Tavern—Yale. 15, Upidee—Harvard. 16, Carmen Heriodum—Wellington.

2. *a.* Brazilian Tango "El Irresistible" ... ... *Logatti*
   b. Dance of ... "The Grasshoppers" ... ... *Ernest Bucalossi*
   c. Two Step ... "The Popinjay" ... ... *Dora Coombs*

3. Melodious Memories ... ... *Herman Finck*

EVENING.—The Orchestra will be Directed by Mr. EDWARD JONES.

1. Prelude ... ... "Marusa" ... ... *Edward Jones*
2. Selection ... "College Songs" ... ... *J. L. Ivimey*
3. *a.* Brazilian Tango "El Irresistible" ... ... *Logatti*
   b. Dance of ... "The Grasshoppers" ... ... *Ernest Bucalossi*
   c. Two Step ... "The Popinjay" ... ... *Dora Coombs*
4. Melodious Memories ... ... *Herman Finck*

General Manager ... ... Mr. CECIL BARTH
Acting Manager ... ... Mr. G. W. BOTELL } For Mr. Brandon Thomas

Stage Managers ... ... Mr. W. BANNISTER, Mr. McKENZIE ROGAN

Costumes by Maison Cottin, 14, New Burlington Street, W. Hats by Mirette and Maison Lewis.
Uniforms, &c., by Clarkson. Furniture by Messrs. Wolfe & Hollander. Cigarettes Supplied by Abdulla & Co., Ltd., 168, Bond Street, W.

COMEDY THEATRE,

W.

By Arrangement with Mr. ARTHUR CHUDLEIGH

Mr. H. BERNHARDT

PRESENTS

ALICE IN WONDERLAND

A Musical Dream Play in Two Acts,

Founded on Lewis Carroll's delightful stories "Alice in Wonderland" and "Through the Looking Glass."

Book by SAVILE CLARKE. Music by WALTER SLAUGHTER.

ACT I.—"ALICE'S ADVENTURES IN WONDERLAND."

The Mad Hatter	C. HAYDEN COFFIN	The Second Lobster	COLETTE BRETTEL
The Mock Turtle	JAMES HARCOURT	The First Fairy	NANCY MERCER
The Gryphon	CLIVE CURRIE	The Second Fairy	VERA GOODING
The March Hare	ECCA VAN LEER	The King of Hearts	POWIS PINDER
The White Rabbit	MADGE MOON	The Queen of Hearts	ANNIE HUGHES
The Caterpillar	ALBERT E. BENNETT	The Knave of Hearts	WILFRID STEPHENS
The Duchess	BESSIE ARMYTAGE	The Executioner	CHARLES HERSEE
The Cook	ELEANOR SCOTT	The Bunny	RITA GRIFFITHS
The Cheshire Cat	TESSIE PARKE	The Oyster Shell	CONNIE BROWNING
The Dormouse	AUDREY TREVELYAN	AND	
The First Lobster	ARLETTE RAVENNA	Alice	LITTLE CORA GOFFIN

ACT II.—"THROUGH THE LOOKING GLASS."

The Mad Hatter	C. HAYDEN COFFIN	Tweedledum	CLIVE CURRIE
The White Queen	ANNIE HUGHES	Carpenter	CLIVE CURRIE
The White King	WILFRID STEPHENS	Humpty Dumpty	CHARLES HERSEE
The Lily	MAUD ROLANDA	The Lion	ALEC HART
The Rose	ELEANOR NAINBY	The Unicorn	ALEXIA MADGE
The Red Queen	BESSIE ARMYTAGE	The Walrus	POWIS PINDER
The Red King	ALBERT E. BENNETT	Youth	BY HIMSELF
The First Oyster	TINY PASSOW	Jabberwock	
The Second Oyster	VIOLET FAUCHEUX	and	
Tweedledee	JAMES HARCOURT	Alice	LITTLE CORA GOFFIN

SPECIAL DANCERS.—Lobsters, Housemaids, Fairies:—Misses Nester Watkins, Sheila Dawn, Cynthia Goode, Doreen Richardson, Ivy Lloyd Dresden.

Rabbits, Oysters and Reporters:—Misses Nora Howard, Iris Goode, Carmena, Marjorie Roselle, Ella Victoria, Beryl Heanley.

Chessman, Humpty Dumpty Guards:—Misses Raven Wing, Maud Henson, Elsa Davis, Peggy Jordain, Kathleen Fletcher, Rose Berngarten, Bertha Lee, Beatrice Bellamy, Pauline Robinson, Nora Cotes, Gertrude Parke. Isolde le Roy, Amber Rex, Mabel Hassell, Leila Mackenzie, Margaret Edwards and Sylvia Cecil.

ACT I. ...	Scene 1	... ...	A Forest in Spring (Alice falls asleep).
ACT II. ...	Scene 2	... ...	A Glade in Wonderland.
	Scene 1	... ...	Through the Looking Glass.
	Scene 2	... ...	The Garden of Flowers.
	Scene 3	... ...	A Sea Shore.
	Scene 4	... ...	The Banqueting Hall.
	Scene 5	... ...	The Forest again as Act. I. (Alice awakes).

The Dance Intermezzo entitled 'Mr. Jollyboy," by Marjorie Slaughter, played during the Interval, can be obtained at the Theatre. Published by Frank Howard, 8 Exeter Street, Strand, W.C.

The Oyster Song sung by Mr. Coffin in Act II. especially composed for this production. Words by A. Horsepool. Music by Marjorie Slaughter.

Followed by A HARLEQUINADE (in Shadow).

The Play produced by LYNN NORGATE.

The Dances arranged by RUBY GINNER.

Stage Manager ...		
Chorus Master ...	(For Mr. H. Bernhardt)	CHARLES HERSEE
		ALBERT E. BENNETT

Dresses by W. Clarkson. Scenery by Leolyn Hart.

Musical Director ...	
Stage Manager ...	HERBERT E. HAINES
Business Manager	LAWRENCE WHITE
	LEONARD LILLIES

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Plays

DUKE OF YORK'S THEATRE

ST. MARTIN'S LANE, :: W.C.

Proprietors ... ... Mr. & Mrs. FRANK WYATT
Sole Lessee and Manager ... CHARLES FROHMAN

TUESDAY, DECEMBER 23rd, 1913, at 2 o'clock.

CHARLES FROHMAN presents

AND EVERY DAY ONWARDS.

PETER PAN OR, THE BOY WHO WOULDN'T GROW UP

By J. M. BARRIE

The Music Composed and Arranged by JOHN CROOK

Peter Pan	... ...	PAULINE CHASE
Jas. Hook	... ...	GODFREY TEARLE
Mr. Darling	... ...	BASIL FOSTER
Mrs. Darling	... ...	NINA SEVENING
Wendy Moira Angela Darling	... ...	MARY GLYNNE
John Napoleon Darling	... ...	ALFRED WILLMORE
Michael Nicholas Darling	... ...	REGGIE SHEFFIELD
Nana	... ...	EDWARD SILLWARD
Tinker Bell	... ...	JANE WREN
Tootles	*Members of Peter's Band*	GERTRUDE LANG
Nibs		MARJORIE GRAHAM
Slightly		NOEL COWARD
Curly		PRUDENCE BOURCHIER
First Twin		DORIS McINTYRE
Second Twin		JOAN COULTHURST
Smee		GEORGE SHELTON
Gentleman Starkey	*Pirates*	CHARLES TREVOR
Cookson		CHARLES MEDWIN
Mullins		JAMES PRIOR
Cecco		WILLIAM LUFF
Jukes		JAMES ENGLISH
Noodler		JOHN KELT
		Messrs. A. STEVENSON, S SPENCER and W. HARBERD
Great Big Little Panther	*Redskins*	HUMPHREY WARDEN
Tiger Lily		MARGARET FRASER
Braves, ANNA WALDEN, ALMA DUDLEY, MARGARET KING, GLADYS BRENDA, ETHEL WELLESLEY, TONIE EDGAR-BRUCE		
Mermaid	... ...	DORA SEVENING
Baby Mermaid	... ...	MOYA NUGENT
Liza	... (*Author of the Play*) ...	MOYA NUGENT
Crocodile	... ...	D. BUCKLEY and F. W. CECIL
Ostrich	... ...	GORDON CARR

Pack of Wolves—E. GRATA, A. BROCKNOR H. KENT, A. WILLMER, F. MILLER, GORDON CARR

Act I.	**The Nursery**
Act II. Scene	**The Never, Never, Never Land**
Scene	**The House we built for Wendy**
Act III.	**Marooner's Rock, or the Mermaid's Lagoon**
	(Showing an average ten minutes in Peter's Life)
Act IV.	**Our Early Days**
Act V.	**Our Home under the Ground**
Scene 1.	**Home, Sweet Home**
Scene 2.	**The Pirate Ship**
Scene 3.	**A last glimpse of the Redskins**
Scene 4.	**The Nursery**
Scene 5.	**Outside the House**
	The Tree Tops

The Play produced under the Direction of DION BOUCICAULT

The Scenery painted by W. HANN & SON.
The Flying Machines supplied and worked by G. KIRBY.
Stage Mechanist, H. THOMPSON.
Electrician, A. EARNSHAW.
Property Master, W. BERDICK.
Miss NINA SEVENING'S Costumes by Madame HANDLEY-SEYMOUR and Miss MARY GLYNNE'S by DEBENHAM & FREEBODY.

EVERY EVENING at 8.30

CHARLES FROHMAN Presents

QUALITY STREET

A Comedy in Four Acts, by J. M. BARRIE

Miss NINA BOUCICAULT, Miss CATHLEEN NESBITT

By arrangement with Lillah McCarthy and Granville Barker

Mr. GODFREY TEARLE, Etc.

General Manager ... ...
Stage Manager ... FRANK SAKER | Musical Director ... JOHN CROOK

W. LESTOCQ

JAMES W. MATHEWS

D. Y. T.
23/12/1913
M
Orch. Stall
E19
No

Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

WEDNESDAY, DECEMBER 24, 1913.

PETER PAN, 10.

SIR JAMES BARRIE IN A BOX WITH CHILDREN.

"Peter Pan" came back to the Duke of York's Theatre yesterday afternoon, as it was his tenth appearance there, he is now nine years old in stage history. Time, however, has played no tricks with Peter. He is still as youthful as ever, and yesterday many of the friends who first made his acquaintance in the Christmas holidays of 1904 were again present to welcome him.

Sir James M. Barrie, Peter's dramatic father, was one of the spectators. He has been "Peter" every year during those London visits, but yesterday whenever the curtain was up, and the lights were low he was to be discovered standing up in the shadows of a box peeping at the performance over the heads of your children.

This reception of all the people in this adventure of the boy who wouldn't grow up was enthusiastic. Every principal character had a cheering welcome, even the light that represented Tinker Bell. There was applause, too, for Peter's shadow, wild cheers for the dog Nana, a little cheer for the crocodile, and a very storm of applause for the desperate, most bloodthirsty, and best beloved pirate that ever kidnapped children, and the laughing ferocious Smee, impersonated, as he has been every year, by Mr. George Shelton.

J. W.

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Waters, J.
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"HULLO, TANGO!"

A HIPPODROME REVUE

Written by MAX PEMBERTON and ALBERT P. DE COURVILLE
(Authors of "Hullo, Ragtime!").
Music by LOUIS A. HIRSCH (Composer of "Hullo, Ragtime!"
Lyrics by GEORGE ARTHURS.
Costumes specially designed by LEON BAKST.

CAST:

Ethel Levey
Shirley Kellogg
Julia James
Teddie Gerrard
Isabell D'Armond
Madge Melbourne
Harry Tate — Irene Vivien
George W. Monroe — Eileen McCarthy
Harry E. Fisher
Frank Carter
Morris Harvey
Gerald Kirby
Jamieson Dodds
Eric Roper
Lawford Davidson
Little Ganty

Scene 1—The Fourteen Hundred Club
" 2—The Golf Links
" 3—Exterior of "The Ladies' Paradise"
" 4—"The Ladies' Paradise"
" 5—At Hendon
" 6—Exterior of Olympia
" 7—The International Horse Show
" 8—Exterior of a Cafe in the Bois de Bologne, Paris
" 9—Pavillion Armenonville, Paris

Auxiliary Costumes designed by MARCEL, Executed by PAQUIN, JAYS, REDFERN, ZIMMERMANN, RICHARD SOEURS, MARY FISHER, ALIAS, SIMMONS, HUBERT FENN and SWANN & EDGAR. The whole of Miss Kellogg's dresses specially designed and made by LUCILLE. Footwear and Hosiery by H. & M. RAYNE. Wigs by GUSTAVE. Properties by J. A. FRASER. Gentlemens' Hats supplied by SCOTTS, LTD. Hosiery by G. L. ARCHER (opposite The Hippodrome).

The Alterations, Re-decoration and Re-furnishing of the Theatre carried out by HAMPTON & SONS, Pall Mall, London, from Designs and under the Supervision of T. DUNCAN RHIND, Edinburgh.

LONDON HIPPODROME.
Tues.
Dec. 23
Orchestra Stall
28

Musical Numbers

1. Opening Chorus - - Ensemble
2. "Get Out and Get Under" - GERALD KIRBY and Chorus
3. "London Town" - - SHIRLEY KELLOGG and Chorus
4. "The Tango Girl" - - ETHEL LEVEY and Chorus
5. "The Dapper Little Flapper" - - - FRANK CARTER and Chorus
6. "What am I going to do to make You Love Me?" - SHIRLEY KELLOGG and GERALD KIRBY
7. "Come on Over Here" - ETHEL LEVEY and Chorus
8. "Don't Ask Me to be Good when I'm Away from Home" FRANK CARTER, ISABELL D'ARMOND and Chorus
9. "There's an Aeroplane Air about You" - - - ETHEL LEVEY and HARRY TATE
10. "The Horse-show Girl" - JULIA JAMES and Chorus
11. "The Hunting Song" - Beauty Chorus
12. "Let Me Mark Your Card" LITTLE GANTY
13. "Arab Love Song" - - JAMIESON DODDS
14. "The Flower Garden Ball" SHIRLEY KELLOGG and Chorus
15. "Peg o' My Heart" - - ETHEL LEVEY and JAMIESON DODDS
16. "Be-bee" - - - TEDDIE GERRARD, MADGE MELBOURNE, GERALD KIRBY & FRANK CARTER
17. "Who's the Lady?" - - SHIRLEY KELLOGG and Chorus
18. "Melinda's Wedding Day" ETHEL LEVEY, FRANK CARTER and Chorus
19. "The March of Progress" - SHIRLEY KELLOGG and Chorus

FINALE.

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LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**
Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

TWICE DAILY, at 2 and 7-30.

THE LYCEUM CHILDREN'S PANTOMIME,

BABES IN THE WOOD

Written by NEWMAN MAURICE. Produced by WALTER & FREDK. MELVILLE.
Music specially composed and arranged by H. SULLIVAN-BROOKE.

Scenery by H. K. BROWNE, WILLIAM HOBBS, J. SOAMES, and LYCEUM STUDIO. Mechanical and other effects by THOMAS REES.

Properties by WILLIAM CRISP. Electrical and other effects by JOHN WATERS

Custumes expressly designed and executed by WILLIE CLARKSON, Wardour Street, W.

The Ballets invented and arranged by MDLLE. ROSA.

Characters:

Marmaduke, the Squire's Son	Mr. Harry Weldon
Squire Snatchall	Mr. Fred Ingram
Stopum and Copum	Woodhouse & Wells
The Good Fairy	Miss Ivy Moore
Robin Black Breast	Miss Elsie Farman
Spirit of Flowers	Miss Grannie Pickford
Tommy Tucker	Master Sydney
The Squire's Chef	Zellini
John, William, Henry ... The Squire's Servants	The Three Comerfords
The Sheriff	Miss Olive Plant
and	
Maid Marian, The Squire's Ward ...	Miss Daisy James
Rob and Plunder } The Bold Robbers ...	Alexandre and Hughes
Baron Goodheart, The Father of the Babes	Mr. Percy Baverstock
Mr. Mortarboard, of The Village School	Mr. Henry G. Wright
Mr. Blackboard	Mr. Fred De Vere
Benbow, Archerdean, Miller } Followers of Robin Hood	Miss Flo Edwards, Miss Maggie Lester, Miss Rose Elsworthy
Mrs. Century, The Oldest Inhabitant ...	Mr. Harry Gardner
Dorothy	Miss Florence Rand
Will Scarlett	Miss Florence Sweetman
Winnie and Bertie } The Babes...	Ray and Zack
and	
Robin Hood, The Outlaw	Miss Jane Eyre

and numerous others.

Acting Manager and Treasurer .. .. **LESLIE HUGHES**

Stage Manager .. .. **S. MAJOR JONES**

PART 1.

Scene 1	Home of the Fairy Birds
Scene 2	THE VILLAGE OF APPLEDALE
Scene 3	School Room
Scene 4	The Blue Lion
Scene 5	Outside the Squire's Castle
Scene 6	A Room in the Castle
Scene 7	Froggyland
Baby Frogs and Papa Frog - THE THREE COMERFORDS.	
Scene 8	A Trip to Fairyland
TABLEAUX	Where Flowers Bloom and Fairies reign Supreme
GRAND BALLET	A Dream of Fairyland

Speciality Dances by the LOTTIE STONE TROUPE.
La Petite Danseuse, GRANNIE PICKFORD.

ROBERT ROBERTY IN LA DANSE MERVEILLEUSE.

Ballet arranged by MDLLE. ROSA. Music composed by H. SULLIVAN-BROOKE.

Interval about Twelve Minutes.

PART 2.

Scene 9	The Room in the Castle Zellini, the Mysterious Chef.
Scene 10	On the Road to the Forest
Scene 11	THE DEPTHS OF THE FOREST
BALLET	The Birds from Far and Near
Scene 12	At the Gates of the Squire's Castle
Scene 13	Another Part of the Forest
Scene 14	THE PALACE

CHILDREN'S COMIC HARLEQUINADE.

The Lyceum Clown	Mr. Harry Gardner
Pantaloon	Mr. Fred De Vere

The Orchestra under the Direction of H. SULLIVAN-BROOKE.

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TWICE DAILY at 2 & 7-30.

GARRICK THEATRE

Lessees - - ARTHUR BOURCHIER and HERBERT SLEATH
Managing Director for Garrick Renters, Ltd. - - LOUIS MEYER

DECEMBER 26th and DAILY at 2.15 (MATINEES ONLY)

Mr. CHARLES HAWTREY'S PRODUCTION
(3rd YEAR)

WHERE THE RAINBOW ENDS

By CLIFFORD MILLS and JOHN RAMSEY

Music specially composed by Mr. ROGER QUILTER

Characters:

Rosamund Carey	Miss ESME HERSEE
Crispian Carey	Master HAROLD FRENCH
Jim Blunders	Master ERIC RAE
Betty Blunders	Miss ELVIRA HENDERSON
Cubs	Master GUIDO CHIARLETTI
William	Master ROBERT CHAPMAN
Matilda Flint	Miss NELLIE BOUVERIE
Joseph Flint	Mr. ROLAND PERTWEE
Schlapps	Mr. HENRY MORRELL (By kind permission of Sir Herbert Tree)
The Genie of the Carpet	Mr. NORMAN MacOWAN (By kind permission of Mr. Alan Campbell)
St. George of England	Mr. REGINALD OWEN (By kind permission of Mr. Tom B. Davis)
The Dragon King	Mr. CLIFTON ALDERSON
Dunks	Mr. HUGH OWEN
The Sea Witch	Miss MONA HARRISON
Captain Carey	Mr. NORMAN MacOWAN
Mrs. Carey	Miss IVY WILLIAMS (By kind permission of Mr. Tom B. Davis)
The Slacker	Mr. SYDNEY SHERWOOD
The Slitherslime	Mr. A. CHARLWOOD
Dragon Sentry	Mr. F. DALLAS CAIRNS
Spirit of the Lake	Miss GRACE SEPPINGS
AND	
Will o' the Wisp	Miss MAVIS YORKE

Flower Fairies, Dragon Flies, Water Lilies and Rainbow Children :—Iris Witte, Phyllis Goy, Molly Burton, Peggy Foster, Zenia Lynfeld, Dorothy D'Arcy, Nora Robinson, Sybil Harvey, Rosemary Bamber, Dorothy Fenwicke, Joyce Robey, Olga Warneford, Phyllis Simonson, Kathleen Macklow, Grace Turner, Ruth Block, Marjorie Benbow, Gladys Borcham, Saza Putfarcken, Elsie Charpentier, etc.

Elves, Toads, Hyenas, etc. :—John Ekins, Philip Bates, Jack Renshaw, Leonard Churcher, Robert Chapman, Maurice Briar, Wilfred Thorpe, George Woodhouse, Ed. Holton, Freddie Renfree, Walter Leadbetter, Christopher Frere, Teddie Hayward, Charlie Wade, John Proctor.

Dragons :—W. Brown, B. Butler, A. Charlwood, P. Digan, J. Head, George Wyley.

Dances arranged and children trained by MISS ITALIA CONTI.

General Manager (For Mr. Hawtrey) **Mr. EDWARD FITZGERALD.**

MATINEES ONLY

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1913
Waters, J.
Plays

THEATRE ROYAL, DRURY LANE, LIMITED

MANAGING DIRECTOR, ARTHUR COLLINS

Mr. Arthur Collins requests the pleasure of

Mr. J. Waters

Presence on

's

BOXING-NIGHT

Friday Evening, Dec. 26th, 1913

AT SEVEN O'CLOCK

To witness the Production of

The

Sleeping Beauty
Re-awakened

A FAIRY TALE

BY

GEO. R. SIMS and ARTHUR COLLINS

Music Composed, Selected and Arranged by J. M. GLOVER

Produced by ARTHUR COLLINS

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

SIDNEY SMITH,
Business Manager.

T.R.D.L.
26/12/1913
Retain this and the other which is the Voucher for One Seat only and does not admit to the Theatre
Row E
No. 1
Orchestra Stall

On BOXING-NIGHT, Friday, December 26th, at 7

THE SLEEPING BEAUTY RE-AWAKENED

CAST OF CHARACTERS:

Mr. GEORGE GRAVES	as	**Duke of Monte Blanco**
Mr. WILL EVANS	,,	**Pompos** { Nemo's confidant, formerly Chancellor to Monte Blanco
Mr. WILFRID DOUTHITT	,,	**Auriol**
Mr. FORRESTER HARVEY	,,	**Duke Nemo**
Mr. STANLEY LUPINO	,,	**Finnykin, a foundling**
Mr. ARTHUR POOLE	,,	**Jacques, a peasant**
Mr. ARTHUR CONQUEST	,,	**A Monkey**

Miss FLORENCE SMITHSON	as	**Princess Marcella (Beauty)**
Miss RENÉE MAYER	,,	**Puck**
Miss GLADYS TREVOR	,,	**Zizi, a Dairy Maid**
Miss ALICE CHARTRES	,,	**Anarchista** { Monte Blanco's Second Wife
Miss MAY HANNAM	,,	**Jeanne, Jacques' Wife**

Mr. WILLIAM GREEN	as	Gaga
Miss CARRIE MURRAY	,,	Beauty's Chaperone
Miss MARIE LOVELL	,,	The Equerry
Miss BARBARA KEPPELL	,,	Goldstick
Miss R. RAYMOND	,,	Silverstick

Fairy Godmothers:

Miss GWEN FOTHERGILL
Miss LILIAN CRIPPS
Miss LILY MARCHEMONT
Miss FLORENCE VAUGHAN
Miss AMY PRESTON
Miss MABEL ROSS

Courtiers:

Mr, E. ARUNDEL
Mr. H. BALDWIN
Mr. L. ASHDOWNE

Witches:

Mr. E. MORGAN
Mr. EDWARDS
Mr. ODNIL

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SYNOPSIS OF SCENERY

PART I.

Scene 1. THE WITCHES' DELL

Scene 2. ROOM IN DUKE NEMO'S CASTLE } C. Formilli

Scene 3. THE PRINCESS'S GARDEN

Scene 4. BORDERLAND Bruce Smith

Scene 5. THE PALACE GATES } Joseph Harker

Scene 6. BEAUTY'S DREAM

Scene 7. BEAUTY'S AWAKENING } R. McCleery

PART II.

Scene 1. THE BLUE LAGOON

Scene 2. A MOUNTAIN CHÂLET } Joseph Harker

Scene 3. THE PINE FOREST

Scene 4. IN THE PALACE } Bruce Smith

Scene 5. DUKE OF MONTE BLANCO'S PALACE

HARLEQUINADE:

Scene 1. A STREET

Scene 2. A COUNTRY INN } Bruce Smith

Clown - - WHIMSICAL WALKER

Pantaloon, STEPHEN ASHER
Harlequin, GEORGE RAY
Columbine, JESSIE VOKES
Policeman, W. GREEN
Swell, F. MAYNARD
Shopman, G. EDWARDS

All the Costumes Specially Designed and supervised by COMELLI.

Stage Manager - - ERNEST D'AUBAN
Acting Manager - - C. F. TAYLOR
Secretary - R. H. LINDO
Treasurer - C. H. THOMAS
Business Manager - SIDNEY SMITH

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NEW THEATRE

On Tuesday, December 30, 1913, and every evening at 8.30,

FRANK VERNON

Presents:

The Poor Little Rich Girl

A Play of Fact and Fancy by ELEANOR GATES.

The characters are given in the order of their appearance.

IN FACT.		IN FANCY.	
Dancing Master	Mr. CLARENCE BLAKISTON	Ducks and Drakes	
German Teacher	Miss MAY LAARHOVEN		
French Teacher	Miss PEGGY TANDY		
Music Teacher	Miss JOSSET ELLIS		
Potter (the Butler)	Mr. GEORGE MALLETT	Snake-in-the-Grass	Miss HELEN HAYE
Miss Royle (the Governess)	Miss FLORENCE LLOYD	Two-Face Thing	
Jane (the Nurse)	Miss STEPHANIE BELL	The Poor Little Rich Girl	
Gwendolyn	Mr. J. COOKE-BERESFORD	Big Ears	
Thomas (the First Footman)	Mr. FEWLASS LLEWELLYN	The Piper	
Plumber	Mr. ERNEST HENDRIE	The Man who makes Faces	
Organ Grinder	Miss EVELYN WEEDEN	The Bee Woman	
Mother	Mr. LIONEL ATWILL	The Money Man	
Father	Mr. MALCOLM CHERRY	The Hobby Rider	
Doctor	Miss HELEN GREEN		
First Society Woman	Miss ROSEMARY GREVILLE	They	
Second Society Woman	Miss DOROTHY WILLOUGHBY		
Third Society Woman	Mr. PERCY MARMONT		
First Society Man	Mr. PAUL WYNTER	The Breaker	
Second Society Man	Mr. HERBERT JARMAN	Heels over Head	
Broker	Mr. FRANK G. DUNN	Live Bear	
Policeman	Mr. EDWARD SILLWARD	King's English	
Teddy Bear	Mr. EDMUND KENNEDY	Little Bird	
	Mr. SIDNEY LEIGHTON		

The Play is produced by Mr. FRANK VERNON.

The Scenes are:

ACT I.—FACT. Scene 1—The Hall in Gwendolyn's House. Scene 2—FANCY—The Road to the Tell Tale Forest
ACT II.—FANCY. Scene 1—The Tell Tale Forest. Scene 2—The Land of Lights. Scene 3—Robin Hood's Barn
ACT III.—FACT. Scene 1—Gwendolyn's Nursery. Scene 2—On the Road to Johnnie Blake's

Intervals—After Act I., Ten Minutes. After Act II., Six Minutes.

The Scenery is designed by GEORGE F. KRUGER. **The Music by NORMAN O'NEILL.**

The Scenery is executed by Mr. G. Sackmann, Mr. Phillip Howden, and Mr. Francis H. Bull.
The Dresses worn by the Society Ladies by Mrs. Gorton, South Molton Street. The dress worn by Miss Haye by Mrs. Caleb Porter.
Furs by Bradley. Special Dresses by Messrs. Nathan and F. C. Labhart. Furniture by Spillmann & Co. Wigs by Clarkson.

On Tuesday evening at the New Theatre the much-paragraphed American play by Miss Eleanor Gates, entitled "The Poor Little Rich Girl" was presented for the first time in London. It is described on the programme as a play of fact and fancy, but it might perhaps have been more correctly described as an American play of sentiment about very little. In its own country it had a very considerable measure of success, and at the New it met with a friendly reception. It is the story of a sad and lonely little girl who is left entirely to the care of servants by a society-loving mother and a money-grubbing father, but unfortunately the situation as the play realises it is not convincingly made out.

Much Ado about a Dream.

The story of the poor little rich girl depends to a very considerable extent on a dream of the little one that follows the taking of a drug administered by a careless nurse. In this sleep vision are enacted the various incidents of the child dream, and we see the people known to her in life taking the fantastic forms of her youthful imagery. It was all very pretty, fanciful, and slight, and the manner of presenting the pictures was, if not wholly original, at any rate fairly effective. The acting of the play was all round quite adequate, Miss Stephanie Bell bringing much charm to the portrayal of the young heroine. Mr. Ernest Hendrie and Mr. Malcolm Cherry were also well cast, and pity it was the former (one of our very best character actors) had not more to do.

J. W.

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Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

TUESDAY, DECEMBER 30, 1913.

LARGE THEATRE PROFITS.

Managers' Success in Gauging What the Public Wants.

BY OUR THEATRICAL CORRESPONDENT.

For the theatres 1912 was a good year; 1913 has been better. The permanent, recognised, managements of the London theatres have had a prosperous twelve months. The crop of failures that was cultivated was not of their sowing.

"The amateur" manager with a backer—sometimes an individual, sometimes a syndicate—invariably produced failures in 1913, but the men with a knowledge of the theatre and a common-sense estimate of what the public wants have good reason to be satisfied. Women in theatrical management have had a success, maybe two, but that is more than can be claimed by any of the three noblemen who financed London theatrical ventures this year.

One manager who is running a successful play produced by him nine months ago declares that the English drama can be saved only by founding a repertory theatre, and he invites a thousand kind friends to subscribe £25 each annually for three years to enable this to be done. Twelve months ago this same manager took off another play after a run of over 600 performances. If he goes on showing more such examples of the ruin of the English drama he will get unlimited offers of money from friends anxious to share in the profits of long runs.

The theatres trading as limited companies all paid dividends in 1913; so also did the variety theatres. Musical plays are always spoken of by those who know nothing about them as being very easy to produce, and almost always "certain winners." As a fact, they are more difficult to produce than any other class of stage play; and they can lose money, too. One London management lost £16,000 this autumn with musical comedy. Another lost nearly £10,000 in the same period. Each can survive the loss.

The Stage.

ESTABLISHED 1880.

Circulation larger than that of any other Dramatic or Variety paper.

Offices:
16, York Street, Covent Garden, London, W.C.
Telephones: Gerrard 2992 and 5213.
Telegrams: "THE STAGE, LONDON."

LONDON, THURSDAY, FEB. 12, 1914.

REES v. MELVILLE.—ALLEGED INFRINGEMENT.—JUDGMENT FOR DEFENDANTS.

The hearing of the action, before Mr. Justice Warrington in the Chancery Division, by Miss Rosemary Rees, claiming damages for alleged infringement of her rights in *The Beggar Bride* by Messrs. Walter and Frederick Melville in their production of *The Beggar Girl's Wedding*, was concluded on Thursday last. Mr. R. Younger, K.C., Mr. G. C. Rankin, and Mr. R. G. Finclater, instructed by Messrs. Nordon and Drury, appeared for the plaintiff; and Mr. P. G. Lawrence, K.C., Mr. H. Terrell, K.C., M.P., and Mr. Macgillivray, instructed by Messrs. Redfern, Hunt, and Co., for the defendants.

Mr. J. B. Mulholland said there was nothing that appealed to him as original in either of the plays in the case.

Mr. G. A. Redford, who for some time was Examiner of Plays, was asked whether, having read the two plays in this action, he found anything original which he had not seen before in the plaintiff's play. Witness replied that there was nothing strikingly original in those plays.

JUDGMENT.

His Lordship, in giving judgment, said the question he had to determine was whether the defendants had performed the plaintiff's work or any substantial part thereof in public. The question was really a question of fact. He thought there was no dispute about the law. He wished only to point out, as Mr. Justice Sargant pointed out in "Corelli v. Gray," that the position of the owner of copyright was not the same as the position of an inventor who had obtained a patent. A patentee had an absolute monopoly of the right to make use of and exercise an invention within certain limits, and if anybody used that invention, though he might have arrived at the result by an independent course of investigation altogether, he was infringing the patent. But in the case of copyright it was not so. It had been admitted over and over again that it was possible for the same result to be arrived at in the case of copyright from independent sources, and in that case the fact that the defendant produced from that independent source something which was like the plaintiff's work would not be an infringement of copyright. He was quite satisfied of the truth of the defendant Mr. Walter Melville's statement that he had not before him at the time he wrote his play, in any material form whatever, the plaintiff's play or any sketch of it. He did not believe that he consciously took the plaintiff's play or any part of it, and he had to decide whether, on the facts, he had taken a substantial part of the play. The two plays, except for one matter, were as different as two plays of that class could well be. His Lordship, having pointed out very material differences in the structure of the plays, passed to what he called the really serious and important part of the plaintiff's case. The plaintiff said not so much that the defendant had performed her play as that he had performed a substantial part of it. What did that come to? The plaintiff's play started off with the idea of a beggar girl marrying a rich young hero. Had the defendant, by taking the story of the marriage of the hero to a beggar girl, which was the fundamental idea of both plays, and performing a play containing that incident, performed a substantial part of the plaintiff's play? His Lordship did not think he had; he thought he had performed his own play. The idea of a beggar girl marrying a rich man was nothing new, and the rest of the incidents surrounding it, and the mode in which it was carried into effect, were most materially different in the plays. In his opinion the defendant had performed his own play, and the materials for it were drawn from his own experience in the profession in which he had been engaged all his life, and from his own powers of invention, sharpened as they must have been by that experience. Though it was quite possible that the fact that he had read and seen performed the plaintiff's play might have been, as he admitted, a part of that experience, it was impossible for his Lordship to come to the conclusion, having read the two plays, that in performing the *Beggar Girl's Wedding* the defendant performed anything but his own play. It was substantially constructed independently of the plaintiff's play. The plaintiff's case must necessarily fail, and the action must be dismissed with costs, subject to this qualification, that the defendants, in their defence, had set up a case that the plaintiff's play was not a subject of copyright. That case had not been opened, and he did not think there was anything in it. Therefore, in ordering the plaintiff to pay the costs, he excepted the costs in so far as they were increased by that allegation, and these must be paid by the defendants by way of set-off.

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RUNS OF THE SEASON.

CLASSIFIED DIGEST OF THE WEST-END PRODUCTIONS, 1913-14.

Appended is a list of the pieces running at the West-End theatres during the 1913-14 season. The list includes all pieces produced for a run. Pieces performed by play-producing societies, *matinée* plays, and plays revived on particular occasions are not included, nor are plays intermittently performed in the course of repertory seasons. Plays in one act also are not included. The season is reckoned as starting on August 26 with *The Picture of Dorian Grey*, but *The Barrier*—July 17, 1913—and *The Beggar Girl's Wedding*—August 28—are taken in, as are *The Great Adventure*, *Diplomacy*, *Within the Law*, *The Marriage Market*, and *Oh, I Say!* which ran on from the previous season. The plays of the season still running are given separately, and in their case the number of performances is calculated up to next Saturday, August 1.

PIECES WITH CONCLUDED RUNS.

Piece.	Theatre.	First Production	Times Play'd
Diplomacy	Wyndham's and Prince of Wales	March 26, 1913	461
Within the Law	Haymarket	May 24, 1913	427
Marriage Market, The	Daly's	May 17, 1913	413
Oh! I Say!	Criterion	May 28, 1913	398
Pearl Girl, The	Shaftesbury	Sept. 25, 1913	254
Anna Karenina	Ambassadors and Scala	Dec. 1, 1913	233
Girl from Utah, The	Adelphi	Oct. 18, 1913	195
Story of the Rosary, The	Prince's	Dec. 20, 1913	193
Who's the Lady?	Garrick	Nov. 22, 1913	169
Magic	Little	Nov. 7, 1913	168
Magic (2)	Little	May 5, 1914	14
Broadway Jones	Prince of Wales and Lyceum	Feb. 3, 1914	159
Ever-Open Door, The	Aldwych	Sept. 6, 1913	156
Ever-Open Door, The (2)	Aldwych	March 16, 1914	21
Joseph and His Brethren	His Majesty's	Sept. 2, 1913	154
Mary Goes First	Playhouse	Sept. 18, 1913	153
The Pursuit of Pamela	Royalty	Nov. 4, 1913	123
Pair of Silk Stockings, A	Criterion and Prince of Wales's	Feb. 23, 1914	122
Melting Pot, The	Queen's and Comedy	Feb. 7, 1914	120
Sleeping Beauty Re-awakened, The	Drury Lane	Dec. 26, 1913	120
Pygmalion	His Majesty's	April 11, 1914	118
Sealed Orders	Drury Lane	Sept. 11, 1913	115
Never Say Die	Apollo	Sept. 11, 1913	115
After the Girl	Gaiety	Feb. 7, 1914	105
Joy-Ride Lady, The	New and Garrick	Feb. 21, 1914	105
Mam'selle Tralala	Lyric	April 16, 1914	105
Babes in the Wood, The	Lyceum	Feb. 21, 1914	102
Midsummer Night's Dream, A	Savoy	Feb. 6, 1914	99
Grumpy	New	May 13, 1914	92
Place in the Sun, A	Comedy	Nov. 3, 1913	92
Clever Ones, The	Wyndham's	April 23, 1914	91
Real Thing, The	Garrick	Aug. 29, 1913	89
Grand Seigneur, The	Savoy	Oct. 4, 1913	88
Quality Street	Duke of York's	Nov. 25, 1913	88
Adored One, The	Duke of York's	Sept. 4, 1913	83
Helen with the High Hand	Vaudeville	Feb. 17, 1914	83
Barrier, The	Strand	July 17, 1913	81
Darling of the Gods, The	His Majesty's	Jan. 17, 1914	81
Laughing Husband, The (see *The Girl Who Didn't*)	New	Oct. 2, 1913	78
Beggar Girl's Wedding, The	Lyceum	Aug. 20, 1913	77
Ideal Husband, An	St. James's	May 14, 1914	77
Girl Who Didn't, The	Lyric	Dec. 18, 1913	76
Marriage of Kitty, The	Playhouse	Feb. 24, 1914	75
Lights o' London, The	Aldwych	April 11, 1914	72
Two Virtues, The	St. James's	March 5, 1914	68
Dangerous Age, The	Vaudeville	May 5, 1914	63
Attack, The	St. James's	Jan. 1, 1914	66
Love and Laughter	Lyric	Sept. 3, 1913	65
Things We'd Like to Know	Apollo	March 28, 1914	65
This Way, Madam	Queen's	Sept. 27, 1913	57
Alice in Wonderland	Comedy	Dec. 23	56
Under Two Flags	Lyceum	Oct. 29, 1913	53
Fortune Hunter, The	Queen's	Dec. 17, 1913	53
Androcles and the Lion	St. James's	Sept. 1, 1913	52
Tyranny of Tears, The	Comedy	Feb. 5, 1914	52
Duke of Killicrankie, The	Playhouse and Garrick	June 3, 1914	51
Girl in the Taxi, The	Lyric	Nov. 1, 1913	48
You Made Me Love You	Lyceum	Feb. 25, 1914	45
Sealed Orders (2)	Drury Lane	March 9, 1914	45
Queen's Champion, The	Aldwych	Jan. 3, 1914	43
Plaster Saints	Comedy	May 23, 1914	41
Peter Pan (*matinée*)	Duke of York's	Jan. 31, 1914	41
Scrap of Paper, A	Criterion	June 16, 1914	40
Belle of Bond Street, The	Adelphi	June 8, 1914	40
Charley's Aunt	Prince of Wales's	Dec. 19, 1913	39
Shepherdess Without a Heart, The	Duke of York's and New	Jan. 31, 1914	37
Scarlet Band, The	Comedy	Aug. 27, 1913	36
Picture of Dorian Gray, The	Vaudeville	Aug. 28, 1913	35
Witch, The	St. James's	Oct. 29, 1913	34
Blue Mouse, The	Criterion	May 12, 1914	34
Interlopers	Royalty	Sept. 15, 1913	33
Peggy and Her Husband	Royalty	Feb. 28, 1914	33
Years of Discretion	Globe	Sept. 8, 1913	31
People Like Ourselves	Globe	Oct. 6, 1913	31
Night Hawk, The	Globe	Dec. 6, 1913	31
New Duke, The	Comedy	Sept. 30, 1913	30
Where the Rainbow Ends (*matinees*)	Garrick	Dec. 26, 1913	30
Fugitive, The	Court and Prince of Wales's	Sept. 26, 1913	27
Between Sunset and Dawn	Vaudeville	Oct. 13, 1913	26
Wynmartins, The	Playhouse	May 6, 1914	26
Nan	Court	Aug. 30, 1913	25
If We Had Only Known	Queen's	Nov. 19, 1913	25
I Love You	Ambassadors	Sept. 20, 1913	24
Are You There?	Prince of Wales's	Oct. 30, 1913	23
Jonese, The	Strand	Nov. 1, 1913	23
La Dame aux Camélias	Scala	June 22, 1914	22
Robina in Search of a Husband	Vaudeville	Dec. 16, 1913	22
Mary Girl	Vaudeville	Jan. 13, 1914	22
Blindness of Virtue, The	Ambassadors	June 29, 1914	22
Adele	Gaiety	May 30, 1914	20
Big Game, The	New	Aug. 19, 1913	19
Collision	Vaudeville	Oct 1, 1913	19
Daughter of France, A	Ambassadors	Oct. 21, 1913	19
Great Gamble, The	Haymarket	May 21, 1913	19
Brer Rabbit (*matinées*)	Little	April 11, 1914	19
Poor Little Rich Girl, The	New	Dec. 30, 1913	14
Break the Walls Down	Savoy	May 16, 1914	14
An Indian Summer	Prince of Wales's	June 11, 1914	11
Thank Your Ladyship	Playhouse	Feb. 12, 1914	9
Girls	Prince of Wales's	Sept. 16, 1913	8
Swineherd and the Princess, The	Court	May 18, 1914	8
As It Used to Be	Little	June 9, 1914	8
Account Rendered	Little	April 24, 1914	7
Little Lamb, The	Apollo	May 27, 1914	5

PIECES STILL RUNNING.

Great Adventure, The	Kingsway	March 25, 1913	561
Mr. Wu	Strand	Nov. 27, 1913	273
The Land of Promise	Duke of York's	Feb. 26, 1914	179
Kismet	Globe	March 10, 1914	178
Potash and Perlmutter	Queen's	April 14, 1914	136
My Lady's Dress	Royalty	April 14, 1914	113
The Cinema Star	Shaftesbury	June 4, 1914	59
When Knights Were Bold	Apollo	June 11, 1914	60
Driven	Haymarket	June 17, 1914	52
Heritage of Hate, A	Aldwych	June 27, 1914	36
Belle of New York, The	Lyceum	June 24, 1914	45
Eliza Comes to Stay	Vaudeville	July 6, 1914	32
Sin of David, The	Savoy	July 9, 1914	24
From 9 to 11	Wyndham's	July 14, 1914	21

KINDS OF PIECE.

The pieces may be ranged in the following classes:—

Shakespeare.
Midsummer Night's Dream, A.

Tragedy.
Witch, The.

Poetic Drama.
Sin of David, The.

Religious Drama.
Holy City, The.
Joseph and His Brethren.

Romantic Drama.
Darling of the Gods, The.
Grand Seigneur, The.
Kismet.
Queen's Champion, The.

Fantastic Drama.
Magic.

Drama.
Anna Karenina.
Attack, The.
Between Sunset and Dawn.
Big Game, The.
Blindness of Virtue, The.
Collision.
Diplomacy.
Driven.
Fugitive, The.
Indian Summer, An.
Interlopers.
La Dame Aux Camélias.

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Land of Promise, The.
Mary—Girl.
Melting Pot, The.
My Lady's Dress.
Peggy and Her Husband.
Picture of Dorian Gray, The.
Place in the Sun, A
Plaster Saints.

MELODRAMA.

Barrier, The.
Beggar Girl's Wedding, The.
Ever-Open Door, The.
Heritage of Hate, A.
Lights o' London, The.
Mr. Wu.
Scarlet Band, The.
Sealed Orders.
Story of the Rosary, The.
Under Two Flags.
Within the Law.
You Made Me Love You.

COMEDY-DRAMA.

Account Rendered.
Break the Walls Down.
Dangerous Age, The.
Daughter of France, A.
Great Gamble, The.
Grumpy.
If We Had Only Known.
I Love You.
My Lady's Dress.
People Like Ourselves.
Pursuit of Pamela, The.
Scrap of Paper, A.
Years of Discretion.

COMEDY

Adored One, The.
Clever Ones, The.
Duke of Killierankie, The.
Fortune Hunter, The.
Great Adventure, The.
Helen With the High Hand
Ideal Husband, An.
Joneses, The.
Marriage of Kitty, The.
Mary Goes First.
Night Hawk, The.
Pygmalion.
Quality Street.
Real Thing, The.
Robina in Search of a Husband.
Thank Your Ladyship.
Things We'd Like to Know.
Two Virtues, The.
Tyranny of Tears, The.
Wynmartins, The.

LIGHT COMEDY.

Eliza Comes to Stay.
Girls.
Pair of Silk Stockings, A.

FARCE.

Blue Mouse, The.
Broadway Jones.
Little Lamb, The.
Never Say Die.
New Duke, The.
Oh, I Say!
Potash and Perlmutter.
This Way, Madam.
When Knights Were Bold.
Who's the Lady?

EXTRAVAGANZA.

Androcles and the Lion.
From 9 to 11.

FAIRY OR CHILDREN'S PLAY.

Alice in Wonderland.
Brer Rabbit.
Peter Pan.
Poor Little Rich Girl, The
Shepherdess Without a Smile, The.
Swineherd and the Princess, The.
Where the Rainbow I

REVUE.

As It Used To Be.

MUSICAL COMEDY.

Adele.
After the Girl.
Are You There?
Belle of Bond Street, The.
Belle of New York, The.
Cinema Star, The.
Girl from Utah, The.
Girl in the Taxi, The.
Joy-Ride Lady, The.
Laughing Husband, The (revised version *The Girl Who Didn't*).
Love and Laughter.
Mam'selle Tralala.
Marriage Market, The.
Pearl Girl, The.

PANTOMIME.

Babes in the Wood.
Sleeping Beauty Re-awakened, The.

AUTHORSHIP.

NEW PIECES BY BRITISH PLAYWRIGHTS.

Adored One, The.
Account Rendered.
After the Girl.
Androcles and the Lion.
Are You There?
As It Used to Be.
Beggar Girl's Wedding, The.
Between Sunset and Dawn.
Gig Game, The.
Break the Walls Down.
Cinema Star, The.
Clever Ones, The.
Dangerous Age, The.
Daughter of France, A.
Driven.
Ever-Open Door, The.
Fugitive, The.
Girl from Utah, The.
Grand Seigneur, The.
Great Adventure, The.
Great Gamble, The.
Grumpy.
Helen With the High Hand.
Heritage of Hate, A.
Holy City, The.
Indian Summer, An.
Interlopers.
Junoses, The.
Joseph and His Brethren.
Land of Promise, The.
Magic.
Mary—Girl.
Mary Goes First.
Melting Pot, The.
Mr. Wu.
My Lady's Dress.
New Duke, The.
Night Hawk, The.
Pair of Silk Stockings, A.
Pearl Girl, The.
Peggy and Her Husband.
People Like Ourselves.
Place in the Sun, A.
Plaster Saints.
Pursuit of Pamela, The.
Pygmalion.
Queen's Champion, The.
Robina in Search of a Husband.
Sealed Orders.
Shepherdess Without a Heart, The.
Sin of David, The
Story of the Rosary, The.
Thank Your Ladyship.
Things We'd Like to Know.
Two Virtues, The.
Wynmartins, The.
You Made Me Love You.

PLAYS FROM NOVELS, ETC.

Anna Karenina.
Barrier, The.
Brer Rabbit.
Collision.
Picture of Dorian Gray, The.
Poor Little Rich Girl, The.
Under Two Flags.

AMERICAN PIECES.

Adele.
Barrier, The.
Belle of Bond Street, The (American version of *The Girl from Kay's*).
Broadway Jones.
Fortune Hunter, The.
From 9 to 11.
Girls.
Never Say Die.
Poor Little Rich Girl, The.
Potash and Perlmutter.
Scarlet Band, The.
Within the Law.
Years of Discretion.

ADAPTATIONS FROM FOREIGN PIECES.

Attack, The.
Blue Mouse, The.
Girl in the Taxi, The.
I Love You.
Joy-Ride Lady, The.
Laughing Husband, The.
Little Lamb, The.
Love and Laughter.
Mam'selle Tralala.
Marriage Market, The.
Oh, I Say!
Real Thing, The.
This Way, Madam.
Who's the Lady!

REVIVALS.

Alice in Wonderland.
Belle of Bond Street, The.
Belle of New York, The.
Blindness of Virtue, The.
Charley's Aunt.
Darling of the Gods, The.
Diplomacy.
Duke of Killierankie, The.
Eliza Comes to Stay.
Girl in the Taxi, The.
Ideal Husband, An.
If We Had Only Known.
Kismet.
La Dame aux Camélias.
Lights o' London, The.
Marriage of Kitty, The.
Midsummer Night's Dream, A.
Peter Pan.
Quality Street.
Scrap of Paper, A.
Swineherd and the Princess, The.
Tyranny of Tears, The.
Under Two Flags.
When Knights Were Bold.
Where the Rainbow Ends.
Witch, The.

The Lillah McCarthy-Granville Barker repertory season at the St. James's and the Savoy included revivals of:—

Death of Tintagiles, The.
Doctor's Dilemma, The.
Nan.
Silver Box, The.
Wild Duck, The.
Witch, The.

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Accidents Will Happen
Account Rendered
Acid Drops
Adele
After The Girl
Aladdin
Alice In Wonderland
[illegible]
Belle of Bond Street. The
Belle of New York. The
[illegible]
[illegible]
Bluff King Hal
Break The Walls Down
Broadway Jones
Brer Rabbit and Mr Fox
Bucket-Shops. The
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Der Tag 304
Diplomacy 22
District Visitor. The 61
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Dropping the Baby
Duke of [illegible]
[illegible]
[illegible]
Earl and the Girl. The
Even Open Door. The
Flags Comes T[illegible]
[illegible]
Flag Lieutenant. The
[illegible]
[illegible]
Glad Eye. The
Great Scott
Head First
Helen With the High Hand
Henry IV (part I)
Henry V
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Nuts and Wine (revue)
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One Good Turn
On His Majesty's Service
Pair of Silk Stockings. a
Passing Show. The (Revue)
Peggy and Her Husband 5-7
Peg O' My Heart
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Queen of Seventeen
Rosie
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Those Who Sit in Judgement 234
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Daily Mail

Daily Circulation SIX Times as Large as That of Any Penny London Morning Journal.

WEDNESDAY, DECEMBER 31, 1913.

NEW CENSOR.

APPOINTMENT OF MR. G. S. STREET.

The Lord Chamberlain has appointed Mr. George S. Street to be joint Reader of Plays with Mr. Ernest A. Bendall, in succession to the late Mr. Charles H. E. Brookfield. The new Reader of Plays starts work in his office at St. James's Palace tomorrow (New Year's Day).

Mr. Street, who is forty-six years old, is the author of several novels and essays, and, in addition to having prepared an edition, with an introduction, of Congreve's comedies, had a three-act play called "Great Friends" produced by the Incorporated Stage Society nine years ago at the Court Theatre. Mr Street is a native of London and was educated at Charterhouse and Oxford. He now, laconically, classifies his recreations as "the ordinary." He has contributed many articles to *The Daily Mail*, his latest being one in February about the telephone and called "The Jumpy Age." Mr. Ernest A. Bendall was dramatic critic of *The Daily Mail* before he became a censor.

EVERY EVENING at 8.30 (MATINEES at 2.30)

WILL BE ACTED A NEW PLAY, IN THREE ACTS, ENTITLED

THE ATTACK

From the French ("L'Assaut") of HENRY BERNSTEIN

By GEORGE EGERTON

Alexandre Mérital	GEORGE ALEXANDER
Antonin Frépeau	HOLMAN CLARK
Garancier	E. VIVIAN REYNOLDS
Daniel Mérital	PHILIP DESBOROUGH
Julien Mérital	REGINALD MALCOLM
A Servant	J. ADEANE BARLOW
Georgette Mérital	GLADYS STOREY
Renée de Rould	MARTHA HEDMAN

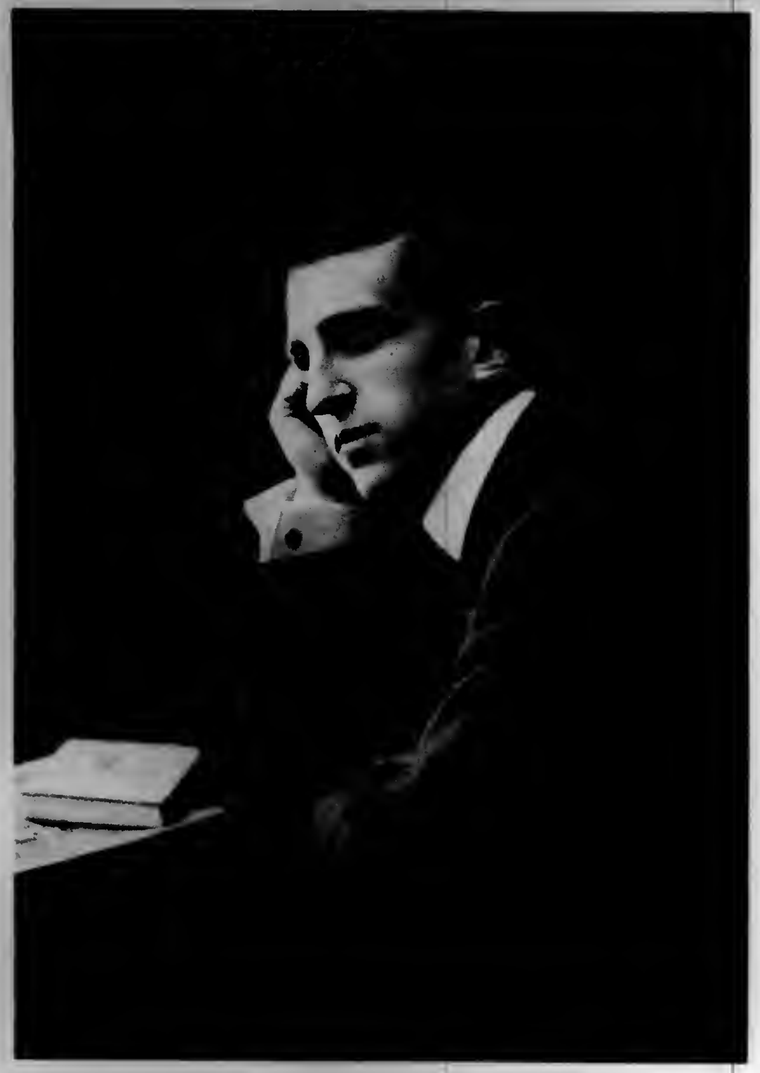
(By arrangement with CHARLES FROHMAN.) Her First Appearance in England

The Scene of the First Act is laid in Mérital's Country House near Dinard, and of the Second and Third Acts in his Study at Blois.

The Scenery painted by G. SACKMANN. The Dresses by Miss ELSPETH PHELPS.

G L48A
STALLS
Jan. 1.
1914
ST. JAMES'S THEATRE

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Re-enter Sir George.

There was a full and representative audience at St. James's Theatre on Thursday evening unanimously delighted to welcome back Sir George Alexander to his own stage. It was a genuine pleasure to see the theatre once more restored to its proper self. The hideous cardboard megaphone-like contrivances that during Mr. Barker and Miss McCarthy's season disfigured the auditorium were happily gone, for Sir George Alexander is no believer in lessening the illusion of the theatre by pouring light from those bucket arrangements across the orchestra to the stage. Happily, too, was gone the illusion-destroying platform in front of the curtain.

* * * * *

Sir George Alexander's new play for the opening of his season is "George Egerton's" version of Henry Bernstein's comedy, called in English "The Attack." It is the story of the leader of a great political party in France who on the threshold of coming into power is assailed in an almost unknown scurrilous journal. The particular charge made against Alexandre Merital was that he had when a very young man stolen four thousand francs from the provincial lawyer in whose office he was then employed. Merital would have ignored the attack, but a great political associate of his, the owner of the party newspaper in Paris, inserted a copy of the story with the comment that their leader would prosecute, and Merital, convinced that his journalistic associate had plotted the whole business to ruin him, unwillingly initiated a prosecution.

A Great Young Actress.

On the morning of the day on which the trial at law was to decide the whole matter of Merital he confessed to the woman who was to become his wife that the charge was true. Thirty years ago he had taken that money. He had not been prosecuted, but let go free that he might work to repay it. How bit by bit he had repaid the debt and won back the respect and esteem of the man who had employed him was told in a scene of indescribable pathos between Merital and the young woman he loved.



Miss Martha Hedman

That scene finished, Merital became once more his strong, hard self, and how he beat his enemies and came back to his home are set out in the thrilling scenes that followed. That this story gripped the audience no one for a moment could doubt. The result was, as it should have been, an enthusiastically received success that must in the first place be credited to Henry Bernstein and in the second to George Egerton, who has given to Sir George Alexander incomparably the best English version of a French play seen in London in the memory of anyone. Apart from being nervous, Sir George Alexander gave a characteristic performance of the political leader, and Mr. Holman Clark, too, was excellent as his shifty friend. The performance of the evening that possessed the greater interest was that given by a newcomer to England—Miss Martha Hedman, who comes from Stockholm, via New York. We have no emotional actress in this country (so young) to approach her, and when she finds herself she will be truly great. J. W.



Waters, J.
Plays



ROYAL COURT THEATRE.

Proprietor . . . . Mr. J. H. LEIGH

Under the Joint Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES.

The Children's Theatre Season

DAILY MATINEES

On THURSDAYS, FRIDAYS, AND SATURDAYS.

"THE COCKYOLLY BIRD"

An Adventure

By Mrs. PERCY DEARMER

Music by MARTIN SHAW

REAL PEOPLE.

Kit, a little boy ... ... FAY LILMAR
Lavinia, a nursery maid ... ... IRIS MILLER
Miss Brown, a governess ... ... Miss MARGARET WATSON
Mother, a very nice person ... ... Miss HENRIETTA WATSON
Mrs. Prim } two cross nurses ... ... { Miss MARIAN BIRD
Mrs. Prue } { Miss MARION TURNER

TOYS.

Jum Jum, a little black doll ... ... ELSIE GRENVILLE
The Cockyolly Bird, a wooden bird... ... ... DOROTHY MANVILLE
Little Edward, a Teddy bear ... ... ROY LILMAR
Noah, the Owner of the Ark ... ... DOROTHY FINLAYSON
Mrs. Noah, his wife ... ... BIDDY THOMPSON

ANIMALS.

A real Polar Bear ... ... CHARLIE THOMAS
A Little Land Crab ... ... FABIA DRAKE
(By permission of the Academy of Dramatic Art)

JAPANESE

Kissoo, a little girl (afterwards Phœbe) ... ... DORIS PROSSER
Koo Koo, another little girl... ... ... RUTH FRENCH
Li Koo, a third little girl ... ... JOAN CARR
Chee Ki, a little boy ... ... PETER SHAW

PLEASANT CANNIBALS.

The Cannibal King ... ... Mr. HENRY LE GRAND
The Cannibal A.D.C. ... ... ROY LILMAR
The Cannibal Private Secretary ... ... MICHAEL ELAND
The Band ... ... { JESSON ROY
{ SEBASTIAN SHAW

Penguins, Polar Bears, Butterflies, Japanese, Pleasant Cannibals, and Pleasant Cannibal Children:—MARGUERITE FINLAYSON, OLIVE HOGAN, MARGARET EVERITT, CONSTANCE C. ADAMS, LILY BISHOP, LILIAN LAMING, CISSIE SKINNER, COLETTE BISSICKS, MURIEL REINHARDT, PATRICIA IZOD, ERNEST HORDER

ROYAL CO
SLOAN
Proprietor

THE CHILD

Thursday
MATINEE
Jan 1

Stall
No. C 7

This to be retained

1914
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SCENE I.	*The Schoolroom*
SCENE II.	*The Schoolroom changed*
SCENE III.	*The North Pole*
SCENE IV.	*Japan*
SCENE V.	*A Cannibal Island*
SCENE VI.	*The Schoolroom again*

The Æolian Ladies Orchestra under the direction of Miss ROSABEL WATSON.
The Penguin, Butterfly and Cannibal Dances by ANNIE SPONG'S LITTLE DANCERS.

The Japanese Dance by Miss ELEANOR ELDER.

Scenery and properties designed by PAUL SHELVING.
Scenery painted by LEOLYN HART.
Properties executed by W. H. EDWARDS.
"The Cockyolly Bird" and Noah's Ark figures by JENNIE MOORE.
Animal dresses, and Japanese and Cannibal Wigs by RAYNE.
Wigs by CLARKSON.

The dress worn by Miss Henrietta Watson by ELSPETH PHELPS, 28, Albemarle Street, W.

Children's dresses by MUNRO & MUNRO, 8, Sussex Place, S. Kensington.

The Play is produced by Mrs. PERCY DEARMER.

On MONDAYS, TUESDAYS, and WEDNESDAYS
NETTA SYRETT'S TRIPLE BILL
"THE FAIRY DOLL"
"THE ENCHANTED GARDEN"
"THE STRANGE BOY"
PRECEDED BY
ANNIE SPONG'S LITTLE DANCERS.
SEATS MAY NOW BE BOOKED.

General Manager of the Children's Theatre	Mrs. PERCY DEARMER.
Business Manager	Mr. STANLEY ROBERTS.
Stage Manager	Mr. HENRY LE GRAND.
Assistant Stage Manager	Mr. BRIAN DESMOND

LADIES ARE REQUIRED TO REMOVE THEIR HATS.

General M[illegible] [illegible]IES ANNING

Daily Mail

Daily Net SALE Six Times as Large as That of Any Penny London Morning Journal.

FRIDAY, JANUARY 2, 1914.

"THE COCKYOLLY BIRD."

The second programme of the Children's Theatre season at the Court Theatre—a fairy play by Mrs. Percy Dearmer entitled "The Cockyolly Bird"—was presented for matinées yestesday and in a mild way amused the young people it was written to please.

It is a story of a little boy who, having no great love for his governess, goes to sleep over his lessons and dreams that, accompanied by his toy bird, Teddy bear, and black doll, he travels the world. His adventures are told in a form not designed to excite a juvenile audience too much, and yesterday it was impossible to get rid of the feeling that it might have been better to appeal somewhat more to the intelligence of the children for whom the entertainment was designed. The success of children's plays in other London theatres makes it obvious that children are no mean critics of children's plays.

A word of praise may be given to Miss Fay Lilmar, who plays the little boy, and many words of praise to Miss Doris Prosser in the part of the charming little heroine.

J. W.

EMPIRE THEATRE,
LEICESTER SQUARE, LONDON, W.C.

Manager .. OSCAR BARRETT, Jnr.

THE PREMIER VARIETY THEATRE.
The Cosmopolitan Club and
The Rendezvous of the World.

OPEN ALL THE YEAR.
— Every Evening at Eight.

Musical Director .. FRANK E. TOURS *Stage Director* SPENCER BARRY.
Treasurer .. JAMES DAVIS.

Floral Decorations by ROBERT GREEN, Ltd., Crawford Street, W.

TO-NIGHT JANUARY 3rd, 1914), FIRST PERFORMANCE OF

5

NUTS AND WINE

An entirely new and original Revue, in Two Acts and Six Scenes,
BY
C. H. BOVILL and P. G. WODEHOUSE.

The Music Composed and Arranged by FRANK E. TOURS.
Additional numbers by GUY JONES and MELVILLE GIDEON.
Staged by JULIAN ALFRED.

The Modern Dresses, Hats, Head-Dresses, and Lingerie, designed and made by PAQUINS, Dover Street, W.

The Costumes of the Syncopatia Rag and the Warders in Act II., Scene I., and the Shop Girls' Costumes in Act II., Scene III., Designed and Supervised by C. WILHELM

Properties by P. GRIEVESON. Wigs by CLARKSON.
Machinist, W. SHELDON. Electrician, C. WINTER.
Floral Decorations by ROBT. GREEN, Ltd., and A. & L. UHLMANN.

1914
Waters, J.
Plays

LAST NIGHT'S NEW REVUE.

"Nuts and Wine" at the Empire even Duller than It Might Have Been.

The Empire Theatre presented a new revue last evening in two acts and six scenes, and the highest praise that can be given it is that the dresses are very pretty. The performance of "Nuts and Wine," as it is called, lasted about three hours, and on several occasions there appeared a possibility of humour making a stay for a few minutes. The hope, however, was always quickly doomed, and scenes of talk that seemed very, very long ended in songs or dances that for the most part were hardly worth doing. For the Empire Theatre, that once gave "Everybody's Doing it," last night's entertainment was not much of an offering, and some of it—that no doubt was intended to be funny—was merely in bad taste.

The music is mostly of the ragtime order—tuneful enough, and for the greater part reminiscent. Mr. Frank Tours, the composer, has been on a long American visit, and doubtless is convinced that London is still in the ragtime craze, but the authors, Messrs. Bovill and Wodehouse, might surely have imitated the composer and got some little spirit into their work. Perhaps the cold weather affected things and made the Empire Revue even duller than it might otherwise have been. Perhaps.

J. W—

Daily Mail

Daily Net SALE Six Times as Large as That of Any Penny London Morning Journal.

MONDAY, JANUARY 12, 1914.

BOOKING FOR PIT.

TICKETS AT 6.30 P.M. FOR THE ADELPHI.

From to-morrow night Mr. George Edwardes has arranged for playgoers to book numbered and reserved seats in the pit of the Adelphi Theatre, thus doing away with the queue in the narrowest part of the Strand.

The pit has been fitted with comfortable new seats. Tickets will be sold only from 6.30 for the same evening's performance and similarly at 1.30 for matinées. They will be obtainable at the pit box office for the usual half-crown.

The reason of the change is the discomfort of waiting for hours in all weathers. It will now be possible to book and go away from the theatre until the time of the performance.

Daily Mail

The only English morning Newspaper certifying the exact number of copies actually sold daily.

WEDNESDAY, JANUARY 14, 1914.

QUEUE FOR PIT BOOKING.

FIRST NIGHT OF THEATRE'S NEW PLAN.

The Adelphi Theatre in the Strand inaugurated yesterday its plan for selling in advance its seats in the pit. The arrangement was to number all the seats and to open a box-office at 6.30 p.m. for their sale for the same evening's performance only. An hour before the box-office was opened a queue had been formed in the Strand, and by 6.25 the number of people waiting was fully 150.

Twenty-five minutes sufficed to sell out the capacity of the pit, which has about 330 seats at 2s. 6d. each, and although the majority of the purchasers bought no more than two seats, a few took four or more. As all the seats were sold, standing room only was available for those who arrived at the usual time. The seats are sold in their numerical order, the first arrivals getting the front row, and so on until the seating space is exhausted. Great care will be taken, the management states, to prevent speculation in tickets, and it is with this object that the pit seats are being sold only after 6.30 p.m. on the day of the performance for which they are dated.

D-10
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1914
Waters, J.
Plays

VAUDEVILLE THEATRE

TUESDAY, JAN. 13th, 1914, at 8.30, and
subsequent Evenings at 9,

Norman McKinnel & Frederick Whelen

PRESENT

MARY-GIRL

A Play, in Four Acts.

By HOPE MERRICK.

The People of the Play in the order of their appearance:—

Mrs. Finch	MARY BROUGH
Mary Sheppard	MAY BLAYNEY
Ezra Sheppard	NORMAN McKINNEL
Cooper Footman	HAROLD BRADLEY
Mrs. Barlow-Brown	HELEN FERRERS
Parlourmaid	MIELL MAUND
Mrs. Quick, Head Nurse	ETHEL TREVOR LLOYD
The Countess of Folkington-Hilda	DOROTHY LANE
George Latimer	CHARLES KENYON
The Earl of Folkington	O. B. CLARENCE
Emily Nursemaid	MARY CLARE
Polly Finch	OLIVE WALTER

ACT I. Living-Room in Ezra's Cottage

Three months pass

ACT II. Mary's Sitting Room at Clitheroe Castle

Nine months pass

ACT III. As Act I.

The curtain is dropped for one minute during Act III to indicate the lapse of four hours

Six months pass

ACT IV. As Act I.

The Play produced by NORMAN McKINNEL



WEDNESDAY, JANUARY 14, 1914.

You never can tell. Some newspaper had printed a rumour that *Mary-Girl* dealt with the land question. It turns out to be concerned with wet-nursing. Mary and Ezra were quite happy down at the cottage, she a young mother and he an industrious market-gardener, and both of them zealous Plymouth Brethren, until in an evil hour one of the grand folk up at the castle came down to the cottage to lure Mary away as wet nurse to the newly-born heir of the Folkingtons. Mary (who had had her little dreams of luxury, generally in the form of yellow plush) was tempted by wages of £21 a month and all the pleasures of the table; but jibbed at the condition of separation from her husband for 12 months. Ezra refused point-blank, until it occurred to him that the money would build (for he, too, had had his dreams) a new chapel. So, behold Mary up at the castle, peach (and port) fed, and generally spoiled by luxury, but not spoiled enough not to be virtuously shocked by a flirting couple (how different, said Mary, the ethics of castle and cottage!) or not to yearn, occasionally, for her absent Ezra. Indeed, she gets Ezra up at the castle by a fib; but Ezra, who is constitutionally incapable of distinguishing between fibs and lies, is indignant and would (in the slang of castles) give her away—were it not for the fear of losing the money for the chapel.

When Mary returns from the castle to the cottage, she is another woman—with white hands, a palate unfitted for plain living, and a habit of using for her daily bath (once a week, Ezra thinks, is enough for any woman) the tub required for another kind of "washing up." Worse, her year's absence, you learn, has alienated her own infant's affection from her. Worst of all, she so angers Ezra with her fine-lady fancies that he strikes her, whereupon, after pointing out that he sold her for his chapel so that it is all his fault, she runs away to wicked London. Of course wicked London for a lone woman (in what you may call cottage-and-castle plays) always means one fate; and by and by Mary returns to confess to Ezra that that fate has happened to her. It is all the fault of the chapel, cries Ezra; so he burns the chapel to the ground, and takes Mary once more to his arms. As you see, the play might have for subtitle, *A Warning to Wet Nurses.*

Mrs. Merrick's pictures of men and women, whether inhabiting cottages or castles, strike us for the most part as fancy sketches; but some of her minor characters, a village gossip, very drolly done by Miss Mary Brough, a nurse (not wet), and a kindly, garrulous, futile Earl, capitally played by Mr. O. B. Clarence, are more human and, as the phrase goes, "observed." Miss May Blayney and Mr. Norman McKinnel are Mary and Ezra, and act as though they really believed in their parts—perhaps on the historically famous principle of *credo quia impossibile*, though we had not hitherto associated this principle with Plymouth Brethren.

If the purpose of the London theatres is to entertain them it can be said in all fairness that Mrs. Hope Merrick has given the Vaudeville Theatre in "Mary-Girl," a play that will interest and entertain the overwhelming majority of those who may go to see it. It pleased the audience at the first performance on Tuesday evening, and in addition to presenting a story that possessed some elements of novelty it bore throughout its four acts evidence of sincerity and observation. The story is concerned with the lives of Ezra Sheppard and his young wife, a couple of almost fanatically religious peasants, whose quiet existence is disturbed by an offer from the castle to the young woman to go up to the great house and foster-mother the young heir.

* * * *

An offer of £21 a month, for twelve months, with the condition that until the year for which she was engaged had ended Mary should never meet her husband would have been refused even by peasants so poor as these had not Ezra seen in the money to be earned the certainty of being able to build on his plot of land a worthy chapel for faithful worshippers. He was also content to believe that in submitting to a year's separation he was making a sacrifice that would please God. That was how he put it; and so Mary went up to the great house, was given servants to wait on her, was spoiled for the life to which she was destined to return, and all that a whim of the great lady, her mistress, to see how a peasant thus treated would act when sent to her humble home again, might be satisfied.

* * * *

It was not a convincing reason, it is true, and in using such an one the dramatist showed a great weakness. These first two acts were much the best of the four. They contained some elements of surprise. What as the remaining portion of the play was (as might well be guessed) devoted to Mary's inevitable rebellion against the roughness of the home and the husband to which she had to return. Mrs. Merrick eventually ends the story with a reconciliation between the man and the woman, but it was not easy to imagine that the home would ever again be a happy one. In the part of Ezra Mr McKinnel gave a study of a man, at first met with [illegible] and Miss May Blayney, playing, I do not know why, with a Cockney accent, was [illegible] in replying the character of Mary. There was an admirable performance of a village gossip given by Miss Mary Brough, and Mr. O. B. Clarence was exactly as an amiable, simple minded, middle-aged nobleman. J. W.

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His Majesty's Theatre
HAYMARKET.

Sat. Evening
Jan. 17, 1914.

The Darling of the Gods

By David Belasco and John Luther Long.

The period of the Play is 1860.

Zakkuri	*(A Minister of State)*	HERBERT TREE
Kara	*(An Outlaw Prince and Leader of the Samurai)*	GEORGE RELPH
Saigon	*(Prince of Tosan)*	HENRY VIBART
Tanda-Tanji	*(Nephew of Zakkuri)*	PERCY GOODYER
Hassebe Soyemon	*(A Noble)*	CYRIL SWORDER
Shusshoo	*(Major Domo of the Prince of Tosan)*	J. WILLIAM MOLLISON
Inu	*(Yosan's Dumb Servant)*	PHILIP MERIVALE
Kato	*(A Fisher of Carp)*	A. E. GEORGE
Kugo	*(The Gnarled Back)* — *(The Six Spies of Zakkuri)*	PHILIP OLDHAM
Migaku		B. HUDSON
Kojin	*(Gatherer of the Geisha Tattle)*	VICTOR M. LEWISOHN
Ato	*(The Watcher of the Watchers)*	ALEXANDER SARNER
Tcho		R. STUART MARSHALL
Taro		J. ANTHONY SNAITH
The Imperial Messenger		L. B. HURLEY
Crier of the Night Hours		LAURENCE STERNER
It	*(Shadow to Zakkuri)*	A. E. BURTIE
Banza	*(Priest of Band of Samurai)*	HENRY MORRELL
Nagoya		ARTHUR MARTIN
Tori	*(Samurai)*	A. HOUGHTON GODDARD
Korin		A. LUBIMOFF
Bento		ALFRED SAUNDERS
A Runner		A. NICHOLSON TUCKER
A Herald		M. D. STEWART
Yo-San	*(Daughter of the Prince of Tosan)*	MARIE LÖHR
Setsu	*(Yo-San's Maid)*	IRENE CLARKE
Rosy Sky	*A Dweller in "The City without Nights"*	LUCY WILSON
Niji-Onna	*(Rosy Sky's Maid)*	SUSSIE WATA
Kaede	*(A Teacher of Manners)*	STELLA St. AUDRIE
Madam Asani	*(A Beautiful Geisha)*	FRANCES TORRENS
Nu	*(A Singing Girl)*	ISABEL JEANS

HIS MAJESTY'S THEATRE



THE DARLING OF THE GODS



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The Observer.

LONDON: SUNDAY, FEBRUARY 22, 1914.

THEIR MAJESTIES AT THE THEATRE.

A SUFFRAGETTE DISTURBANCE.

Their Majesties the King and Queen and His Royal Highness the Prince of Wales witnessed the performance of "The Darling of the Gods" at His Majesty's Theatre last night.

At the end of the second act a slight disturbance was caused by Suffragettes. Three women at the back of the orchestra stalls got up and shouted "Votes for Women," but within a few seconds they were ejected by the attendants. The audience expressed its indignation at the interruption, and three cheers were given for Queen Mary.

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Plays

THE LIT
JOHN ST
Proprietress ...
KENELM FOSS p
"M

Wednesday
Evening
Jan 28
Stall
No. 1

This to be retained

By Arrangement with GERTRUDE KINGSTON

EVERY EVENING AT 9.

KENELM FOSS *presents* "MAGIC," *A Fantastic Comedy,*

In Three Acts and a Prelude, by **G. K. CHESTERTON.**

The Stranger	HARCOURT WILLIAMS
Patricia Carleon	Miss GRACE CROFT
Rev. Cyril Smith	O. P. HEGGIE
Hastings (the Duke's Secretary)	FRANK RANDELL
Doctor Grimthorpe	WILLIAM FARREN
The Duke	...FRED LEWIS
Morris Carleon	LYONEL WATTS

The Action of the Prelude takes place on a Hill-top, and that of the Play in the Duke's Drawing Room.

The Play produced by KENELM FOSS.

Preceded at 8.30 by

"THE MUSIC-CURE,"

A Piece of Utter Nonsense,
(For the First Time on Any Stage)

Lord Reginald Fitzambey	WILLIAM ARMSTRONG
Doctor Dawkins	FRANK RANDELL
Strega Thundridge	Miss MADGE McINTOSH

PERIOD The Present.
SCENE A Room in the Fitzcarlton Hotel.

Produced by EVERYBODY CONCERNED.

PROGRAMME OF MUSIC performed by a String Trio under the direction of EDWARD JONES.

POLONAISE	"Militaire"	*Chopin*
SUITE	"Tanhauser"	*Wagner*
DANSE DES MERLITONS VALSE ...	"Casse Noisette"	*Tschaikowsky*
HUMORESQUE	... ...	*Tschaikowsky*
CHANSON TRISTE	... ...	

Music for the Prelude by EDWARD JONES. Miss Croft's Dresses by GLADYS CARRE, Sloane Street, S.W.

Dialogue for "The Music-Cure" by BERNARD SHAW.

The Furniture supplied by SPILLMAN, St. Martin's Lane, W.C. Miss McIntosh's Dress by Miss MELDON-DEMPSEY.

"MAGIC" is performed with the consent of Mr HUGH ROBINSON.

Copies of the play, published by Martin Secker, can be obtained of the attendants, price in paper covers, one shilling. In cloth, two shillings.

MATINEE every Wednesday and Saturday at 2.30.

PRICES: Private Boxes, £3 3s. 0d.; Orchestra Stalls, 10/6; Stalls, 6/-, 5/- & 4/-; Balcony, 4/- & 2/6; Circle, 1/- (unreserved).

Business Manager ... ... HENRY LANGLEY
Stage Manager ... WILLIAM ARMSTRONG Musical Director ... EDWARD JONES

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

THURSDAY, JANUARY 29, 1914.

MR. SHAW'S MUSICAL COMEDY.

HEROINE IN AN ACID GREEN WIG.

Mr. Bernard Shaw's first musical comedy was produced at the Little Theatre last evening. It was a very little comedy—one act only—and down among the notes at the foot of the programme, where the names of the firms that supplied the dresses and furniture were to be found, there was a line to say, "Dialogue for 'The Music-Cure' by Bernard Shaw."

The scene of Mr. Shaw's "Music-Cure" is a private room in a London hotel. The characters are three. There is an Under-Secretary of State who had bought shares, and stood up for six days before the committee of inquiry "with the coolness of an iceberg and the cheerfulness of an idiot," and now that all was over he must break down.

"I didn't gamble," he explained to the doctor. "I thought it was a 'cert.' I knew the Army was to be put on vegetarian diet, so, of course, I bought Macaroni shares." But his confidence in his own innocence was of no avail, so his mother (the duchess) sent him a woman in flowing white and black garments to play to him; to play classical things on the piano, and before she began she had to hang the name of the music dealer who lent the piano on the instrument.

She was a wonderful woman to look at. She was like the Diana of a comic opera production, and she wore an acid green wig in great coils that was the admiration of the audience.

Her classical repertory for the piano nearly drove the Under-Secretary out of his mind. He wanted valses and rag-time, and he played them. He defied her to play the concertina. He taught her how. He made love to her. The managers paid her hundreds of pounds for a recital. Would she marry him? He wanted a woman to save him from the sordid occupation of earning a living. That appeal won her love. She wanted slow music to accompany her avowal. He played "You Made Me Love You," and there the joke that kept the audience laughing for half an hour was ended.

It was all splendidly acted by Mr. William Armstrong and Miss Madge McIntosh, and when the author was "called" the manager explained he was at home.

J. W.

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Plays

Aldwych
THEATRE

31/1/1914

Stall
K 1
To be retained

SATURDAY, JANUARY 31ST, 1914, AT 8.0.

A. M. LOADER

WILL PRODUCE

A ROMANTIC DRAMA IN FOUR ACTS,

ENTITLED:

The Queen's Champion

By GRAHAM HILL and HUBERT ERICSEN.

CAST:

Prince Andreas, of Dalitza *(known as Andrew Dalton)*	JAMES CAREW
Prince Vaska *Claimant to the Throne*	CYRIL GRIFFITHS
General Hetzoff *Chancellor of Dalitza*	JACK HADDON
Count Rostow *Member of the Council*	ARTHUR ELWYN
Baron Zerbst *Governor of Zobinski*	SIDNEY YOUNG
Colonel Lanskoi *Governor of the City*	JAMES HOLLINGDALE
Baron Holstein *Prince Vaska's Chamberlain*	LAWRENCE LEYTON
Captain Markoff *a Traitor*	HENRY LE GRAND
Augustus Hawkins *Andreas' Servant*	SID KEARNS
Valitski	C. J. WALTON
Lomof	ARTHUR SANBACH
Karlovitch *(Followers of Prince Vaska)*	LIONEL WEST
Larnof	CHRIS OLGA
Betrand	EDMUND SIDNEY
A Sentry	PERCY NOMME
Usher	CECIL MARSHALL
Bruloff *(Leaders of the People)*	ALBERT CHAPMAN
Veitch	LOUIS LEWIS
Natalie *Queen of Dalitza*	UNA VENNING
Mena *Lady-in-Waiting to the Queen*	JOY CHATWYN
Mavra *The Queen's Maid*	ALICE BOWES
Petroucha *(Women of the People)*	MAY HALLATT
Avora	HARRISON SHEFFIELD

Officers, Soldiers, Servants, &c.

ACT I.

SCENE I. ... A Room in the State Apartments. (Morning).
SCENE II. .. Library in Prince Vaska's Palace. (Afternoon).
SCENE III. ... The same as Scene I. (Evening).

ACT II.

Reception Room in Prince Vaska's Palace.

ACT III.

SCENE I. ... A Room in Mena's Apartments.
SCENE II. .. A Room in the State Apartments.
SCENE III. The Palace Grounds.
SCENE IV. . Vault in the Palace.

ACT IV.

SCENE I. ... A Room in Baron Holstein's House.
SCENE II. ... A Room in the State Apartments overlooking the Palace Square.

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LAST NIGHT'S NEW PLAY AT THE ALDWYCH.

Stirring Story of "The Queen's Champion."

CHARMING PRINCESS.

By Our Dramatic Critic.

Prince Andreas, of Dalitza (known as Andrew Dalton) ..... James Carew.
Prince Vaska (Claimant to the Throne) Cyril Gramtus.
General Hetzoff (Chancellor of Dalitza) Jack Haddon
Baron Zerbst (Governor of Zobinski) Sidney Young.
Baron Holstein (Prince Vaska's Chamberlain) Lawrence Leyton.
Natalie (Queen of Dalitza) ..... Una Venning.
Alena (Lady-in-Waiting to the Queen) Joy Chatwyn.

Memories of other melodramas hang around the story of "The Queen's Champion," by Graham Hill and Hubert Ericsen, produced last evening by Mr. Loader at the Aldwych Theatre. Melodramas concerning the romances of royal personages in imaginary kingdoms where there is a dispute over the succession to the throne have ever a family likeness, so no fault need be found with last night's play because of that relationship. "The Queen's Champion" has for one thing a very charming heroine in the princess claiming the throne of Daditza, and a lovely specimen of a melodramatic villain in the bad cousin, wicked enough to try to get her out of the way.

No Ordinary Villain.

Prince Vaska is no ordinary villain. He seemed last night to take neither joy nor sorrow in the crimes that fate insisted he should commit. He just arranged a murder or a kidnapping with as little ceremony as he might have done if going out to see a League football match. Crime came as naturally to him as going to an office does to the ordinary innocent citizen, and for that reason it was a real pleasure to see him at work. Of course, when Andrew Dalton, a wealthy Canadian, arrived in this principality in Eastern Europe he guessed what manner of man Prince Vaska was, and, having seen the charming lady that wicked fellow was plotting to ruin, he just stepped in and joined her army, and seemed inclined to slay her enemy at the first pop.

Cabled for £5,000,000.

He decided first, however, to cable to Ottawa for five million pounds sterling so as to provide the Princess with money for her starving people and back pay for her army. The bad Prince knew about the money, and, of course, tried to take it from the train, but he just missed it and the people were saved from starvation. Another time, too, a strange thing happened. The bad Prince was deported, but something went wrong with the deportation. He substituted another man for himself and hid himself above all places in the royal palace in the apartments of his accomplice, the Princess's lady-in-waiting, who was a fine type of villainess for a military melodrama. Between them they kidnapped the Queen's champion and put him in a dungeon, and the Queen came and cut his cords and he with his brave sword hacked many soldiers to death. After that he proved to the Princess that although a Canadian born he was the rightful heir to the throne of Dalitza, and she was so glad that she allowed him to hug her. And there ended the romance of Prince and Princess, most excellently acted by Mr. James Carew and Miss Una Venning. The audience was well pleased with the fare and called for the authors.

J.W.

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

TUESDAY, FEBRUARY 3, 1914.

THE KING'S PLAYERS.

'DIPLOMACY' AT WINDSOR CASTLE.

SECOND PERFORMANCE AFTER 21 YEARS.

The King and Queen, accompanied by Princess Mary, the Princess Royal, and Princess Maud, and other members of the Royal Family, were present in the Waterloo Chamber at Windsor Castle last night for the "command" performance of Sardou's great work "Diplomacy," by Mr. Gerald du Maurier and the members of Mr. Frank Curzon's company from Wyndham's Theatre. It is nearly twenty-one years since "Diplomacy" had its former "command" performance before Queen Victoria at Balmoral, and it is thirty-six years since the play was first presented in London. It was revived at Wyndham's Theatre last March, and has lost none of the freshness of its story of the outraged husband and humbled wife.

Just before nine o'clock their Majesties and the members of the Royal Family entered the Waterloo Chamber and took their seats in the chairs immediately facing the stage. The rest of the audience was composed of members of the royal household, officers of the Windsor garrison, and about 150 specially invited Windsor residents. In the gallery were several royal servants.

A BRILLIANT PICTURE.

As the curtain rose the Waterloo Chamber presented a brilliant picture, the flowers and palms from the royal conservatories, which were banked around the stage, making a charming setting.

The cast was as follows:

Henry Beauclerc ..... Mr. Gerald du Maurier.
Julian Beauclerc ..... Mr. Owen Nares.
Algernon Fairfax ..... Mr. A. E. Matthews.
Count Orloff ..... Mr. Arthur Wontner.
Baron Stein ..... Mr. Norman Forbes.
Markham ..... Mr. H. Laurent.
Shephard ..... Mr. Algernon West.
Antoine ..... Mr. Frederick Culley.
Lady Henry Fairfax ..... Lady Tree.
Marquise de Rio-Zarès ..... Miss Annie Schletter.
Countess Zicka ..... Miss Ellis Jeffreys.
Mion ..... Miss Malise Sheridan.
Dora ..... Miss Marie Doro.

The acting of Miss Marie Doro and Mr. Gerald du Maurier was much enjoyed by the audience, which was very appreciative. At the conclusion of the performance just before midnight the King congratulated Mr. du Maurier on the admirable performance.

On the arrival of the members of the company at the castle at seven o'clock they were entertained at dinner in the Audience Chamber, being waited on by the King's servants, and after the performance they had supper in the same state apartment, being afterwards driven to the Great Western station, and leaving Windsor by special train at about 1.30 a.m.

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1914
Waters, J.
Plays

THE LIT
JOHN S.
Proprietress

Spec:
THREE NE

Tuesday
Matinee
Feb 3

MAT

Stall
No. C 7

This to be retained

TUESDAY, FEBRUARY 3rd, 1914, at 2.45

"ONE GOOD TURN,"

A Nightmare in One Act,

By MARTIN SWAYNE AND EILLE NORWOOD.

George Sanderson ... EILLE NORWOOD
James Bray ... JAMES BERRY
Mrs. Loring ... BARBARA EVEREST

SCENE—A Bedroom. *TIME—3 a.m.*

GWEN JOHN presents

"THE LADIES' COMEDY."

By MAURICE HEWLETT.

Eugenio ... WILLIAM ARMSTRONG
Grumio ... A. E. WALKER
Fabrizio ... EVERARD VANDERLIP
Drusio ... WILLIAM STACK
Officer ... ANDREW GILL
Isotta ... EDITH EVANS
Donna Camilla ... GWEN JOHN
Countess Galeotto ... HAIDEE GUNN

SCENE—Venice. *TIME—1700.*

Produced by A. E. FILMER.

"RAHAB."

A Dramatic Episode, by KENELM FOSS.

The Woman ... RUTH MACKAY
Her Maid ... ADA MARIUS
A Visitor ... BASIL HOLLOWAY

SCENE—The Woman's Flat. *TIME—11 a.m.*

PROGRAMME OF MUSIC.

FIRST MOVEMENT ... "Petite Suite" ... *Coleridge Taylor*
(a) GAVOTTE ... *Rameau*
(b) MINUET ... *Boccherini*
VALSE ... "Triste" ... *Sibelius*

These Artistes appear by permission of the respective Managements: Messrs. Frank Curzon and Gerald du Maurier, Frederick Harrison, F. M. Faraday, Sir Herbert Tree, Messrs. Vedrenne and Eadie, and Louis Meyer.

Stage Manager ... NOEL GROOME.

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

WEDNESDAY, FEBRUARY 4, 1914.

DRAMA IN BRIEF.

Three one-act plays made up the programme presented for a special matinée at the Little Theatre yesterday.

The programme began with a "spoof" play by Mr. Martin Swayne and Mr. Eille Norwood, called "One Good Turn," the ingredients of which are simple. A man wakes up from a drunken sleep to find himself locked in a strange room with what is apparently a dead man. The inmates of the place charge him with murder. He agrees to pay £1,000 to be set free. When he has gone we learn that he was duped by two very shady characters, who drugged him and prepared the "crime."

The second play, in three short scenes, was called "The Ladies' Comedy." Its author is Mr. Maurice Hewlett. It is a comedy of errors; period, 1700; scene, Venice. It exploits a man masquerading as a woman and a yonng woman masquerading as a man. They were fortunate in finding in Venice people who were easily deceived by disguises. The audience yesterday was content with being mildly amused.

The last item on the programme was called "Rahab." The three characters in it were a woman of pleasure, her maid, and a Salvation Army captain. He came to kill the woman because she had ruined his son and sent him out to commit suicide. He told her to prepare to die. She feigned indifference to death and won over the old man so that he threw away the knife. Then she laughed and told him she had tricked him. That brought about the end. He strangled her, and his cry as the curtain fell was, "Now I can never meet my son in Heaven."

J. W.

3724
1914
Waters, J.
Plays

PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE

Lessee ... FRANK CURZON.

By arrangement with FRANK CURZON.

To-night, Tuesday. February 3rd, 1914, at 8.30

SEYMOUR HICKS & ELLALINE TERRISS

IN

"Broadway Jones"

A new Farcical Play in Four Acts by George M. Cohan.

Broadway Jones	Mr. SEYMOUR HICKS
Jones' friend	Mr. THOMAS MEIGHAN
Consolidated Chewing Gum Co.	Mr. WILLIAM HOGG
	Mr. C. C. BUCKSTONE
Jones' servant	Mr. HARRY LAURI
	Mr. CHARLES LEWIN
	Mr. JOHN J. HOOKER
	Mr. STANLEY FERRETT
	Mr. ARTHUR JENNER
(Secretary)	Mr. LEWIS COKER
(Stenographer)	Mr. H. W. KIMBER
	Mr. C. SIDDONS KEMBLE
	Miss ELIZABETH WATSON
	Miss ADELA MEASOR
(Cashier)	Miss ZOË GORDON
	Miss CONSTANCE LITTELL
AND	Miss JOAN CHALLIS
	Miss ELLALINE TERRISS

May Tracey, Lee Maxwell, Sylvia Grey, Joan Beryll, Ivy Cain, Malvina Longfellow, Doris Lessing, Dora Fraser, Messrs. Eric Lugg, Ralph Le Cornu, Hamilton Jackson.

Act I. Broadway Jones' Flat in New York
Act II. At Judge Slotswood's
Act III. The Offices of the Jones' Gum Factory.
Act IV. Martin's Restaurant, New York

The Play produced by Mr. SEYMOUR HICKS.

Matinee every Wednesday and Saturday at 2.30. First Matinee, Saturday next at 2.30.

EDWARD JONES, Stage Manager ... HARRY UDPH

Box Office open 10 to 10. Telephone No. Gerrard 7[illegible]

Business Manager ... For Seymour Hicks & Ellaline Terriss ... FRANK BOOR
Business Manager ... For Frank Curzon ... T. B. VAUGHAN

The new play called "Broadway Jones," by the American author, George M. Cohan, which Mr. Seymour Hicks, by arrangement with Mr. Frank Curzon, produced at the Prince of Wales Theatre on Tuesday evening, began really well. It was good American farce in the first act, and one can only gasp and wonder why the story of the young fellow in debt getting engaged to a comic widow was dropped there, and an entirely new one about a stupid simpleton being drilled and bullied by every man and woman he met should have been substituted. The hero, if so stupid and purposeless a fellow can be called a hero, is, when the curtain goes up on Act I., discovered arriving home drunk in the early hours of the morning at his elaborately furnished New York home. Outside the house the friends from whom he has just parted are heard serenading him with the "Wedding March," and young Jones—of reputed fabulous wealth, and only twenty-five years old—goes to bed too tipsy to tell his butler what it all meant.

* * * * *

The above little scene took about five minutes to act, the curtain was dropped for a moment or two to mark the lapse of some hours, and when taken up again the morning sun was shining through the sitting-room windows, and Robert Wallace was there to learn from Jones the events of the night before. Jones was in talking humour and told a lot. When a mere child his father died, leaving him £50,000. When he became a youth his daily dream was to get to New York. He talked so much of it that the villagers at home nicknamed him Broadway Jones. Then he sold the chewing gum factory left him by his father, and went to New York to "live." He flung his money about and lived with the smart set. Now all his money was gone. No one believed it, so he had unlimited credit, and owed £12,000.

* * * * *

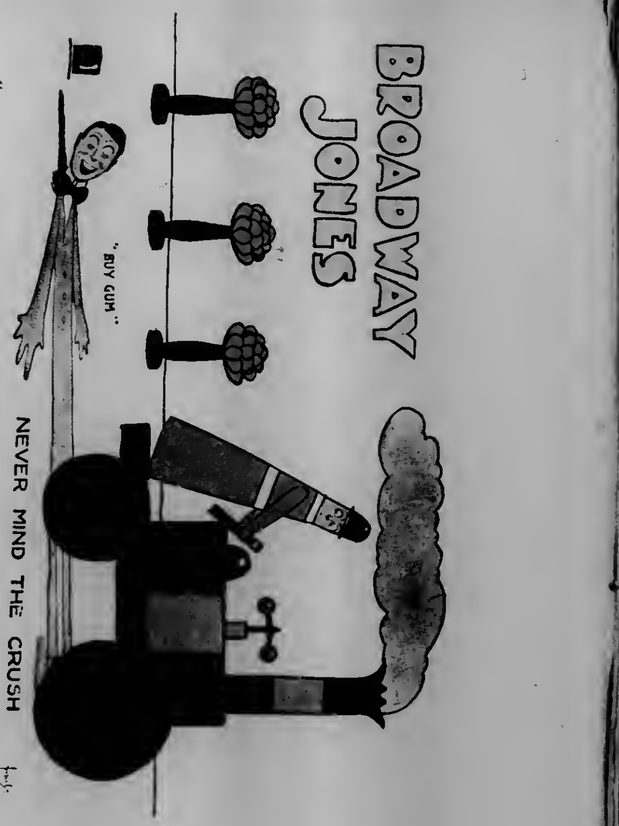
That was why the previous night he accepted the comic rich widow's proposal of marriage. He would go through with it, and as the widow arrived there and then to see her "boy" on the first morning of their engagement the fun began. His friend and the widow fought like cat and dog, and Broadway shouted and rushed about, but he was not funny. The widow and his friend did the laughter making. Mr. Hicks had a part as an American that did not fit him very well, and I thought he made the mistake of overplaying it all the time. It did not matter much, however, for the other two held him up so to speak, and the business went with a roar. Unfortunately, the fun ended with that act. The rest of the story was devoted to Broadway's luck in being bequeathed another fortune and the gum factory he had once sold.

* * * * *

Sentiment from that moment pervaded everything. Broadway became a dull fellow, who evidently could not see further than his nose; for he put his face bang up against the faces of those he talked to. He fell in love with a country maiden, and when she followed him to New York to warn him about business affairs, she went in evening dress to a New York restaurant, that looked like a musical comedy restaurant, and Broadway became engaged to her. There it ended, causing a regret that the promise of the first act was never kept. The friend and the widow were played splendidly by Mr. Thomas Meighan, and Miss Elizabeth Watson, but in my opinion neither Mr. Hicks nor Miss Ellaline Terriss had suitable or effective parts to act. J.W.

American Farce at the Lyceum.

Melville melodrama gives place for a time to bustling American farce at the Lyceum, to which house last night Mr. Seymour Hicks, with Miss Ellaline Terriss and their company, transferred bag and baggage, George M. Cohan's successful piece, *Broadway Jones*, which has been running at the Prince of Wales's for a couple of months. Mr. Hicks, with his broad methods, should find ampler elbow-room on the more spacious stage of the Lyceum, where, no doubt, *Broadway Jones* will prove a popular Easter haliday attraction. This is quite a new departure at Messrs. Melville's house. April 8



1914
Waters, J.
Plays

On THURSDAY, FEBRUARY 5th, and EVERY EVENING at 8.30,

Mr. ARTHUR CHUDLEIGH

WILL PRESENT

THE TYRANNY OF TEARS

A Comedy in Four Acts by C. HADDON CHAMBERS.

Mr. Parbury	Mr. ROBERT LORAINE
Mr. George Gunning	Mr. FRED KERR
Colonel Armitage (Mrs. Parbury's Father) ..	Mr. ALFRED BISHOP
Mrs. Parbury	Miss ETHEL IRVING
Miss Hyacinth Woodward	Miss EVELYN D'ALROY
Evans (Mr. Parbury's Butler)	Mr. ERIC COWLEY
Caroline (Mrs. Parbury's Maid)	Miss ISOLDE LE ROY

Act I.	.. Mr. Parbury's Study at Hampstead. Afternoon	(*Alfred Craven*)
Act II.	.. .. ..The Same. Evening	
Act III.	.. .. ..The Garden. Next Morning	(*R. C. McCleery*)
Act IV.	.. .. ..The Study. Early Afternoon	

Miss Ethel Irving's Dresses by BAROLET, 51 Knightsbridge, S.W.
Miss Evelyn D'Alroy's Dresses and Hats designed by Mr. REVILLE, and executed by REVILLE & ROSSITER (1912) LTD., 15/16 Hanover Square, W.
Furniture by SPILLMAN.
Floral Decorations in Act III. by A. & L. UHLMANN.

The Play Produced under the Direction of the Author.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Orchestra under the Direction of Mr. HERBERT E. HAINES.

Programme of Music.

OVERTURE, "Romantique" ...	*Keler Bela*
a. "Graceful Dance" ...	*Haines*
b. "Slavonic Dance" ...	*Dvorak*
c. "Je sais que vous" ...	*Christine*
SELECTION, "The Pearl Girl" ...	*Felix Talbot*
a. "Forest Whispers" ...	*Czibulka*
b. "Hearts and Flowers" ...	*Czibulka*
c. "A Village Fete" ...	*Michiels*

Stage Manager ... ... LAURENCE WHITE

PRICES:—Reserved Seats: P... £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, 7... First Two Rows, 5s.; Other Rows, 4s. Unreserved Seats: I...atre, 1s. 6d.; Gallery, 1s.

Business Manager .. .. **LEONARD LILLIES**

Extract from the Rules made by Manager of the Theatre must be prin... of the performance by all exit and e... proof screen to the proscenium openin... its being in proper working order. ... passages and staircases must be kep... temporary ...—The name of the actual and responsible ... The Public can leave the Theatre at the end ... open outwards. 3.—Where there is a fire... ast once during every performance to ensure ...ted in the Auditorium. 5.—All gangways, ... other obstructions, whether permanent or

COMEDY THEATRE 5
Sole Lessee, Mr. Arthur Chudleigh
5/2/1914
STALL
E18

SAVOY THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.) Savoy Hotel, W.C.

Lessee and Manager ... ... H. B. IRVING.

Lillah McCarthy **Granville Barker**

FRIDAY, FEBRUARY 6th, at 7 p.m.,
and every following Evening at 8 p.m.

SHAKESPEARE'S COMEDY

A Midsummer Night's Dream

Produced by GRANVILLE BARKER.

Theseus	BALIOL HOLLOWAY
Hippolyta...	EVELYN HOPE
Egeus	RALPH HUTTON
Hermia	LAURA COWIE
Lysander	E. LON SWINLEY
Helena	LILLAH McCARTHY
Demetrius	GUY RATHBONE
Philostrate	HERBERT HEWETSON
Quince	ARTHUR WHITBY
Snug	NEVILLE GARTSIDE
Bottom	NIGEL PLAYFAIR
Flute	LEON QUARTERMAINE
Snout	STRATTON RODNEY
Starveling...	H. O. NICHOLSON
Oberon	DENNIS NEILSON-TERRY
Titania	CHRISTINE SILVER
Puck	DONALD CALTHROP
A Fairy	GEORGE BURROWS
Pease-Blossom	ODETTE GOLMBAULT
Cobweb	MARJORIE COULSON
Moth	EILEEN JOWETT
Mustard-Seed	SHEILA O'BRIEN

Attendant on Titania—	*Attendant on Oberon*	*Attendant on Theseus*—
Olive Alexander, Elsie Averill, Gladys Blume, Margot Brigden, Margaret Dean, Jean Gregor, Winifred Tapping, Valentine Savage, Gladys Wiles, Gerald Jerome, Horace Taylor.	Eileen Desmond Deane, Olive Elton, Iris Fraser Foss.	Dorothy Warren, Beatrice Drury, Elaine Temple, Monona Thow, Mary Rossshore, Angela Colenso, Sybil Graham, Tomara Richards.
	D. Cooper, Alex. Fortescue, M. Hogan, P. Madgewick, M. Neville, C. Stock, E. Warburton, H. Woodward.	Cecil Bixner, E. C. Francis, Charles Melling, Eric Messiter, J. H. Moore, Edmund Phelps, C. Shepherd Smith, G. West, H. P. Templeton.

The Decoration of the Play by NORMAN WILKINSON.

The Music and Dances by CECIL SHARP.

The Management owes many thanks to VICTOR MACLURE for painting the Scenery; to Miss DOROTHY CARLTON SMYTH, Mrs. OWEN and Mr. SAVAGE for making the Dresses, to R. & G. MANNING PIKE for painting many of them; to Mr. CLARKSON for Wigs; to Mr. GAMBA for Shoes; and indeed to many others that it is impossible to mention.

There will be one interval of 5 minutes and one interval of 15 minutes.

With the indulgence of the Audience, no calls will be taken by the Actors until the end of the Play.

Acting Manager	For LILLAH McCARTHY and GRANVILLE BARKER	...	... HOWARD LESLIE
Stage Manager		...	OSWALD MARSHALL
Musical Director		...	MORTON STEPHENSON
General Manager		....	... A. S. PIGOTT

1914
Waters, J.
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THE TIMES

SATURDAY, FEBRUARY 7, 1914.

Is it Titania's Indian boy that has given Mr. Barker his notion of Orientalizing Shakespeare's fairies? Or is it Bakst? Anyhow, they look like Cambodian idols and posture like Nijinsky in *Le Dieu Bleu*. But the most startling thing about them is that they are all gold—gold hair, gold faces, gold to the tips of their toes. A golden Oberon is flouted by a golden Titania. Peas-Blossom and Cobweb and Moth and Mustard-Seed are golden children—the only children among these fairies—three in flakes of gold and the fourth in golden baggy trousers out of *Sumurûn*. The rest are "golden lads and lasses," who, some of them, dance old romping, obviously English, dances, while the others, the Cambodian idols, fall into stiff postures in corners. One with a scimitar stalks like the black marionette, with *his* scimitar, in *Petrouchka*. Evidently the Russian ballet, which has transformed so much in London, has transmogrified Shakespeare. The golden fairies chase one another through the wood in single file or lie prone on a low green mound, grouped round Titania, under great shafts of green mounting to the sky, against a purple background. This colour-effect, the heavy mass of old gold against the purple and the green, is wonderfully beautiful. In the end the golden fairies play hide-and-seek round the columns of Theseus's palace. Gradually their numbers dwindle. At last only one, a girl, is left—the last patch of gold to fade from the sight, and to leave on the mind the strange, new impression of the play as golden, a "golden book of spirit and sense." Who is the magician who invented these golden fairies? Is it Mr. Barker or Mr. Norman Wilkinson? One might perhaps have had misgivings about the thing in advance, a fear of tawdriness, dreadful associations with the golden image in Kensington-gardens. But the thing turns out to have been an inspiration, something to strike us all with wonder and delight. As soon as you see the thing you know that Mendelssohn would never do. For our part, we should have welcomed Stravinsky. But Mr. Cecil Sharp has given us old English folk-music, rather dolorous, always *piano*, more quaint than tuneful. Well, somehow or other, as the Americans say, it "goes." It goes quite well with the gold.

A Patch of Scarlet.

On the gold is one single patch of scarlet. This is Puck, with a baggy wig and baggy breeches, a hobgoblin. He—Puck is this time really a he—is Mr. Donald Calthrop, gyrating, sitting at Oberon's feet cross-legged, tumbling head over heels, or, like a mischievous boy, putting finger to nose behind Bottom's back. A most uncanny Puck, this scarlet patch.

As for Theseus and Hippolyta and their train, we do not know where their dresses come from. We can only make shots. Is it from the mural decorations of Minos's palace unearthed in Crete? But some of them seem Byzantine and suggest a Ravenna fresco. All, men and women alike, wear "peg-top" trousers, tight at the ankle. But in the last scene, at the performance of Pyramus and Thisbe, they, so to speak, put on their evening clothes—flowing Greek robes. So clad, they recline on couches in the very front of the stage (Mr. Barker's now familiar "apron stage") while the performance of Quince and his fellows takes place on the palace steps in the rear. This, again, is a novel arrangement and an admirable. Quince (Mr. Whitby) is *impayable*, Bottom (Mr. Playfair) immense, Flute (Mr. Quartermaine) deliciously absurd as Thisbe. And then the "Bergamask" dance! It never came out of Bergamo, but is right Warwickshire, the acme of the clumsy grotesque with vigorous kickings in that part of the anatomy meant for kicks. Perhaps the best thing in the performance, however, was the behaviour of the audience; Theseus's courtly lead in the applause, the whispered comments of Demetrius and Lysander, the lively interest of the courtiers. It was all alive, this scene, all at the high-watermark of excitement.

As always in *A Midsummer Night*, the difficulty is with the bewitched quartet of lovers. The difficulty is that they are often in imminent danger of becoming bores. If they escape being bores, they may be said to have succeeded. We are not sure that the men did altogether escape: but the ladies, Miss McCarthy and Miss Cowie, were more lucky. Miss McCarthy hardly shows at her best in a flaxen wig, but no doubt she must needs be contrasted with Miss Cowie's *brunette*. The quarrel of the two girls gives, as always, a tremendous "lift" to this part of the play. Miss Cowie makes a surprisingly intense vixen—an anticipation of Carmen.

The Golden Oberon.

But it is not of these one thinks in the end. The mind goes back to the golden fairies, and one's memories of this production must always be golden memories. The golden Oberon, Mr. Dennis Neilson-Terry, is a figure of slim, noble, and Giorgionesque beauty. His movements are grace itself. His voice, with the familiar family *timbre*, is the very voice for some of the most beautiful lines Shakespeare ever wrote. This Oberon, for the first time, dominates not only the scene, but the whole play, informs it with graciousness and majesty (fairy majesty, golden majesty) and exquisite rhythmic beauty. Miss Christine Silver's Titania is a delicate, fragile pendant to the Oberon. The little golden child-fairies are delightfully childish even in their stiff Cambodian-idol attitudes. There was a great outhurst of enthusiasm—pent up in silent absorption during the evening—at the fall of the curtain. Mr. Barker, standing amid his golden fairies, seemed to be thinking that silence, too, has been said to be golden: but he was compelled, nevertheless, to utter a word of thanks. If only he can keep it up! If only he can run through all Shakespeare in the spirit of daring artistic adventure with which he has turned the fairy-land of *A Midsummer Night* into gold.

Asked by an interviewer why his fairies had gold faces, Mr. Granville Barker said: "I gilded their faces chiefly to differentiate them from the ordinary human beings of the play. Shakespeare thought of his fairies as mysterious beings from the Far East; and I recollected that the East dresses all its immortals in gold—the Eastern statues of the gods are golden. And I think that gold is a natural symbol for beautiful, immortal things; I believe children think of fairyland as a golden place, and Blake signifies immortality by gold. As for stage decoration, it must not be realistic, at all events. You can't make a forest on the stage that looks like a real forest; so you make a symbol of a forest as well as you can. My wood in the 'Dream' is made of long dark green strips of curtain, painted with symbols of trees, rather than with trees; and I think that the effect is good; the imagination is stimulated, not depressed.'"

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

SATURDAY, FEBRUARY 7, 1914.

A SHAKESPEARE NIGHTMARE.

MR. BARKER'S IDEAS.

TITANIA WITH A GILT FACE.

FAIRIES WITH CRIMSON EYEBROWS.

The revival of "A Midsummer Night's Dream" at the Savoy Theatre last night forms a middle term between Futurism and the sixteenth century stage convention.

Mr. Granville Barker adheres to the apron stage, lit from the front, and the white rectangular proscenium. But Mr. Normau Wilkinson, who is again responsible for the "decoration," has somewhat moderated his artistic transports, though many of his effects are still sufficiently daring.

The godlike Theseus wears the now familiar cracker crown, but does not wear it long. Dainty Miss Laura Cowie as Hermia, in grass green with a couple of red roses as the complementary note of colour, looks like a pretty Tartar maiden. Miss Lillah McCarthy, however, as the love-sick Helena, is quite Athenian save for her flaxen hair worn à la Gretchen. The lovers Lysander and Demetrius show a distinct Japanese influence in their costume.

A CUBIST CITY.

The clowns are properly more Elizabethan, though Bottom's doublet and hose are Dutch; but none the more in keeping with a light pink wall, over which we get a glimpse of some Cubist city. Among them Mr. Arthur Whitby, as Quince, appeared an intellectual in disguise, while as sweet bully Bottom, Mr. Nigel Playfair roared you as gently as any sucking dove, and entirely missed the mock-heroic tone of this distinguished amateur, being, strangely enough, funnier when wearing the ass's head.

After these hempen homespuns have arranged their tedious brief scene to be played before the duke, there came the first interval, acts being abjured.

The first woodland scene was a truly marvellous picture of a magician's heaven over shadowy indigo trees. And then came the real wonder of the evening. Oberon and Titania, with their attendant fairies, were dressed from top to toe in gold bronze, their faces gilt and eyebrows picked out with crimson. In shimmering robes and quaint Indian headdresses they moved with shuffling gait and made weird mechanical gestures, looking for all the world like an odd lot of brass ornaments that had come to life.

In contrast with the other immortals Puck was clad in a rococo dress of bright red. His fair wig was somewhat in the style of Struwwelpeter and he seemed to be more nearly allied to Hans Andersen's fairies than those of Shakespeare. Nevertheless, Mr. Donald Calthrop made this merry elf a whimsical, nimble-footed creature whom one could not help liking.

Quite a pretty effect of lighting was obtained in a grassy bank surrounded by rather flimsy tree-stems. Here the fairy gold is deposited and there is much primitive dancing to soft music. Possibly, however, because the decoration so often distracts the attention, the tragi-comic love story tended for once to send one into the everyday land of dreams.

One would, indeed, prefer the Teutonic heaviness of Reinhardt to the unbridled fantasy of Mr. Barker and his merry men. But this was evidently not the opinion of his kind friends in front, whose enthusiasm at the end knew no bounds. Yielding to their entreaties, Mr. Barker made a brief speech in which he paid a well-deserved compliment to the company. For one and all had worked hard in spite of having been made for the most part to look a trifle ridiculous. It would, in fact, be a treat to see them play "the dream" in a less overpowering setting.

The present attitude of the Savoy producers reminds one of the lines in Buckingham's "Rehearsal":

——"fellows that scorn to imitate Nature, but are given altogether to elevate and surprise."

Hazlitt a hundred years ago found this delightful poem converted into a dull pantomime at Covent Garden. And then, as now, it was the scenery that did it.

G. M.



1914
Waters, J.
Plays





LEON QUARTERMAINE—FLUTE









1914
Waters, J.
Plays

QUEEN'S THEATRE,
Shaftesbury Avenue, W.

Mr. GASTON MAYER
PRESENTS
"THE MELTING POT"
BY
ISRAEL ZANGWILL.

Mendel Quixano	...	Mr. HUGH TABBERER
Baron Revendal	...	Mr. EDWARD SASS
Quincy Davenport, Jr.	...	Mr. P. PERCEVAL CLARK
Herr Pappelmeister	...	Mr. CLIFTON ALDERSON
Vera Revendal	...	Miss PHYLLIS RELPH
Baroness Revendal	...	Miss GILLIAN SCAIFE
Frau Quixano	...	Miss INEZ BENSUSAN
Kathleen O'Reilly	...	Miss E. NOLAN O'CONNOR
Settlement Servant	...	Miss M. STEWART
	and	
David Quixano	...	Mr. WALKER WHITESIDE

(His original part, as played by him in America continuously for three years)

Produced by **NORMAN PAGE**

Synopsis of Scenes

ACT I. The Quixano's living room in New York, at (5 o'clock of a February afternoon).

ACT II. The same (on an afternoon in March).

ACT III. Miss Revendal's room at the Settlement House (on an afternoon in April).

ACT IV. The Roof-Garden of the Settlement House (on the evening of the Fourth of July).

On SATURDAY, FEBRUARY 7th, at 8 p.m.

Mr. Israel Zangwill's play "The Melting Pot" was transferred from the Queen's Theatre to the Comedy Theatre yesterday.

"THE MELTING POT."

26/1

BY ISRAEL ZANGWILL.

David Quixano	Harold Chapin
Mendel Quixano	Hugh Tabberer
Baron Revendal	H. Lawrence Leyton
Quincy Davenport, Jun.	P. Perceval Clark
Herr Pappelmeister	Clifton Alderson
Vera Revendal	Phyllis Relph
Baroness Revendal	Gillian Scaife
Frau Quixano	Inez Bensusan
Kathleen O'Reilly	E. Nolan O'Connor
Settlement Servant	Ruth Parrott

"The Melting Pot," which the Play Actors produced last week, is the kind of play of which one thinks more kindly a few days after seeing it than during the performance. Its merits have then had time to emerge. And its merits are not slight. There are the attractive glimpses of Jewish life and custom, persisting from ancient days into the most modern of civilisations. Old Frau Quixano, with her tears and her laughter turned on to order at the bidding of tradition, yet sincere because the tradition is in her blood, is as interesting a survival as could be. Again, the author is scrupulously fair both to Jew and to Gentile, giving us the good points of both sides, yet not concealing the stubborn inadaptability of the Jew nor the haughty prejudice of the Gentile. There are little points, too, like the character of that vividly presented Irish maid-servant, so forcibly acted by Miss O'Connor, and the shakiness of the halfway house between old and new inhabited by Mendel Quixano (a part very well and truly played by Mr. Hugh Tabberer), which stand out more the more one thinks over the play.

And there is, of course, the main idea—the idea that the United States are the melting-pot, "the crucible of God," in which all the old prejudices and hatreds and evils of Europe are to be refined into the gold of a single new nation. To anyone who knows anything of modern Chicago or New York, it may seem an idea ridiculously impossible of realisation; yet it is good to think of anyone holding it.

Mr. Zangwill puts it into the enthusiastic head of his young musical genius, David Quixano. David was in many ways a very un-Jewish Jew. When Quincy Davenport, the young millionaire, offered to have David's symphony performed by his private orchestra, David refused this splendid opportunity of spoiling the Gentile; he flatly and angrily refused, partly because Davenport, instead of feeding the hungry, had squandered his money on "freak" entertainments, mainly because Davenport was ashamed of being an American and liked to play at being a European. Nevertheless, Mr. Zangwill pulls David through in the end. Although the boy finds that Vera Revendal's father is the very man who ordered, far away in Kishineff, the massacre of his mother and sister and friends in a pogrom, he also finds Vera's love and his own strong enough to kill the past that has all but unsettled his reason. Mr. Zangwill seems to mean that David was right in his great idea. We hope that it is so. If he is holding David up all the time to mockery it is a cruel thing to do.

It would also make the play a thoroughly insincere and bad piece of work, instead of what we believe it to be, a fine piece of work marred by excess. Its merits need time to emerge. At the hearing, and for hours afterwards, one is deafened, battered, crushed, swamped by David. When David is telling Kathleen O'Reilly of old Frau Quixano's loneliness in this strange new world he is charming. But his addresses to the American flag, his ravings about the massacre at Kishineff, his harangues on the United States—but for good manners one would clap hands to one's ears. Hyde Park is the place for him, not the little Court Theatre. It is all natural enough, no doubt. David would very likely behave so; David would very likely express himself in that language. But drama (we believe that it has been observed before) is not nature. It is nature refined in the melting pot of art, which reduces bulk in order to intensify quality. Reduced by three-fourths, David might have been sterling stuff. It was, of course, an extraordinarily difficult part to act. We can imagine Mr. H. V. Esmond a few years ago making a beautiful thing of it. But we believe it must be better in the reading than in any acting that Mr. Zangwill is likely to get for it. Miss Phyllis Relph did well as Vera, and Mr. Lawrence Leyton as Baron Revendal; and Mr. Clifton Alderson was excellent as the old German musician with his umbrella.

1914
Waters, J.
Plays

GAIETY THEATRE.

MANAGER ... MR GEORGE EDWARDES

TO-NIGHT, SATURDAY, FEBRUARY 7TH, 1914; AT 8.

For the First Time.

Mr. GEORGE EDWARDES'

PRODUCTION.

"After the Girl,"

A "Revusical Comedy" in Two Acts and Six Scenes.

Written and Composed by PAUL A. RUBENS.

Lyrics by PERCY GREENBANK and PAUL A. RUBENS

Mr. Pitt ...	(An American Manufacturer from Cincinnatti, U.S.A.)	Mr. LEW HEARN
Mr. Clayton ...	(A Sporting character)	Mr. FREDERICK VOLPE
Bill Dudley	(An ex-Covent Garden Porter, now servant to Charlston)	Mr. WILLIAM STEPHENS
Count Cleves	(In charge of the Sporting department at Amsterdam Exhibition)	Mr. GUY LE FEUVRE
Hon. Eddie Scott ...	(A "Nut")	Mr. W. CECIL
Maurice ...	(Head Waiter at the Cascade Restaurant)	... Mr. A. CAMP
Customs Officers ...	...	Mr. H. JONES Mr. J. REDMOND Mr. M. RAVEN
Gendarmes ...	...	Mr. J. GRANDE Mr. F. RAYNHAM
House Detectives ...		Mr. A. GATER Mr. J. DELANEY
Captain Vadda ...	(A Hungarian Officer) ...	Mr. GEO. GRUNDY
Metzger ...	(A Hungarian Policeman) ...	Mr. M. EWART
Franz ...	(A Hungarian Cymbale Player)	Mr. R. RICHARDS
M. Hammerschlayer ...	(A Theatrical Agent) ...	Mr. W. LEVEAUX
Hans Schmidt ...	(A Stage Door Keeper) ...	Mr. S. PENTON

And

A Number of Visitors to the Little Inn at Scheveningen

Francis Charleston		Mr. CLIFTON CRAWFORD
Doris ...	(Mr. Pitt's Daughter) ...	Miss ISOBEL ELSOM
Elaine ...	(Maid companion to Doris) ...	Miss MABEL SEALBY
Mrs. Pitt ...	Doris's Stepmother, formerly Mr. Pitt's French Cook	MLLE CAUMONT
... ...	(Accomplished Fame of Mr. Pitt) ...	Mme BONITA
... ...	(An American Actress)	Miss MURIEL HUDSON
Lisa ...	(A Dutch Girl, Doris's Friend)	Miss MAGGIE JARVIS
Sophie ...	(A Hungarian Student, Friend of Doris)	Miss MARGARET PAUL
Mrs. Gladys ...	(A French Flower Girl)	Miss ETHEL LAWSON
Anita ...	(An American Girl) ...	Miss F. HADLEY
Mrs. Pitt ...	(A Dutch Market Woman)	Miss JOAN PENROSE
Gaby	(A Hungarian Singing Girl) ...	Miss M. TOMLINS
Jack	(Mrs. Pitt's Children)	Master DAVID ROSE Miss MINNIE KIOSKI
Nellie ...	(Mr. Pitt's other daughter) ...	Miss DOT TEMPLE
Yvonne ...		Miss E. MACKAY
Daisy ...	(Three Hungarian Girls) ...	Miss B. DUNBAR
Margot ...		Miss F. READE

ACT I.—Scene 1.	The Bois, Paris		(F. E. Ryan)
Scene 2.	Customs House, Belgian Frontier	...	(Alfred Cowen)
Scene 3.	Market Place, Amsterdam ...	...	(Hired Terrace.)
ACT II. Scene 1.	Buda Pesth		(J. & Phil Hunter)
Scene 2	"Summer Gardens," Berlin	...	(Alfred Cowen)
Scene 3.	The Carlton Hotel, London ...		(J. & Paul Hunter)

(New Year's Eve.)

The Play Produced by J. A. E. MALONE.

DANCES arranged by WILLIE WARDE and WILL BISHOP.

Costumes designed by COMELLI

and executed by LUCILE, LTD.; M. E. FISHER, LTD. FIRENZE; DOUILLET, LTD.; MICHARD SŒURS; B. J. SIMMONS & CO.; MORRIS ANGEL & SON; BURNSHAW & KNIGHTS.

Hats by MAISON LEWIS. Shoes by H. & M. RAYNE.

Scenery built by J. BRUNSKILL.

Wigs by CLARKSON. Properties by H. W. ELLIOTT.

Electrical Effects by G. A. APPLEBEE. Machinist, J. SHELDON.

Musical Director ... GUSTAV WANDA

BOX OFFICE (Mr. H. JUBB) *OPEN DAILY from 10 to 10*

Extracts from the Rules made by the London County Council.

1. The name of the Licensee and the responsible Manager of the Theatre must be posted in every part of the Theatre.

2. The Public can leave the Theatre at the end of the performance by all the entrance doors which must open outwards.

3. Where there is a fire-proof screen to the proscenium opening it must be worked at least once during every performance to ensure its being in proper working order.

4. Smoking is not permitted in the Auditorium.

5. All gangways, passages and staircases must be kept free from chairs or any other obstructions whether permanent or temporary.

1914
Waters, J.
Plays

Last night the Gaiety Theatre after having been closed for two months was reopened with a new musical play by Paul A. Rubens, entitled "After the Girl." It was the first time for twenty-eight years that Mr. George Edwardes was not present to witness a play produced there, and there was not a patron of the theatre in the house but felt and regretted his absence. Apart from the regard and esteem that the public has for Mr. Edwardes there is the fact that the musical play as we know it to-day owes its existence to him, and that all the invention and imagination that have gone to the making of it are alone his. His name still stands at the head of the Gaiety Theatre programme as that of responsible manager, but for reasons of health he took no active part in the rehearsing of "After the Girl."

Mr. Rubens, who has written both the play and the music, has made a commendable effort to introduce some change into the form of the entertainment by giving his story in six scenes instead of the two (or occasionally the three) usually regarded as adequate. The change, slight as it was, called for a special effort on the part of the producer. To make these six scenes play quickly, naturally, amusingly, and with the gaiety that one naturally expects at the Gaiety Theatre would perhaps have required the master-hand of Mr. Edwardes himself, and, therefore, while recognising that Mr. Malone, as producer, had many serious difficulties to overcome, it is also but fair to say that he did his work well.

Beautiful River View.

The scenery was good without being striking. However, as there were scenes in Paris, Belgium, Amsterdam, Buda-pest, Berlin, and the Carlton Hotel, London, there was not the same opportunity for one striking set, as in a two-scene play. The best of all—a very picturesque affair, was the river view at Buda-pest. Signor Cornelli's designs for the costumes were—as they always are—simply delightful, and the dances arranged throughout the play by Messrs. Willie Warde and Will Bishop could not have been bettered. Mr. Malone had the help of good lieutenants, and if there was a weakness in the play it sprang from the inadequacy of the schoolgirl's reasons for racing round Europe, and for the whole of the principals pursuing her. We saw her first of all with her father and mother at a restaurant in the Bois at Paris, and to escape being sent back by them to school she "bolted." Where she got the money from to roam the Continent did not transpire. She simply went off, and then followed a sequence of scenes in which all the principals appeared. No doubt in a day or two many faults will be remedied and the chase after the girl made to appear a continuity. The Gaiety-chorus, too, which used to be a household word, or words, ought to have a much more important part in the entertainment than it got last evening, when much of the business was concerned with things that were not sufficiently amusing.

Success of Americans.

One of the most remarkable facts of the performance was the success of four Americans—Mr. Lew Hearn, Mr. Clifton Crawford, Miss Bonita, and Miss Muriel Hudson. The last mentioned, it is true, had not much to do, but she carried with great confidence some wonderful costumes and sang "Lovely Budapest" with much charm. Mr. Rubens has unquestionably written a whole lot of delightfully tuneful numbers for the play, and Miss M. Tomlins, who only appeared once in the evening to sing one of these songs, called "The Danube" is good enough to make the heroine of another Gaiety piece. Be that as it may, she gets but one number to sing. Another player who made the most of his opportunities was Mr. Lew Hearn, who evoked roars of laughter with his quaintly expressed agony when chasing his daughter from city to city, and the scenes between him and Miss Bonita were the best fun of the evening. The new leading man, Mr. Clifton Crawford, with his quaint Broadway manner—a loose-limbed young fellow with an engagingly unaffected manner—is a welcome addition to the London stage. Last night the audience took to him, and never seemed surprised that he was playing a young Englishman, who sang:

"I feel as rich as a man could be—
Mallaby Deeley could not buy me,

and he swung out the chorus, that had "Whoopsy Daisy" for its "war-cry," with a spirit that was infectious. Yes, the American element was well to the front last night, and for the first time in history New York has captured our Gaiety.

Pretty Fairhaired Heroine.

The new heroine, Miss Isobel Elsom, is a pretty fair-haired girl. She plays a schoolgirl, and looks very nice, without, perhaps, much more being expected just now. Mr. Frederick Volpe, an able actor, will be given more to do no doubt, and Mr. William Stephens is there made up to look like Mr. Edmund Payne. Miss Mabel Sealby, a dainty and clever actress, should have a much more important part to play than that of maid to a schoolgirl; and Mr. W. Cecil (son of Lord Gascoyne-Cecil), who figured on the programme as a "Nut," made his début as an actor, and naturally appeared nervous. These, and pretty Miss Ethel Lawson, one of the cleverest girls at the Gaiety Theatre, practically make up the list of principals in Paul Rubens's tuneful play. It is certainly a lively, hustling, Anglo-American musical comedy—English in book and music, but American by reason of the success of the American artists. One word more, to correct the error of forgetting to include Mlle. Caumont amongst those who helped to the evening's success. There was a unanimously enthusiastic reception for the play and the players, and at the finish everyone was called and applauded.

J.W

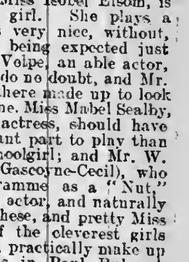
Daily Mail

Daily Net SALE Six Times as Large as That of Any Penny London Morning Journal.

THURSDAY, JANUARY 8, 1914.

MR. CECIL AT THE GAIETY.

The Gaiety Theatre is busy rehearsing the new musical play, "After the Girl," by Mr. Paul Rubens, to be produced at the end of the month. Mr. Randle Gascoyne-Cecil, eldest son of the Rev. Lord William Gascoyne-Cecil and grandson of the late Lord Salisbury, will have the small part of a young English "blood" travelling on the Continent. Yesterday he was learning the dance work with the chorus. Speaking of his choice of profession he said he had not taken it up without due consideration. "It struck me that with experience I might make a success. At all events I will try hard. Since I have joined the Gaiety company I find myself even more interested than I was before, and I am prepared to learn." Mr. Cecil has a very simple manner with much charm. His part will not compel him to sacrifice his moustache.



MR. R. GASCOYNE-CECIL





1914
Waters, J.
Plays



4 Paramount



"AFTER THE GIRL" AT THE GAIETY
Doris (the girl) and her sweetheart Freddy.



Off to Amsterdam
A gendarme (Mr. F. Raynham), Emma (Miss Mabel Sealby), Doris (Miss Isobel Elsom), and a gendarme (Mr. J. Grande)

THE
PLAYHOUSE

Thursday

12/2/1914

Orch. Stall

F 16

This to be retained

To-night, Thursday, February 12th, 1914, at 8.30
Miss MARIE TEMPEST will present a New and Original Comedy, in Three Acts, called

By NORREYS CONNELL

HORNIMAN	*(Butler)*	MR. KENYON MUSGRAVE
SEMPILL		MR. GRAHAM BROWNE
HIGGINBOTHAM		MR. HENRY LUDLOW
EVANS		MR. ANEW McMASTER
THE EARL OF HAVANT		MR. O. B. CLARENCE
LORD GEORGE LACKLAND		MR. BEN WEBSTER
MRS. TAVISTOCK		MISS KATE SERGEANTSON
LADY SOPHIA FLETE	*(The Earl of Havant's only surviving child)*	MISS MARIE TEMPEST

Scene: The Drawing-Room of Lady Sophia Flete in her father the Earl of Havant's House, overlooking St. James's Park. The Room dates from the Reign of George III.
Time: Shortly before noon, on three successive days, the third, fourth and fifth of June in our day.

The Play produced by Mr. HAROLD CHAPIN.

Miss MARIE TEMPEST'S Costumes by THE MAISON HAYWARD, 67, New Bond Street, W.
The Negligé in Act I. by MAISON LUCILE, Hanover Square.
Miss SERGEANTSON'S Costumes by MAISON LUCILE.
Hats by the MAISONS LEWIS and HAYWARD.
Furniture by Messrs. DRUCE & Co., Baker Street, and COWTAN & SON, Oxford Street.
Wigs by CLARKSON.

Preceded at **8** o'clock by a Fable, in One Act, called

By HAROLD CHAPIN

ZEE OL	*(the Patriarch)*	MR. HORTON COOPER
NAN TU	*(the Prophet)*	MR. MAURICE ELVEY
CHEEKOO		MR. NORMAN LORING
DATH		MR. HENRY LUDLOW
NALI		MISS LILIAN CAVANAGH
DOO OY		MISS BEATRICE YALDWYN
TAEERA		MISS NANCY MONRO

Scene:—A sheltered hollow on the plains of Scythia, where men have digged a well.
Time:—A pleasant evening ten thousand years ago, followed by a sunny morning some days later.

Stage Manager - - - - - - - - Mr. NORMAN LORING
Musical Director - - - - - - - - Mr. HAROLD GRIMSTON

1914
Waters, J.
Plays

QUITE apart from the tragic realism of Strindberg's "Miss Julie," the love of a fine lady for her footman can be treated farcically or fantastically—that is to say, either in the manner of Fielding's "Joseph Andrews" or Barrie's "Admirable Crichton." In the first instance the broad burlesque of the manner mitigates the coarseness of the matter. In the second the author's imagination and ingenuity veil any sociological problems that might thrust themselves into view, and besides, in the last act, the real question is very neatly avoided. Now, Mr. Norreys Connell has tried the naturalistic manner of treating the same theme. His play

"Thank Your Ladyship,"

which Miss Marie Tempest presented at the Playhouse, on Thursday, is neither farce nor fantasy, at any rate, not intentionally or essentially. Wildly improbable as the story is, and by turns it is farce, high comedy, and melodrama, there can be little doubt that Mr. Connell intends the affair between Lady Sophia Flete and Sempill, her footman, to be taken seriously. While reserving to himself the right to shape their ends, he yet presents to us this sprightly spinster and her adoring and adored servant as credible human beings capable, at any rate, of rough-hewing their own destinies. And though they stand revealed in the intermittent limelight of a spasmodic wit, these two characters, in their reciprocal relationship, and acted as they are by Miss Tempest and Mr. Graham Browne in the most natural manner possible, do not leave a very pleasant impression on one's mind.

* * *

Evidently the old idea that servants were automata prevailed in Lord Havant's household: but from the moment that Lady Sophia became conscious of the man in the automaton Semoill, she so teased, tantalised, and tormented the poor fellow that to call her a coquette is only to use the word as

A Polite Synonym

for a more vulgarly expressive but quite unprintable one. What is more, even though she felt entitled to test to breaking-point the strength of Sempill's fidelity and love by tormenting him beyond all reason herself, it was sheer brutality which exposed him to the insults and assaults of the caddish lordling whose advances she seemed half-inclined to encourage. It was not surprising that Sempill, in spite of the inscrutable stoicism of the perfect servant, ran away. The wonder was that he came back to be the victim of such a vixen, not because he saw the advertisement which her now repentant ladyship put in the *Times*, but because he couldn't keep away from her. He left with a broken heart, he returned to get a broken head from the cane of the caddish lordling, the haughtiest villain that ever contaminated the air of a drawing-room comedy with melodramatic protestations and fulminations.

* * *

Quite as preposterous in their way as the melodramatic machinations of Lord George Lackland (a sort of modernised and vulgarised Joseph Surface in his taste for sentiment) were the farcical characteristics of the Earl of Havant, Lady Sophy Flete's father. You may, perhaps, notice in passing the author's attempt to give an eighteenth-century air to his play by suggesting the condition and attributes of his characters in their nomenclature. Lord Havant was

An Amiable Lunatic

who called himself a "die-hard," was cowed by his amazingly autocratic butler, and had "Lloyd George" on the place where his brain should have been. Throughout the play the author, borrowing a wearisome wheeze from the music-halls, allows this grotesque old peer to harp on the iniquities of the Chancellor, and it is typical of the curiously unballasted quality of the piece that Lord Havant gives his paternal blessing on the union of his daughter and her footman because he is supposed to believe that the excellent Sempill has felled to earth and put to rout not Lord George, but Lloyd George.

* * *

The Incorporated Stage Society.

Founded 1899. Incorporated 1904.

AU PETIT BONHEUR.

A Comedy in One Act,

BY

ANATOLE FRANCE.

Translated by ASHLEY DUKES.

The Play produced by ALLAN WADE and the Translator.

THE PEOPLE OF THE PLAY IN THE ORDER OF THEIR APPEARANCE.

MADAME DE SESCOURT, Germaine.....MIRIAM LEWES

MADAME LAVERNE, Cécile.....MADGE McINTOSH

FRANÇOIS.....CHARLES MAUNSELL

NALÈGE.....CLAUDE KING

PAUL CHAMBRY.....MALCOLM CHERRY

A Drawing-room in Paris. 1895.

THE
INCORPORATED
STAGE
SOCIETY.

MONDAY,
16-2-14.

Stalls

F 3

1914
Waters, J.
Plays

43

THE COMEDY OF THE MAN WHO MARRIED A DUMB WIFE.

In Two Acts,

BY

ANATOLE FRANCE.

Translated by ASHLEY DUKES.

The Play produced by the Translator and ALLAN WADE.

THE PEOPLE OF THE PLAY IN THE ORDER OF THEIR APPEARANCE.

GILLES DE BOISCOURTIER.....GEOFFREY DOUGLAS
ALIZON.....SHEILA CAMDEN
MASTER ADAM FUMÉE, BARRISTER.....A. S. HOMEWOOD
LÉONARD BOTAL, JUDGE.....RUDGE HARDING
CATHERINE BOTAL.....MAIRE O'NEILL
A BLIND MAN.....J. BOWATER VERNON
MASTER SIMON COLLINE, PHYSICIAN.....EDWARD RIGBY
MASTER JEAN MAUGIER, SURGEON.....BALIOL HOLLOWAY
MASTER SERAPHIN DULAURIER, APOTHECARY.....GEDGE TWYMAN
MLLE. DE LA GARANDIÉRE.....JOAN BENNETT
LACKEY.....CHARLES MAUNSELL

Paris: The House of Léonard Botal. The Middle Age.

The Council desire to express thanks to Mr. FREDERICK HARRISON, who has kindly lent the Haymarket Theatre for this production.

Some of the artists appear by kind permission of THE ACADEMY OF DRAMATIC ART, Mr. KENELM FOSS, and Miss LILLAH MCCARTHY and Mr. GRANVILLE BARKER.

STAGE MANAGER ... ... VAL CUTHBERT.

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

TUESDAY, FEBRUARY 17, 1914.

M. FRANCE'S FRENCH COMEDY.

The reputation of M. Anatole France can survive the crude representation of his two short plays given at a special performance at the Haymarket Theatre yesterday by the Incorporated Stage Society.

The first, a one-act piece called "Au Petit Bonheur," is a long-winded conversation evidently intended to show that a woman prefers a rake to a bore. Being a translation, it had neither a French nor an English atmosphere, but was merely artificial. It was "ladled out" with a deliberate monotony that made the forty-five minutes devoted to the performance seem very much longer.

The second piece, "The Comedy of the Man Who Married a Dumb Wife," is an amusing story of a judge who, regretting that his wife was dumb, accepted the services of a doctor to have her voice restored. From that moment there was no peace or quiet in his home. Finding that nothing would stop her talking, the judge consented to be made deaf. His happy face when this had been done proved the wisdom of his choice of a remedy.

Mr. Ashley Dukes has contented himself with making translations of the two plays. It might have been better had he allowed himself more scope and made adaptations. Mr. Rudge Harding and Miss Maire O'Neill secured the acting honours as the judge and wife in the second piece. J. W.

1914
Waters, J.
Plays

VAUDEVILLE THEATRE

On TUESDAY EVENING, FEB. 17th, 1914,

At 8 o'clock

And EVERY SUBSEQUENT EVENING at 8.30

By Arrangement with Messrs. A. & S. GATTI

NORMAN McKINNEL & FREDERICK WHELEN

WILL PRESENT

HELEN WITH THE HIGH HAND

By RICHARD PRYCE

Adapted from ARNOLD BENNETT'S Novel.

The People of the Play in the order of their appearance:—

James Ollerenshaw	NORMAN McKINNEL
A Gardener	J. COOKE BERESFORD
Mrs. Prockter	ROSINA FILIPPI
Emanuel Prockter	HENRY HARGREAVES
Helen Rathbone	NANCY PRICE
Mrs. Butt	AGNES HILL
Andrew Wilbram	NORMAN TREVOR
Georgina	MARY CLARE
Lilian Swetnam	MIÈLE MAUND
Footman	ERNEST CRESFAN
Assistant	C. PHILLIPS

Stage Manager — LEONARD BUTTRESS

Assistant Stage Manager — ERNEST CRESFAN

IN the play made from Arnold Bennett's novel "Helen with the High Hand," produced by Messrs. McKinnel and Whelen at the Vaudeville Theatre on Tuesday evening, there are to be found the elements of a fairly good story. There is nothing subtle to be found in a line of it. There is no thrill, no convincing relation to real life, nothing except what is unreal and theatrical, and yet for all that it attracts one and amuses because of its well-acted central character, James Ollerenshaw, and the make-believe inhabitants of a country town to be seen around him. James Ollerenshaw is the real attraction of the play.

* * * * *

Helen may have been the heroine of the novel; here in the stage version she is only one of the chorus about him. I dare say the dramatist intended this should be so; anyhow, it worked out that way, and never for one moment in any of the three acts did I imagine that the old man was being hoodwinked by Helen's high-handed ways or her cajoling. It appeared to me that the old man wanted a companion in his house and he took Helen because she amused him. That it suited her to live with her great-uncle so as to be near the young man she loved was a matter that never interested the old fellow. This fact weakened the interest of the play very much, but it did not prevent its making good entertainment for an evening. Mr. Norman McKinnel gave an excellent performance as the old man, Mr. Norman Trevor did all that actor could do with the part of the man that Helen wanted, and in Miss Mièle Maund the managers have got a very good-looking and charming young actress. The reception of the play was good. J. W.

ACT I. Scene 1. — The Terrace above the Bowling Green in Bursley Park

Scene 2. — Interior of Ollerenshaw's House

ACT II. — The same room from a different aspect

ACT III. — Interior of Wilbram Hall

TIME — THE PRESENT

The Play produced by NORMAN McKINNEL

The Scenery painted by WALTER HANN

Miss Nancy Price's dresses by Madame HAYWARD, 67, New Bond Street, W.

Miss Rosina Filippi and Miss Mièle Maund's dresses by Miss GRAY, Ltd., 9, Brook Street, W.

Hats by Madame ELSIE, 33, New Bond Street, W.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co.

ICES, TEA & COFFEE CAN BE HAD of the ATTENDANTS

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor.

FIRST MATINEE, SATURDAY, FEB. 21st, at 2.30.

PRICE OF ADMISSION.—Private Boxes, £4 4s. and £3 3s. Stalls, 10s 6d. Balcony, 7s 6d. Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s

Doors open at 7.30. Commence at 8.

Box Office (ARTHUR FRYE) open from 10 to 10.

Telephone No. 3815 Gerrard.

Business Manager (for Messrs. A. & S. GATTI) MR. HERBERT CLARK

1914
Waters, J.
Plays

NEW
THEATRE

E
21/2/1914

Orch. Stall
K 177
RIGHT
To be retained

On Saturday, February 21st, 1914, at 8, and every Evening at 8.15.

DURRANT SWAN

presents a New Musical Production in 3 Acts

From the German "*Das Veilchen*" by Jean Kren and Alfred Schönfeld (founded on a French farce by Georges Berr and Pierre Decourcelle)

THE JOY-RIDE LADY

English Version by ARTHUR ANDERSON and HARTLEY CARRICK.

Music by JEAN GILBERT.

Edouard Morny	(A Young French Banker)	Mr. BERTRAM WALLIS
Paul Bonnet	(His Friend and Partner)	Mr. LAWRENCE GROSSMITH
Max Somossy	(From Budapest)	Mr. RUTLAND BARRINGTON
Gustav Loti	(Manager of "The Widows' Club")	Mr. GEORGE LESTOCQ
Henri Tourenville	(A Young Author)	Mr. LAWRENCE ROBBINS
Pierre Duval	(A Young Officer)	Mr. BERNARD MEREFIELD
Emile	(A Chauffeur)	Mr. A. S. BARBER
Potiche	(A Manservant at Fifi's)	Mr. ERNEST THESIGER
Fifi du Barry	(A Young Widow)	Miss THELMA RAYE
Valerie de Brys	(Fifi's Sister)	Miss ENID SASS
Madame de Brys	(Fifi's Mother)	Miss AIDA JENOURE
Prisca von Erdödy	(Somossy's Niece)	Miss SYBIL ARUNDALE
Fleurette du Verdier	(Secretary of "The Widows' Club")	Miss JULIA JAMES
Felice	(Maid to Fifi)	Miss PATRICIA CLIVE
Yvonne		Miss FLORENCE STEVENTON
Louise	(Friends of Valerie)	Miss BARBARA CONRAD
Natalie		Miss FRANCES YERNON
Babette		Miss DOLLY KAHN
Nanon		Miss MARJORY RUSSELL

The Joy-Ride Dancers: Misses Mavis Elton, Hilda D'Anvers, Dorothy Buckstone and Chrissie Maude.

Visitors, Guests, Attendants, etc.

ACT I .. .. Fifi's House in Paris (Afternoon)
ACT II .. .. .. The Grotto Salon at the Widows' Club (Midnight)
ACT III. .. .. The same as Act I. (The following Morning)

The Play produced by SYDNEY ELLISON.

Scenery by **Fraser & Davies.**

Dresses to this Play designed and executed by **Alexandra**, 47, Baker Street, W. Ladies' Habits by **Boyd Cooper**, 9, Gt. Marlborough St.
Hats, Headdresses and Ladies' Riding Hats specially designed and executed by **Harry H. Sanby**, 65, Conduit Street, W.
Gentlemen's Hats by **Henry Heath, Ltd.**, 105 to 109, Oxford Street, W.
Wigs by **Clarkson.** Furniture by **Oetzmann & Co., Ltd.**, Euston Road, W.

Musical Director	Mr. GEORGE W. BYNG
Stage Manager	Mr. H. RAE COOK
Acting Manager (for Mr. Swan)	Mr. C. EGERTON RICHICK
Acting Manager (for Sir Charles Wyndham and Miss Mary Moore	Mr. ERNEST BELCHAM

NIGHT CLUB SCENE IN NEW PLAY.

Last Night's Production of "The Joy-Ride Lady."

TUNEFUL MUSIC.

By Our Dramatic Critic.

The musical play, "The Joy-Ride Lady," presented by Mr. Durrant Swan at the New Theatre last evening, bristles with innuendoes which it will be pleasanter to charge to the original German version than to the two authors who prepared the English libretto. Messrs. Arthur Anderson and Hartley Carrick have had no easy task to try to make the atmosphere of this new German musical piece pass for a wholesome one, and if the second act, "the grotto salon at the Widows' Club (midnight)," was not intended to present a very mixed set of people—to say the least of them—it is hard to know what it was intended to present. The authors were not out in this play to strain sentiment to the breaking point. Their leading character, a young widow, rejoiced in the name of Fifi. She had a gay and handsome young suitor who broke off their engagement when he learned from her that a strange man—whom she mistook for her husband—followed her into a cab one night as she was leaving a fancy-dress ball, and kissed her. He was more indignant than the hero of any melodrama. So the match was off. He insulted her, called her the Joy-Ride Lady, and sang a song about it. He was very particular, as became a gentleman who used another man's name when he did not want another girl he flirted with to know his real one.

The Widows' Club.

It is easy to understand therefore that when he met Fifi again after midnight in a night club (the Widows' Club) he would talk to her, renew the engagement, and give her a ring. After that episode complications once more disturbed the harmony. The widow had only been kissed by one man. Three men came forward to confess to the crime, and then Fifi discovered Edouard (her fiancée) was himself the real culprit. None of them were too particular in that club, with private rooms on every side and women members who dressed like freaks. So the old love was on once more. It was all very confused even for a musical comedy with a night club for its chief scene.

The Audience Pleased.

There was endless talk. Some doubtful witticisms, mixed with funny lines. The audience evidently liked most of them well. They laughed heartily. They roared when the hero and his best man friend called each other "dirty dogs." Nobody dissented, because mixed up with all that night club scene, and the scene in the drawing-room of Fifi's house, which everyone appeared free to enter, there were some really tuneful numbers. A valse song, a ballad or two, and some concerted numbers that all went to justify the reputation of the popular German composer, whose theatre name is Jean Gilbert. More justice might easily have been done to his music. Perhaps the nervous excitement of a first performance handicapped the singers at times. Anyhow the company was not all round at its best. The play is adequately staged. Apart from a few freak costumes—of which there is not too much—the dresses are pretty, to match the girls who wear them. The entertainment pleased the audience. Everyone took a call. Mr. Durrant Swan and Sir Charles Wyndham came along after authors, composer, and stage manager had bowed; and they, too, bowed to the audience, and to the ladies of the company, and to each other.

J. W.

NEW THEATRE, ST. MARTINS LANE, W.C.
Every Evening at 8.15 :: Matinees Saturday at 2.30



A NEW MUSICAL PRODUCTION
Music by JEAN GILBERT (Composer of "The Girl in the Taxi")

Another Change.

"Who's the Lady?" finished its London run at the Garrick Theatre on Friday night and was succeeded last evening by the musical play called "The Joy Ride Lady," transferred from the New Theatre. Another play that has just finished its run was "A Midsummer Night's Dream," withdrawn by Mr. Granville Barker from the Savoy Theatre last evening. A new piece, called "Break Down the Walls" will be produced there next Saturday. W.D. May 10

1914
Waters, J.
Plays

Monday, February 23rd, at 8.30 p.m, and every evening afterwards at 9.

ALLAN AYNESWORTH and BRONSON ALBERY present

A Comedy in Three Acts entitled:

A Pair of Silk Stockings

By CYRIL HARCOURT.

Major Bagnal	Mr. ALLAN AYNESWORTH
Sam Thornhill	Mr. SAM SOTHERN
Sir John Gower	Mr. ERNEST MAINWARING
Mr. Macintyre	Mr. JAMES LINDSAY
Mr. Brook	Mr. ARTHUR NICHOLAS
Morgan (a Butler)	Mr. LEONARD MENTZ
Wilson (Police Inspector)	Mr. FRANK G. BAYLY
A Tramp	Mr. BERTRAM PHILLIPS
Lady Penelope Gower	Miss LOTTIE VENNE
Molly Thornhill	Miss ENID BELL
Irene Maitland	Miss ELLEN O'MALLEY
Pamela Bristowe	Miss MARIE HEMINGWAY
Angela Bruce	Miss ANN CLEAVER
Parker (a Maid)	Miss DOROTHY MACMILLAN

Acts I and III. .. .. Lounge Hall in Lady Gower's Country House
Act II. .. .. A Bedroom in the same

The Play produced by Mr. ALLAN AYNESWORTH.

Gowns &c., worn by the Misses Venne, Bell, O'Malley, Hemingway, and Cleaver, designed and made by **Lucile, Ltd., 23, Hanover Square, W.** Furniture and Decorations by **Messrs. Keeble, Ltd., 447, Oxford Street, W.** Golf Jackets by Messrs. Debenham & Freebody, Wigmore Street, W. Miss Doris Harbo Mayson Lewis. Scenery by Durant. Spinet-Piano by Rogers & Co. Berners Street, W. Cigarettes by Abdulla.

Preceded at 8 o clock, and every evening afterwards at 8.30, by a Play in One Act, entitled:

STATE SECRETS

By HARRY GRAHAM

Sir Henry Trevor (Assistant Under-Secretary)	Mr. FRANK G. BAYLY
Hon. Reginald Somerset	Mr. JAMES LINDSAY
Arthur Harris	Mr. ARTHUR NICHOLAS
Clark (Office Keeper)	Mr. LEONARD MENTZ
Alias	Mr. BERTRAM PHILLIPS

Scene – A Room in the Foreign Office, Whitehall.

Business Manager	Mr. Cecil Paget
Stage Manager	Mr. Harry Barford
Assistant Stage Manager	Mr. Bertram Phillips

Business Manager (for Sir Charles Wyndham and Miss Mary Moore) .. .. Mr. Cecil Breton

CRITERION
THEATRE
Feb 23
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Orchestra Stall
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It made a pleasant trifle. We never laughed more than was quite comfortable. The action was not vastly interesting. The wit never became dazzling. Yet at the end we had to thank Mr. Cyril Harcourt for an agreeable evening. With "A Pair of Silk Stockings" he probably had no higher aim. Characters and incidents are wholly of the stage, and even in the glamour of the stage some of them have an air of being put in to fill up time. Still, we laughed often, and sometimes heartily. For most of the fun and the best of the fun we have to thank Miss Lottie Venne and Mr. Sam Sothern, as well as the author. Miss Venne had little that was very comical in her part, but, as usual, she made many things sound exquisitely ludicrous. Her views on matrimony and merino nightgowns and the standard of virtue requisite in housemaids, though not in themselves masterpieces of fun, became quite irresistible. Mr. Sothern was rather better served by the author. He had something of a character to play, an amiable, blundering duffer of a man. Also he had some priceless things to say. His arrangements and derangements of slang were extensive and peculiar, and delivered with the most aptly doleful manner they roused on occasion storms of laughter. For the rest, Mr. Harcourt has at times a pleasant freshness of phrase. He can give you some verbal surprises, and in general he writes neat and natural dialogue. The incidents for the most part belong to farce, and the exceptions, some passages of theatrical sentiment, were not valuable. But in the moments of tedium you may solace yourself by the contemplation of comely ladies and wonderful frocks and other garments.

THEATRICALS.

It all happens in a country house, where they are expecting burglars. You meet a good many people more or less concerned with the plot, but it is essentially quite simple. Sam Thornhill had been divorced by his wife, but was innocent of anything worse than idiocy, and continued to love her. Major Bagnal, who had once loved and lost Mrs. Thornhill, was engaged to a sweet young thing of nineteen. These people and others were at Lady Gower's house rehearsing for amateur theatricals, in which Sam was to play Eccles. The rehearsal was not too funny. Bagnal was catching the last train to town. Then Mrs. Thornhill arrived, uninvited, unexpected, with a tale of a broken-down car. She had to be put up for the night, and the only room was the one which Bagnal was temporarily vacating. Sam, who was dying to explain his innocence and be reconciled, was recommended by a shrewd young person of thirty-two to go to his wife's room. And that was the first act.

Sam went in the wig and beard and clothes of Eccles and hid himself in the cupboard. Mrs. Thornhill arrived with attendant ladies, and there was undressing and conversation about nightgowns, and at last she put the lights out and got into bed. Then, naturally, Bagnal came in through the window. Of course, he had missed his train, and, of course, he knew nothing of the new inmate of his room.

SENTIMENT.

The lady got out of bed again and sentiment followed. Bagnal had once loved her "fondly, madly," and was still ready to do so on the slightest provocation. He wanted a kiss as a farewell or anything else. Then they heard sounds, and in the cupboard was discovered Sam. They did not recognise him in Eccles's beard. They tied up his head in something and his arms with something else and his feet with Mrs. Sam's stockings and bundled him into the bath-room. Upon which Bagnal's fiancée arrived to ask Mrs. Sam's pardon for having been rude. She saw Bagnal and believed the worst. The compromised two tried to exculpate themselves by displaying their burglar. But when they opened the bath-room door the burglar was flown. So the indignant fiancée renounced Bagnal for ever, and that was the second act.

In the morning Lady Gower, like the fiancée, resolved to be shocked. A policeman brought in a tramp as the burglar, but Mrs. Sam and Bagnal declined to identify him. How were their reputations to be cleared? The shrewd young person talked solemnly to the suspicious fiancée, and prepared her to take Bagnal again to her arms. Sam at last secured an interview with his wife, protested his perpetual innocence and affection, confessed that he was the burglar, and in proof produced the silk stockings on his own legs. And that was the last act.

1914
Waters, J.
Plays

THE
PLAYHOUSE

Tuesday

24/2/1914

Orch. Stall

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This to be retained

To-night, Tuesday, February 24th, 1914, and Every Evening, at 9

Miss MARIE TEMPEST will present (by arrangement with Mr. Charles Frohman) a Comedy, in Three Acts, called

THE MARRIAGE OF KITTY

From the French of Madame Fred de Grèsac and M. François de Croisset

ADAPTED BY
COSMO GORDON LENNOX

SIR REGINALD BELSIZE	MR. W. GRAHAM BROWNE
JOHN TRAVERS	MR. BEN WEBSTER
HAMPTON	MR. O. B. CLARENCE
NORBURY	MR. JOHN ALEXANDER
MADAME DE SEMIANO	MISS HILDA MOORE
ROSALIE	MISS KATE SERGEANTSON
MISS KATHERINE SILVERTON	MISS MARIE TEMPEST

Act I. John Travers' Office, Lincoln's Inn
Acts II. & III. Lady Belsize's Villa on the Lake of Geneva

(A year is supposed to have elapsed between Acts II. & III.)

Miss MARIE TEMPEST's Costumes by THE MAISONS HAYWARD and LUCILE.
Miss HILDA MOORE'S Costumes by MAISON LUCILE.
Hats by the MAISONS LEWIS and HAYWARD.
The Furniture by Messrs. DRUCE & Co., Baker Street.
Wigs by CLARKSON.

Preceded at **8.30** o'clock by

LYCEUM THEATRE

Lessees ... ... **Popular Playhouses, Limited**
Managing Directors ... ... **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

Wednesday, February 25th, at 7-45, and Nightly at 7-45.

MATINEES WEDNESDAYS AND SATURDAYS, AT **2-30**

ENTIRELY NEW AND ORIGINAL DRAMA.

YOU MADE ME LOVE YOU

Written by PERCY GORDON HOLMES.
Play presented and produced by WALTER and FREDK. MELVILLE.
Incidental Music by H. SULLIVAN-BROOKE. Music of Song "You made Me Love You," by kind permission of Francis Day & Hunter.

Characters:

James Dennison (The Man who resembles a Notorious Crook)	MR. HENRY LONSDALE
Maurice Courtney (His Cousin)	MR. FREDK. LEISTER
Malcolm Hearne (A Lawyer)	MR. FRED MORGAN
Bertie Collingwood (One of the White Hand Gang)	MR. AUSTIN MELFORD
Silas Jordon ... (Members of the Gang)	MR. H. G. WRIGHT
Stunty ... ... (Members of the Gang)	MR. FRED INGRAM
Nibbler ... ... (Members of the Gang)	MR. PERCY BAVERSTOCK
Dickey Stringer... (Members of the Gang)	MR. FRED DE VERE
Mrs. Groom (Housekeeper)	MISS FLORENCE RADCLIFFE
Elsie Deighton	MISS SYBIL HARE
John Harrison (A Detective)	MR. CHARLES KENYON
Coralie (The Crook's Wife	MISS DAISY CORDELL
Hiram P. James (From the States)	MR. J. T. MACMILLAN
Mrs. James (His Wife)	MISS BLANCHE STANLEY
Sloane .. (Of the Criminal Investigation Department)	MR. RONALD ADAIR
Dawson (Of the Criminal Investigation Department)	... MR. P. SMITH
Morgan (Of the Criminal Investigation Department)	... MR. CULLEN
Inspector Martin	MR. NORMAN LAYLAND
Jarvis	... MR. H. WILLS
Mary	MISS NELLIE MANLEY
Sadie James (The American's Daughter) ...	... MISS EVA DARE
and	
Iris Cavanagh	MISS VIOLET GRAHAM

Acting Manager and Treasurer .. .. LESLIE HUGHES

1914
Waters, J.
Plays

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

THURSDAY, FEBRUARY 26, 1914.

"YOU MADE ME LOVE YOU."

NEW MELVILLE MELODRAMA AT THE LYCEUM.

There was a simple tale behind all the exciting incidents that went to the making of the newest melodrama, "You Made Me Love You," presented by the Messrs. Melville at the Lyceum Theatre last evening. But the author, Mr. Percy Gordon Holmes, gave us one very nasty jar by omitting to provide someone on the stage to sing the popular song that gives a title to the play.

Mr. H. Sullivan Brooke, in the orchestra, wove the familiar strains through the incidental music and the gallery made just the faintest attempt to sing the air, but those efforts did not wholly compensate. We wanted the wicked solicitor who kept back the will to sing.

It must not be supposed that Jim Dennison, the hero of the unvarnished tale, was an ordinary hero. Jim had been to America, and when he returned to Goring-on-Thames to inherit his father's property he found that it had all been left to his wicked cousin. His sole consolation was that the girl he had left behind refused to marry him now that he was poor. It was a poor return for the loss of his money, but Jim was a devil-may-care fellow, and falling in with the suggestion that he was the very image of an absent notorious "crook" he took up his job and led the gang in search of plunder.

JIM AND THE DETECTIVE.

His social position gave Jim an unfair advantage over the police. He went to dancing parties, took the greatest detective—who was a personal friend—about in his motor-car, and was on the best of terms with high life in Goring-on-Thames and shady life in London suburbs. But he nearly came to grief when he refused to take over the wife of the man he resembled. Jim could not do that. He was gentle where the fair sex was concerned, and when the wicked solicitor was murdered by Jim's wicked cousin and Jim at last came into his own, the lady who lost her husband gave up hope of securing Jim for a second.

There the romance ended, with a distinct promise of the hero finding a wife in a cottage close by Goring. It was all very simple and true in the best terms of melodrama, and was set out before us in just the right spirit by its leading actor, Mr. Henry Lonsdale, and a most capable company, prominent in which were Mr. Fred Morgan, Mr. Frederick Leister, Mr. Austin Melford, and Miss Violet Graham.

The evening ended with much cheering. The managers appeared on the stage and smiled. The author raised his hand and said "Good-night" and "Thanks," and across a hedge of floral tributes—as on the last night of a pantomime—the ladies of the company looked well content and happy.

J. W.



Miss VIOLET GRAHAM as Iris Cavanagh.
[*Claude Harris.*

ACT 1, Scene 1 ... ... **WOODCROFT, CORING**
The Prodigal's Return. Love and Money.

Scene 2 ... ... **OUTSIDE THE LEATHERN BOTTLE**
The Man who bears a striking likeness to a Notorious Crook.

Scene 3 ... ... **THE HOUSE IN JERMYN STREET**
The Outcast finds new friends.

ACT 2, Scene 1 **THE DETECTIVE'S ROOMS IN HALF MOON STREET**
The College Chums.

Scene 2 ... ... **GARDEN OF MELTON CLOSE, CORING**
The Crook at Work. The New Love.

ACT 3, Scene 1 ... ... **A ROOM AT WOODCROFT**
The Missing Jewels. A Clue. Was it for Love?

Scene 2 ... ... **THE HOUSE AT DENMARK HILL**
Life's made up of surprises. The White Hand meets with one.

ACT 4, Scene 1 ... ... **THE HOUSE AT DENMARK HILL**
Another surprise.

Scene 2 ... ... **MR. HEARNE'S OFFICE**
The Burglary.

Scene 3 ... ... **WOODCROFT, CORING**
He is my Husband. "There's no one else but you will do."

Scenery by H. K. Browne, W. D. Hobbs and Lyceum Studio.

The Orchestra under the Direction of H. SULLIVAN-BROOKE, will play the following selections:—

1. OVERTURE—"Banditenstreiche" - - *Suppé*
2. (*a*) WALTZ—"Desperation" - - *H. Sullivan-Brooke*
   (*b*) ENTRACTE—"You made me Love You" - *Monaco*
3. SUITE—"Ballet Egyptien" - - - - *Luigini*
4. SELECTION—"Cavalleria Rusticana" - - - *Mascagni*

The Programme of Music is subject to alteration according to circumstances.

Stage Manager ... ... S. MAJOR JONES

1914
Waters, J.
Plays

Thursday, February 26th, 1914.

This Evening at 8 o'clock and on subsequent Evenings at 8.30.

CHARLES FROHMAN

PRESENTS

THE LAND OF PROMISE,

A PLAY IN FOUR ACTS

BY

W. S. MAUGHAM.

NORAH MARSH	Miss IRENE VANBRUGH
EDWARD MARSH	Mr. C. V. FRANCE
GERTRUDE MARSH	Miss MARION ASHWORTH
FRANK TAYLOR	Mr. GODFREY TEARLE
REGINALD HORNBY	Mr. BASIL S. FOSTER
BENJAMIN TROTTER	Mr. GEORGE TULLY
	(By arrangement with VEDRENNE & EADIE).
SIDNEY SHARP	Mr. J. WOODALL-BIRDE
EMMA SHARP	Miss MARY RORKE
JAMES WICKHAM	Mr. ATHOL STEWART
DOROTHY WICKHAM	Miss NETTA WESTCOTT
AGNES PRINGLE	Miss LENA HALLIDAY
CLEMENT WYNNE	Mr. CHARLES GOODWIN
KATE	Miss MARION CHRISTIE MURRAY

ACT I. ... ... **The Drawing-Room of the late Miss Wickham's House at Tunbridge Wells.**

ACT II. ... **The Kitchen of Edward Marsh's Farm at Dyer, Manitoba.**

ACT III. ... ... **Frank Taylor's Shack at Prentice, Manitoba.**

ACT IV. ... ... **The Same.**

The Play produced under the direction of DION BOUCICAULT.

D. Y. T.

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26/2/1914

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No.

"The Land of Promise."

"Back to the Land" is the policy put forward by W. Somerset Maugham in his new four-act play "The Land of Promise," presented by Mr. Charles Frohman at the Duke of York's Theatre on Thursday evening. The story begins in a rather pleasantly satirical manner in the drawing-room of a house at Tunbridge Wells, to which the relatives of a deceased maiden lady return from the funeral very much agitated as to the disposal of their aunt's money. The old lady had, much to their disgust, in her lifetime promised to leave her young salaried companion an annuity of three hundred pounds, but to their relief the lawyer informed them that no will making such a bequest could be discovered. In her bitter disappointment the poor girl who had slaved for the old woman for ten years railed against the degrading existence of the gentlewoman compelled to earn her livelihood as an ill-paid companion, and rather than seek another such situation she went to join her brother farming in Manitoba.

* * * * *

In the second act Norah was at the farm in the Far West, secretly rebelling against the tyranny of her brother's rough Canadian-born wife. In her despair she determined to get away from a house where her presence was slowly bringing trouble, and, reckless of the consequences, offered to go as woman-help to the lonely log hut of a rough young fellow who had just acquired a grant of land. "You will marry me?" and her trembling answer being "Yes," she went away. The scene on the night of the pair's arrival at the cold, dark, almost empty log cabin was strong to the extent of being brutal. The man, determined to be master, and regarding her as not much more than his slave, did not ask her to do anything. He commanded her. She rebelled, she struck him, she attempted to shoot him, she tried to escape out into the frozen night on the dark prairie. And he struck her, and told her she was a woman and he was a man, and out there the strongest was the master. Then, holding the oil lamp above his head, he ordered the trembling woman into the other room. Her cry had no effect, and on that scene, as brutally strong as has been witnessed in a theatre, the third act ended. Act IV. comes as something of an anticlimax. The scene was the log cabin made sunny, bright, and comfortable by the woman's hand, and the man at the head of the house was a tamed, clean, civil-spoken fellow. It was a difficult part to play, that of the woman, very difficult, and Miss Irene Vanbrugh triumphed in it. Mr. Godfrey Tearle played the man well: a rough, unimaginative sort of fellow. He made him real. The reception of the play was more than friendly, and Mr. Basil Foster, in the part of a careless young Englishman, shared largely in the success.

J. W.

1914
Waters, J.
Plays

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On SATURDAY, 28th FEBRUARY, 1914,

MESSRS.

VEDRENNE AND EADIE

PRESENT

PEGGY AND HER HUSBAND

BY

JOSEPH KEATING.

Mr. Rodney Carlish	Mr. DENNIS EADIE
Mr. Charles Traffyn	Mr. HUBERT HARBEN
Mr. Theodore Storry	Mr. THOMAS WEGUELIN
Mr. James Welford	Mr. CHARLES LASCELLES
Mrs. Rodney Carlish (Peggy) ...	Miss GLADYS COOPER
Miss Hattie Deverill	Miss EILEEN CLANFORD
Miss Mabel Dayle (Mibbs) ...	Miss VIOLET EARDLEY
Mrs. Theodore Storry	Miss HAMLEY-CLIFFORD
Miss Marion Ilbert	Miss JEAN CADELL
Fulton	Miss NELLY GRIFFEN
A Maid	Miss MARJORIE HUME

The action of the First Act takes place at the Carlishs' House in the early Spring, that of the Second and Third Acts at Mrs. Carlish's House in the following Autumn.

Produced under the Direction of J. CLIFFORD BROOKE.

PRECEDED AT 8 O'CLOCK BY

ACID DROPS

A Play in One Act by

G. E. JENNINGS.

Mrs. Price - - - - - -	Miss BERYL MERCER
Mrs. Taylor - - - - -	Miss EDITH EVANS
Mrs. Dent - - - - -	Miss ROSE YULE
Alice - - - - - -	Miss ADELA WEEKES
Mrs. Gilbert - - - - -	Miss BETTY WARD
Flora Cavan - - - - -	Miss GLADYS YOUNG
The Rev. Noel Cuthbertson - - -	Mr. LAWFORD DAVIDSON

Scene: In a Workhouse.

Produced under the Direction of HERBERT CHOWN.

The Scenery painted by GEORGE SACKMANN.
Furniture by DRUCE & Co., Baker Street. Wigs by CLARKSON.
The Billiard Table and Accessories by BURROUGHES & WATTS, LTD., Soho Square, W.
The Dresses worn by Miss Cooper, Miss Clanford and Miss Eardley, by OSPOVAT, 69 New Bond Street, W.; other Dresses by DEBENHAM & FREEBODY.
Hats by MICHEE ZAC.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress.

This rule is framed for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Music under the direction of BENNO SCHEREK.

The Pianofortes used at this Theatre supplied by GEO. ROGERS & SONS.

MATINEE EVERY THURSDAY & SATURDAY AT 2.30.

Doors open half-an-hour before time of Performance.

The Box Office (J. W. Sheppard) is open from 10 to 10 daily. Tel. 3855 Gerrard.

PRICES OF ADMISSION:—Private Boxes, £3 3s. & £2 2s. Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. & 5s. Upper Circle, 4s. & 2s. 6d. Pit, 2s. 6d.

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.
Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every Performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Stage Manager - - - - -	Mr. HERBERT CHOWN
Business Manager - - - - -	Mr. STANLEY LE SAGE

1914
Waters, J.
Plays

LAST NIGHT'S NEW PLAY.

Friendly Reception For "Peggy and Her Husband" at the Royalty.

BY OUR DRAMATIC CRITIC.

Messrs. Vedrenne and Eadie's new programme at the Royalty Theatre last evening has the merit of an entertainment that frankly claims to interest an audience without attempting to instruct it. It began with a quaintly amusing one-act play —a play of types in the female ward of a workhouse—called "Acid Drops," and in the twenty odd minutes of its performance the clever people engaged to interpret the humour of the author drew more laughter from the audience than has been done by any short play produced this season. Miss G. E. Jennings, the author of this trifle, hardly makes an attempt to tell a story. There is a vague suggestion of sentimentality in the reminiscences of a very old woman lying in one of the beds of the ward, but that goes for nothing, and the real purpose and success of the skit lies in the humour and jealousies of the workhouse inmates so admirably represented by the three clever actresses, Miss Beryl Mercer, Miss Edith Evans, and Miss Adela Weekes. So much did the affair amuse the house that before the longer play of the evening was produced the audience had to be informed that Miss Jennings was not in the house.

The three-act play that followed is at its best when the less serious side of Mr. Joseph Keating's story is being enacted. "Peggy and Her Husband" takes its title from a young married couple very much in love with each other, and the play is but a lovers' quarrel: Rodney, the husband, had been surprised into promising to help a girl friend of his wife's out of a monetary difficulty, and Peggy came into the room at the moment when the young woman was expressing her thanks by kissing him. Result—a home broken up: Peggy gone off in disgust to live with her sister: Rodney, miserable, trying to forget things by six months of globe trotting. When he came back, Peggy's sister smuggled him into the house and concealed him in a wardrobe in his wife's dressing-room. Peggy came along, removed some of her garments, and going to the wardrobe for a dressing-gown discovered her prodigal husband. There was an awful shindy. Peggy protested. Rodney pleaded. "You have no right to come into my room when I'm not dressed," she cried. "Let's be on equal terms," said the artful husband, taking off his coat.

"You made love to every woman you met," added Mistress Peggy, and the penitent humbly admitted that for all his flirtations before he married he would "frankly plead 'the Gaming Act!'" Of course Peggy could not hold out against the importunities of so persistent and penitent a husband, and next day she agreed to forgive him. Thus ended a play that has much wit in its lines to recommend it. It has excellent performances, too, by Mr. Eadie and Mr. Hubert Harben to help it, and most of all it has beautiful Miss Gladys Cooper to bring to it a very great deal of charm. The reception accorded the performance was most friendly.

J.W.

APOLLO THEATRE.

TO-NIGHT AT 8.50,

CHARLES HAWTREY'S Production of

NEVER SAY DIE

By W. H. POST.

Preceded at **8.20** by

THE QUOD WRANGLE

A Farcical Comedy in One Act by OLIPHANT DOWN.

Bill Jenks	Mr. E. W. TARVER
Snippy	Mr. FRANC STONEY
A Butcher	Mr. HUGH GIBSON
A Policeman	Mr. LESLIE REA
Miss Ormerod	Miss GLADYS MAUDE
Boy	Master STANLEY BURTON

Scene:—A Tenement Room.

APOLLO
THEATRE
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Orch. Stall
E2
To be retained

On Tuesday it was preceded by a whimsical trifle, a so-called farcical comedy, with title punningly and misleadingly suggestive of 'Varsity life, from the pen of Oliphant Down. This author has hitherto chosen more or less fantastic themes, as in *The Maker of Dreams*, brought out at the Vaudeville, August 31, 1912, and in *The Dream Child*, performed at the Gaiety, Manchester, April 28 last year. There is nothing connected with a quadrangle in *The Quod Wrangle*, the scene of which is laid in a tenement room, and the motive of which is the frustrated desire of a loafer, with Socialistic views, to be sent to "quod." After robbing his young son, a newspaper boy, of the few coppers he has earned, Bill Jenks begins complaining of the cold, which makes him less than ever inclined to work, to his unusually spruce and neat pal Snippy. The latter owns that, in order to escape the cold and have regular meals of a sort, he had got himself in quod for "pinching" a pair of boots and a hat. Why should not Bill manage the same by running off with a piece of meat from a neighbouring butcher's? Even if he were not "copped" he would still "have the meat." Fortified by this specious advice, Jenks snatches up a piece of meat, and is duly pursued by the butcher, and caught by a policeman. He would have enjoyed the comforts of "a Government hotel" for ten days or upwards, had it not been for the officious interference of Miss Ormerod, a Suffragette, selling a Woman's paper, who had knocked the same constable about the night before. She is the chief participant in the "wrangle" that ensues, for she first tries to stop the butcher from prosecuting by paying him for the meat or threatening to have his shop boycotted, and then she offers the policeman a sovereign to let Jenks escape, after, following Snippy's evil counsel again, he had knocked off the officer's helmet. Finally, Miss Ormerod, in her zeal to help Jenks, promises him honest work, the carrying of her paper's boards for 14 hours a day, and, adding insult to injury, induces the friendly butcher to give him a bath, like Burns in *Passers-By*. So the lazy loafer does not go to prison after all, and, for stealing the meat, gets tedious work and a cold bath. The piece, which, if rather far-fetched, is amusing in a mild way, was played capably by Miss Gladys Maude, bright, voluble, and assertive as the Suffragette, Messrs. Tarver and Stoney, as the quod-wanting pals, and Messrs. Rea and Gibson, as policeman and butcher.

1914
Waters, J.
Plays

ROYAL COURT THEATRE.

Proprietor - - - - Mr. J. H. LEIGH
Under the Joint Management of Mr. J. H. LEIGH & Mr. R. T. E. NEEVES

EDYTH OLIVE ARTHUR APPLIN

—o—

THURSDAY & FRIDAY, MAR. 5th & 6th, at 2.45

FOR THE FIRST TIME

"The District Visitor"

(A Satire on Maeterlinck's "THE BLUE BIRD.")

By the late RICHARD MIDDLETON.

Dorothy	EDYTH OLIVE
Phillip	FRANK RANDELL (By kind permission of Mr. KENELM FOSS)
The District Visitor	ARTHUR APPLIN

"THE DISTRICT VISITOR."

A note on the programme of the late Mr. Richard Middleton's one-act play, "The District Visitor," produced at a matinée yesterday at the Court Theatre, described the piece as a satire on M. Maurice Maeterlinck's "The Blue Bird."

The resemblance is not easy to trace, nor is it made clear why the married couple, Dorothy and Philip, after a wordy triumph over the District Visitor "Death," should turn on the gas in their mean lodgings and die together. They did not talk like a man and woman who could find, or bring, happiness anywhere. Such material gave clever Miss Edyth Olive no worthy acting opportunities.

J. W.

The Observer.

LONDON: SUNDAY, MARCH 1, 1914.

MR. G. B. SHAW'S HINTS TO DRAMATISTS.

CIRCUS AS A GUIDE TO TECHNIQUE.

GOSPEL OF COINCIDENCE.

Mr Bernard Shaw, lecturing on "The Nature of Drama," at Oxford, last night, said the earliest form of drama would be found in full operation to-day if they went to a circus. Here there was necessarily unity of time and place. He seriously advised those who wanted to write plays to watch the unity of time and place at the circus.

They had peculiarly good opportunities in a university to study the technique of their trade, because every college master really provided them with a sort of ready-made ring-master. (Laughter.) Upon meeting the head of the college they might engage him in conversation. They might exercise their ingenuity so that whatever he happened to say they might put a wrong construction upon it. They could misunderstand him as much as possible, so that when he asked a question they could give him obviously the reply he did not intend to have.

THE SECRET OF COMEDY.

If they saw another member of the college passing let them get up a quarrel and ask the master to preside at the combat, which they would suppose was dialectic at first and finally pugilistic. If they did this they would be really laying the foundations of any skill they would be capable of attaining as a comedian. (Laughter.) They would find that this was the technique of Aristophanes and of Molière, the great masters of comedy. Coming nearer to our time, they would find that it was his own technique. (Laughter.)

It was extremely gratifying to find that Mr. G. K. Chesterton, in "Magic," had quite intuitively observed unity of time and place, and his play might be performed in a circus. The unity of time and place imposed on them certain other conditions. It imposed in them that stupid writers on the subject of the drama called the "abuse of coincidence." No really thoughtful man supposed that a drama could be written without coincidences, and when they heard a man talking about the childishness of dramas in which there were coincidences he advised them to look at him in a calm and fatherly way and say in a solemn voice, "My friend, all life consists of coincidences."

PLAYS MUST BE IMPROBABLE.

The fact that they were listening to him was a coincidence, and it might be one they would tell to their grandchildren, or, on the other hand, one which when they went home at the end of term they would carefully conceal from their parents. (Laughter and cheers.) They would not only be boring their audience by doing something superfluous and unnecessary if they tried to make these coincidences appear plausible. The greatest constructive craftsmen of the theatre were men most reckless on the subject of coincidences.

He quoted as an example of the oldest drama the "Œdipus" of Sophocles, which became famous as a masterpiece of coincidence. Then their play must necessarily be improbable. It would not be a picture of real life, because if real life were dramatic there would be no need to have drama.

He next discussed the real object and real sense of drama—the thing that made it possible to raise drama to the highest form of art that existed among men. Life as it occurred was an extraordinary, unmeaning, puzzling, bewildering, absurd sort of thing. They saw a number of events happening, and they did not know the relation between them. The reason why the dramatist could take a few people and put them on a stage and produce something more interesting and instructive than life was because he revealed the connection between these happenings and the chain of causation emotionally affecting the actions that people had on one another, and he was able to produce certain excitements by the fact that he made the audience more and more conscious of what was happening.

VANISHED DISTINCTIONS.

Drama had now developed to such a point that they might mix every element of it—music, tragedy, comedy—not only successively, but at the same time. That was the reason why when that lecture was suggested and he was asked to do "Comedy" or "Farce," and was told that his friend John Masefield was going to do "Tragedy," he was compelled to say that he could not do that, and to add that these distinctions did not any longer exist, and that he would have to deal with the whole thing finally integrated into one of the most extraordinary arts which existed and which any man could practice.

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Plays

EVERY EVENING at 8.30 (MATINEES at 2.30)

WILL BE ACTED

THE TWO VIRTUES

A COMEDY IN FOUR ACTS

By ALFRED SUTRO

Jeffery Panton	GEORGE ALEXANDER
Claude Jervoise	HERBERT WARING
Baylis	GEORGE BISHOP
Mrs. Guildford	MARTHA HEDMAN (By arrangement with CHARLES FROHMAN)
Lady Milligan	HENRIETTA WATSON
Mrs. Jervoise	ATHENE SEYLER
Alice Exern	RHODA SYMONS
Mary	MARY LANE

The Time is the Present.

The Action of the Play passes in Jeffery Panton's House on Campden Hill and Mrs. Guildford's in Chelsea.

The Scenery Painted by G. SACKMAN.

The New Act-Drop designed by PERCY MACQUOID, R.I., and Painted by JOSEPH HARKER.

Dresses by BAROLET. Hats by ELSIE. Wigs by CLARKSON.

The Reclining Chair used in Act I. kindly lent by J. FOOT & SON, 171, New Bond Street.

G 1248
STALLS
Mar. 5.
1914
ST. JAMES'S THEATRE
RETAIN THIS HALF

It is difficult to find anything to say about Mr. Sutro's new play. The only quality you could find in it was an absence of any significant quality. At the fall of the curtain you were left wondering how a playwright who has done such work as Mr. Sutro came to write "The Two Virtues." Not that there were any startling faults of plan or taste or execution. If there had been some one definite blunder we should have been more interested. What puzzled and bewildered was the pervading vapidity. How could Mr. Sutro contrive to be so completely uninteresting?

In his other plays, though we might sometimes think them rather of the stage in method and manner, rich rather in good points than in plot, he has always amused us or at worst held our attention. But last night, even to listen required conscious effort, and the moments of amusement were dolefully rare. What was wrong? It seemed that the play as a whole suffered from some general weakness of power, as if its author had not cared to work it out vigorously. The machinery ran smoothly enough, and turned out quantities of dialogue and cleverly finished, but hardly any of this neat conversation had the power to amuse, and none of it availed to interest us in the characters or the action. Just once or twice we caught a glimpse of reality or of caricature near enough to reality to be amusing. There was a poet who boasted that Swinburne might die while he would be immortal, and he for some moments was comical. There were two stupid, vulgar women, who, without being much like life, quarrelled and snarled at each other in rather a funny fashion. But these were rare gleams of light in some hours of mist. One of the few occasions on which a character became sympathetic was when the shadowy heroine expressed a hope that the next world might be more amusing. Some experience of the world in which Mr. Sutro condemned her to live enable us to understand her feelings very thoroughly.

THE HISTORIAN.

"The Two Virtues" of the title are, we believe, chastity and charity. Both of these and not only the first, it seemed that Mr. Sutro wished to say, ought to be found in a woman. Perfect agreement with that sentiment did not appear to us what it or the title had to do with the play. The hero was Jeffery Panton, who had inherited vast wealth and had been for many years of more writing a "History of Humanities." It seemed to be a comprehensive work including something about Grimm's Law, a theorem not very closely related to history. He had been jilted years before the play began, and when first found remained devoted to the false lady, with her portrait in his study and a glove and a rose of hers under a glass case. He was still devoted to her chiefly because he never saw her. There was some possibility of amusing irony here, most of which Mr. Sutro showed no wish to evade him. More than once, indeed, he seemed to miss chances offered by his scheme. The lady had married a young poet, and she came back to Jeffery to ask him to save her from her poet's philandering. The fellow had entangled himself with a Mrs. Guildford, a lady who was not respectable, and it was his silly wife's idea that Jeffery should go to Mrs. Guildford, and induce her to make an end of the affair.

In the second act Jeffery went, and after much bewildering talk between Mrs. Guildford and her companion, which only made Mrs. Guildford more obscure to us, after an amusing interlude with the poet's conceit, we had Jeffery discovering that Mrs. Guildford was an ardent student of history, a kindred soul. So he engaged her as his secretary, and the third act showed them in an amiable, industrious alliance. Then Jeffery's stupid, vulgar sister, and the poet's stupid, vulgar wife stormed the study. They had been investigating Mrs. Guildford's past; they had discovered that it included a divorce and several subsequent connections capable of the worst interpretation, and it was their resolve to tell the tale to Jeffery in Mrs. Guildford's presence.

CHASTITY AND CHARITY.

Observe the moral lesson. The two vulgar women possessing chastity without charity made themselves detestable in accusing the woman who was otherwise endowed. The scene, perhaps not intrinsically incredible, was not convincing. They drove Mrs. Guildford out of the house and then proceeded to quarrel between themselves, in which they were quite amusing. Jeffery came back from seeing Mrs. Guildford out and proclaimed his intention of marrying her. In the next act, he went to see her with a special license, and after some rather slow farce about a proposal embraced her, which was the end.

The characters, seldom interesting and never real, offer little opportunities, even for stage effect. Sir George Alexander did contrive to give something of a genial humanity to the vague outlines of the historian. He carried off many insignificant things with a lightness of touch and a gaiety which were invaluable. He put some expression into a good deal of incident, which, apart from the actor's work, was merely dull. Miss Martha Hedman had a pretty way with her as the nebulous Mrs. Guildford, but it was impossible to understand the woman or to feel any concern about her. Miss Henrietta Watson, as the objectionable and healthy sister, was duly irritating and obtuse, and Miss Athene Seyler played the sheer folly of the poet's wife with a gushing air and a touch of the minx that were cleverly managed. Mr. Herbert Waring found a good deal of fun in the poses of the poet. The audience received the play amiably, but with no warmth.



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SPECIAL NOTICE

The curtain will rise punctually at 8 o'clock.

SIR GEORGE ALEXANDER hopes that all who honour him by being present on this occasion may find it convenient to be seated at this hour, as late comers disturb the Audience and distress the Actors concerned in the performance.

CHASTITY and Charity, you will remember, are the two virtues indicated by the title of Mr. Sutro's new comedy now running at the St. James's. To these have been added recently two more, two, I might add, which are more relevant to the play than those chosen of the author, and these are Celerity and Brevity. The latter we know is the soul of wit, and Mr. Sutro's play stands or falls by its wit; the former is the soul of success in a play in which what has to be told matters nothing but the way in which it is told matters everything. "An April Day," my colleague PELLINORE called

"The Two Virtues"

on its original production, "rather dull, with intermittent gleams of sunshine." Since the première the barometer has risen steadily. Those virtuous anti-cyclones—I hope that is the right technical meteorological term—Celerity and Brevity, have done much to disperse the gloom, and now we have an almost cloudless sky. I say almost, because I think we could do with still a little more Brevity. The opening of each act except the first has been cut, that of the third act most substantially, but I feel we might have even less of Mrs. Guildford's companion, and I think that M. Thiers might go altogether. I suppose imaginative Lamartine must stay if only as a cock-shy for the austerely accurate Panton.

* * *

The few interpolations that have been made are not, to my mind, so valuable as the excisions. Lines have been written in to Sir George Alexander's part to show, rather crudely, that Panton is really not a fool at all, but that his supposed folly is just a clever disguise for his real wisdom. This sudden illumination of the character late in the play is very arbitrary, and, personally, I prefer its original ambiguity. Besides, it does away with the pleasant speculation as to whether a man is as big a fool when he knows he's a fool as when he doesn't know it. Or, to put it another way, is a man who knows he's a fool and glories in his folly as big a fool as a man who doesn't know he's a fool and fancies his wisdom? On account of this new twist which the author has given to the character of Panton, Sir George necessarily has slightly altered his reading of the part. If I may put it so,

His Tongue is More Often in His Cheek

and his inflections are more frequently ironical. As he consequently plays more briskly, it may be that these changes are, after all, indirectly to the benefit of the play. Another distinct gain is the increased brightness of Miss Martha Hedman's acting; though nothing could make her temperamentally the right woman for the part of Mrs. Guildford as I understand (or misunderstand) the character.

Rebecca * * * March 22 1914



GLOBE
Theatre

Tuesday

10/3/1914

Orch. Stall

D 1

This to be retained

EVERY EVENING at 8
Matinees, Wednesday & Saturday at 2.15.

OSCAR ASCHE and LILY BRAYTON
IN

KISMET

By EDWARD KNOBLAUCH.

Characters in the order of their appearance.

MEN.

Hajj	OSCAR ASCHE
The Muezzin	JAMES PLINGE
The Iman Mahmud	GEORGE SKILLAN
A Mufti	LIONEL WEST
The Guide, Nasir	ARTHUR GRENVILLE
The Sheik, Jawan	CALEB PORTER
The Beggar, Kasim	R. F. ANSON
Amru, Zayd *Shopkeepers*	FERNLEY BISSHOPP, GEORGE D. TRELOAR
Amru's Apprentice	JOHN FLANAGAN
Zayd's Apprentice	ROY ROYSTON
Sweetseller	HAYFORD HOBBS
A Blind Man	GEORGE FORD
A Chinaman	E. BODNEY
Water Carrier	F. KURTZMANN
A Juggler	A. NORWOOD
The Captain of the Watch	ALEXANDER ONSLOW
The Caliph Abdulla	FREDERIC WORLOCK
The Wazir Abu Bakr	H. R. HIGNETT
The Wazir Mansur	HERBERT GRIMWOOD
Kafur *(Mansur's Sworder)*	NORMAN HARLE
Afife *(Mansur's Secretary)*	J. FRITZ RUSSELL
An Attendant on Mansur	F. WARLIKER
The Chamberlain of the Caliph	G. FERRIER
A Herald of the Caliph	GEORGE LEE
The Gaoler, Kutayt	C. LATER

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WOMEN.

Marsinah *(Hajj's Daughter)*	**LILY BRAYTON**
Narjis *(her Nurse)*	**BESSIE MAJOR**
An Old Woman	**FLORENCE M. ALLEN**
The Almah *(a Dancer)*	**NANCY DENVERS**
Miskah *(a Slave)*	**MURIEL ASHWYNNE**
Two Women of the Bazaar	**MAUD WINGFIELD**
	MYRA CHRISTIANSEN
Kut-al-Kulub...	**SUZANNE SHELDON**

Misses Allen, Bourchier, L. O'Donohoe, A. O'Donohoe, Ellam, Keys, E. Mullock, D. Mullock, Nicholson, Nash, Paul, Rivers, Thorpe.

Messieurs. Alexander, Bodney. Bourne, Bushra, Colt, Craven, Curtis, Davis, Edwards, Florent, Gale, Hay, Jones. Keene, Kurtzmann, Norwood, Pearse, Reynolds, Ronald, St. Ord, Smith, Walsh, Warliker, West.

BEFORE THE CURTAIN.

The Man	**PENDERELL PRICE**
The Woman	**LILIAN BIRTLES**
The Story Teller	**H. R. HIGNETT**
The Snake Charmer	**H. A. SELDEN**
The Dancer	**NANCY DENVERS**

SYNOPSIS OF SCENERY.

ACT I. (Morning):

Scene 1.—A Street before the Mosque of the Carpenters.
Scene 2.—The Suk (Bazaar Street) of the Tailors.
Scene 3.—The Courtyard of a Poor House.

ACT II. (Afternoon):

Scene 1.—A Hall in the Wazir Mansur's Mansion.
Scene 2. The Same.
Scene 3.—The Courtyard of a Poor House.
Scene 4.—The Diwan (Audience Hall) of the Caliph's Palace.
Scene 5.—The Prison of the Palace.

(Evening):

ACT III.—The Hammam of Mansur's Mansion.

EPILOGUE.—A Street before the Mosque of the Carpenters.

The Scene is laid in the Baghdad of the Arabian Nights.
The Action takes place from Morning till Night.

The Play produced by OSCAR ASCHE.

Scenery by JOSEPH HARKER. Wigs by CLARKSON.
Costumes designed by PERCY ANDERSON and executed by SIMMONS & MISS MINNIE CHAMPION.

Musical Director: CHRISTOPHER WILSON. Stage Manager: J. FRITZ RUSSELL.
Assist. Stage Managers: GEORGE SKILLAN, JOHN FLANAGAN. Chief Machinist: M. J. COVERDALE
General Manager: CARL F. LEVEL. Business Manager: ARTHUR PENLEY.

1914
Waters, J.
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VAUDEVILLE THEATRE

EVERY EVENING at 9.

By Arrangement with Messrs. A. & S. GATTI

NORMAN McKINNEL & FREDERICK WHELEN

PRESENT

HELEN WITH THE HIGH HAND

Preceded at 8.15 by

THE REST CURE

A New Play in One Act, by **G. E. JENNINGS.**

Muriel	PHYLLIS STUCKEY
Alice Palmer (Dark Cat)	DORA GREGORY
May Williams (Fair Cat)	MARY CLARE
Olive Reed	DORIS NORMAN TREVOR
AND	
Clarence Reed	OTHO STUART

SCENE A Room in a Nursing Home.

Vaudeville. March 16

"THE REST CURE."

A NEW PLAY IN ONE ACT. BY G. E. JENNINGS.

Muriel	Phyllis Stuckey
Alice Palmer (Dark Cat)	Dora Gregory
May Williams (Fair Cat)	Mary Clare
Olive Reed	Doris Norman Trevor
Clarence Reed	Otho Stuart

Miss Jennings has the happiest knack of writing one-act plays; and she shows it in "The Rest Cure" perhaps even more neatly and freshly than in "Acid Drops," which was produced the other day at the Royalty. She relies very much upon what she actually sees; but she sees humorously, and puts down sharply. She has a keen sense of the comic in human nature, and does not stop short at externals, for she has the true humorist's joy in character. To wind up this play about a nursing home, she brings in, of course, the almost farcical business of the lost trousers and their recovery by Muriel, the general servant. But the fun of the thing lies deeper than the trousers, or the parrot on the window-sill, or any of the other external troubles which make Clarence Reed's brief rest-cure so acute a misery to himself and so keen a joy to the audience. It lies in the application of such things to a man of Reed's selfish and exacting nature, and in the exaltation of Muriel, the jolly little drudge, who can see clean through nurses and patients and all, and gloat over the comic truth of them in her shrewd and wholesome little mind.

A few hours in such a nursing home as this were enough to cure Clarence Reed of "nerves," and we were delighted to think that Muriel went with him to take service in his house. She will be a great comfort to poor harassed Mrs. Reed, and will keep Clarence in order through fear of her candour and clear sight. Miss Phyllis Stuckey did justice to Muriel, and that means that she acted with brains and charm, and Mr. Otho Stuart was thoroughly amusing as the nervous sham. As to the nurses, Miss Dora Gregory's melancholy and Miss Mary Clare's brisk chatter were done to the life, and the whole play is delightful. Miss Jennings has found her feet now, and it is time that she tried a full-length comedy.

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Aldwych. March 16

"THE EVER OPEN DOOR."

BY GEO. R. SIMS AND H. H. HERBERT.

"The Ever Open Door" was by no means done with when previous engegements compelled Mr. Loader to put on "The Queen's Champion"; and "The Queen's Champion" having served its turn and delighted a good many spectators, "The Ever Open Door" has been restored to the stage of the Aldwych, where it was greeted on Monday with a very hearty reception. The cast remains much the same; and Miss Hilda Spong as Lady Dereham, Mr. Frederick Victor as Father Clement, clever Miss Ruth Bidwell as the boy, Robbie, and Miss Kathleen O'Connor as Molly Dundon have resumed their old parts. So has Mr. Ernest Selig, who continues to delight the audience as Swankey Dottles, and Mr. R. P. Lamb has taken up with great success the part of Mr. Aveling, M.P.

1914
Waters, J.
Plays

THEATRE ROYAL, DRURY LANE, LIMITED

MANAGING DIRECTOR, ARTHUR COLLINS.

Mr. Arthur Collins requests the pleasure of

Mrs J. Waters's

Presence on

Thursday Evening, Mar. 19, 1914

At **7.45** o'clock

WHEN WILL BE RESUMED THE RUN OF
THE SUCCESSFUL DRAMA

SEALED ORDERS

BY

CECIL RALEIGH and HENRY HAMILTON.

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour

SIDNEY SMITH,
Business Manager.

Drury Lane.

"SEALED ORDERS."

BY CECIL RALEIGH AND HENRY HAMILTON.

With naval affairs and spy-scares very much in men's minds, the revival of "Sealed Orders" comes at a favourable moment. Messrs. Raleigh and Hamilton are masters at spinning plots. Without any disrespect, we may say that their position is very much like that of the serial-writer who is asked to build his story round pictures already in hand. They must rope in everything that is going on at the moment; and the way they do it is remarkable. The plot is complicated, but perfectly easy to follow; and, as scene follows scene, nothing appears to be dragged in just because the picture had to be used up somehow. The reception on Thursday evening was enthusiastic and well deserved. The cast still includes Miss Fanny Brough, the unique, the inimitable; and Mr. C. M. Hallard, who is taking early but admirably to middle-aged men; charming Miss Madge Fabian; suave and terrible Mr. Julian Royce; gallant Mr. Langhorne Burton and other favourites. And Mr. Kenneth Douglas with his light staccato touch will make a telling figure of Cagliostro when he has caught the pitch of the house. The scenery and costumes and the mechanical wonders of the production need no mention: they are renowned enough already.

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Waters, J.
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APOLLO THEATRE

TO-NIGHT AT 8.15,

CHARLES HAWTREY'S Production of

THINGS WE'D LIKE TO KNOW

A Light Comedy in Three Acts.

By MONCKTON HOFFE.

CHARACTERS.

Richard Gilder	Mr. CHARLES HAWTREY
Brabazon Todd	Mr. HENRY WENMAN
Lord Glandeville	Mr. A. VANE-TEMPEST
Arthur Wade	Mr. LOUIS GOODRICH
Colonel Apthorp	Mr. LYSTON LYLE
Frank Gedge	Mr. RICHARD CAREAN
Gascoigne	Mr. HUGH GIBSON
Mrs. George Orple	Miss HELEN HAYE
Dorothy Gedge	Miss DOROTHY MINTO

APOLLO THEATRE
28/3/14
Orch. Stall
D
To be retained

ACT I. The Offices of Wilberforce Brothers, Turf Commission Agents, 428 Ryder Street, St. James's.
TIME. A Monday late in May.

ACT II. The Offices of the Lotus Publishing Company, 428 Ryder Street, St. James's.
(A year has elapsed.)

ACT III. Richard Gilder's Flat in Town.
The following evening.

Scenes designed by ARTHUR DE LISSA. Decorated and painted by ERVERS, Ltd., 6 Henrietta Street, Cavendish Square, W.
Bricks by Madame HANDLEY-SEYMOUR, 17 New Bond street, W.
Hats and Cloaks by ANN TALBOT, Ltd., 5 George Street, Hanover Square.
Scenery painted by ALFRED E. CRAVEN. W. by CLARKSON.
Piano supplied by ASCHERBERG, HOPWOOD & CREW, Ltd.

Preceded at **7.45** by

THE QUOD WRANGLE

By Our Dramatic Critic.

English acting such as the audience at the Apollo Theatre last evening witnessed need not fear comparison with any acting to be seen anywhere in a play the sole purpose of which is to amuse and entertain. Monckton Hoffe, the author of this new three-act light comedy produced by Mr. Charles Hawtrey, has no pretentious theme to present for discussion. He is out frankly to amuse, and in that purpose he succeeded. He understands too—a thing that all dramatic authors do not—the peculiarities of the characters he sets upon the stage, and the technicalities of the business in which we see them employed. The title of Monckton Hoffe's play, "Things We'd Like to Know," is suggested by the heading to an imaginary "society" paper that made a feature of asking awkward questions. The four "industrious" and impecunious men about town in this play whom we saw attempting, without success, to run a starting-price betting office thought it a horrible shame that their want of financial resources should be made the subject of the newspaper's gossip. But the "nuts" were, to say the least of it, a most resourceful confederacy, and played with a skill that was the best of good fun—the "confidence trick" on a nobleman that came through their way.

Sport, Finance, and Art.

It will be explained that this sentimental and artistic aspirations was the possession of enormous wealth, and that one of the impecunious men about town sharing the small profits and risks of the betting business was by nature a poet. He had abandoned the profession of verse because there was no sale, but when the peer who insisted on patronising art came the way of the industrious four the poetic Richard put forward himself and his friends as a group of men who mixed sport with finance and art, and that they were at that very moment preparing to launch on the world the wonderful poetic works of an unknown girl. The girl, as a matter of fact, was no other than their pretty typist, and it mattered not a jot that she knew not the difference between prose and verse—for Richard Gilder was to supply the poems. The peer, let it be said, fell an easy prey. He accepted the publishing scheme. The part of the girl was supposed to have written verses read everywhere. She became famous. The peer fell in love with her. The new publisher got enormous business and lots money, and everybody—most of all these comical scoundrels so cunningly was as happy as the day was long. At last, sick of the false success she was, the girl told the peer the truth. He, determined that his name should not be the laughing stock of England, closed out of the business, and Dick married the girl who loved the truth.

Mr. Hawtrey's Speech.

The story might as it is, and improbable because it is no more than farce is exceedingly entertaining just because the characters are drawn from life, and most splendidly acted. Mr. Hawtrey is always delightful, but last night everyone was good. Mr. Lyston Lyne gave a performance of a shrewd old colonel that was masterly, one, in fact, of the best hits of character seen for a long time, and others who took with him prominent part in the evening's acting honours were Miss Helen Haye, Mr. Henry Wenman, and Mr. A. Vane-Tempest. It was the business, and the form of the details, and the amusing dialogue that combined to wholly amuse the audience through the evening. There were insistent calls for the company, for the author, too, and to add an extra friendly note to the finish Mr. Hawtrey broke his rule and made a speech.

J. W.

1911
Waters, J.
Plays

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

WEDNESDAY, APRIL 1, 1914.

THEATRE "SLUMP."

INFLUENCE OF LENT.

The theatres and music-halls of London are experiencing a very quiet time just now, but their managers are quite philosophically contenting themselves with the reflection that Lent has in every year affected their attendances very badly.

Notwithstanding the falling off in attendances—which becomes more marked each week as Easter is approached—six or seven out of the twenty-five plays now being given are playing to almost the capacity of the houses at which they are billed. Several plays the receipts of which have recently fallen off are experiencing only a temporary drop, but there are others playing monotonously each week to heavy losses that are in a position from which there can be no hope of redemption.

These and some of the music-halls that are showing a weekly loss of from £300 to £800 are the particular sufferers through the annual Lenten "slump." The music-hall managers make allowances for quiet periods in their business, but the speculator in a play production is very often gambling on the single chance, and just now some of them are being very hard hit.

Easter once over, London Theatreland always experiences a welcome return of the playgoers, and at the moment nine houses are getting ready new programmes to tempt them.

THE BUCKET SHOP.

A Play in Four Acts,

BY

FRANK HARRIS.

The Play produced by NORMAN PAGE.

THE PEOPLE OF THE PLAY IN THE ORDER OF THEIR APPEARANCE.

MAGUIRE	JAMES SKEA
LEAH JOSEPHS	GILLIAN SCAIFE
JOHN GRETTON	FRANKLYN ROBERTS
GEORGE TREVOR	P. PERCEVAL CLARK
SIR JOHN HARRINGTON	H. B. TABBERER
LADY BRITTON	FRANCES WETHERALL
MR. WHEELWRIGHT	MATTHEW BOULTON
MRS. LONGDEN	ANNIE HILL
LORD FREDERICK ATHOL	ATHOL STEWART
SPENCER GRETTON	EDMUND S. PHELPS
IRENE GRETTON	JUNE VAN BUSKIRK
MISS DALBY	MIELE MAUND
KATE TREVOR	VERA CUNNINGHAM
BLAKE HATTON	LEWIS COKER
STANLEY WILLIAMS	J. PARISH ROBERTSON
SERGEANT JONES	ALLAN JEAYES
OFFICIAL RECEIVER	C. HERBERT HEWETSON

1914
Waters, J
Plays

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The Aldwych Theatre,

On 5th April, 1914,

At EIGHT o'clock.

Doors Open Seven-thirty o'clock.

On 6th April, 1914,

At TWO-THIRTY o'clock.

Doors Open Two o'clock.

ACT I. Gretton's Place of Business in Waterloo Place.

ACTS II. and III. The same.

The curtain will fall for a few minutes during Act III. to indicate the lapse of time.

ACT IV. A Room in Bankruptcy Buildings, Carey Street.

Some of the artists appear by kind permission of Mr. OSCAR ASCHE and Miss LILY BRAYTON, Mr. CHARLES FROHMAN, Mr. SEYMOUR HICKS, Mr. WALTER HOWARD, Miss LILLAH MCCARTHY and Mr. GRANVILLE BARKER, Mr. NORMAN MCKINNEL and Mr. FREDERICK WHELEN, and Mr. GASTON MEYER.

STAGE MANAGER ... ... VAL CUTHBERT.

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Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

TUESDAY, APRIL 7, 1914.

"THE BUCKET SHOP."

DRAMA OF A "BUBBLE FINANCIER."

The Incorporated Stage Society has a predilection for shocking us. And there was a hush yesterday afternoon during one scene in Mr. Frank Harris's new play "The Bucket Shop" at the Aldwych Theatre when the bubble financier gave a display of love-making that compelled a comparison between plays of the new school and those of, say, six months ago.

One-man plays usually are not convincing. "The Bucket Shop" comes in that category. John Gretton, the stock and share king who cheated Peers and widows indiscriminately, was a picturesque villain. He robbed nearly everyone. Those he could not rob he bribed, but when the markets went against him and he refused to buy an enemy's silence angry customers came into his office and, in addition to breaking the furniture, very nearly broke the financier's head. Gretton, being no ordinary man, went on making money. Incidentally he made love.

The two women he favoured most were his chief lady clerk and a girl who wanted to go on the stage. He admitted that "passion makes idiots of us all," so when the financial smash arrived—he came through the bankruptcy court richer than ever—he transferred all his affections to the money market.

This drama, for it *is* good old drama, was excellently played. Miss Gillian Scaife was excellent. So was Miss Vera Cunningham, and an Australian actor, Mr. Norman McKeown, was super-excellent as the man of money. He would have made us believe in the financier's existence if only we could have believed in the existence of the titled folk and widows he robbed.

THE INCORPORATED STAGE SOCIETY.

MONDAY.
~~30.3.14.~~
6.4.14.

Stalls

F 3

1914
Waters, J.
Plays

LITTLE THEATRE,

ADELPHI, W.C.

Dear Sir,

I beg to enclose seats for your representative for the first performance of

"Brer Rabbit and Mr. Fox"

SATURDAY, APRIL 11th, at 2.30, and Every Afternoon except Saturdays

"Brer Rabbit and Mr. Fox"

A MUSICAL FROLIC

Words by Mrs. PERCY DEARMER. Music by MARTIN SHAW.

CAST.

Uncle Remus	FRANK G. DUNN
John	JESSON ROY
Mary	JOAN CARR
Brer Bear	HARRY HILLIARD
Brer Fox	STANLEY ROBERTS
Brer Rabbit	MARJORIE COULSON
Brer Tarrypin	FABIA DRAKE
Brer Bull Frog	HARRY HILLIARD
King Deer	ARTHUR CLEAVE
King Deer's Daughter	FAY LILMAR
Mr. Frog (King Deer's Chamberlain)	ROY LILMAR
Miss Goose	DOROTHY FINLAYSON
Mr. Man	HARRY ALEXANDER
Miss Meadows	EVANGELINE HILLIARD
Miss Motts	DORIS HARDY
Miss Nancy	DAVINE ST. CLAIR
Miss Lucy	DOROTHY KING
Sindy Ann	EVELYN ALTHAUS
Miss Janey	DORIS PROSSER
Rab	RUTH FRENCH
Tobe	MOLLY O'SHAUN
Molly Cottontail	EILEEN WINDRIDGE
Bob Bunny	BEATRICE NORLEDGE
and	
Mr. Kildee	C. HAYDEN COFFIN

Scene I. Brer Rabbit's Wood.
Scene II. Outside the House of Mr. Man.
Scene III. Brer Rabbit's Home.
Scene IV. Brer Rabbit's Wood.

LITTLE THEATRE.

"BRER RABBIT AND MR. FOX."

Frolicsome Folklore.

AGAIN "Uncle Remus" has been dramatised—this time by Mrs. Percy Dearmer, and Miss Gertrude Kingston presented Mrs. Dearmer's "Brer Rabbit and Mr. Fox" at the Little Theatre yesterday afternoon. Mrs. Dearmer has contrived to retain the quaint plantation humour and philosophic spirit of Mr. Chandler Harris's book, although of necessity she has been forced to rearrange her material to a great extent. The "Message" of Brer Rabbit is, in effect, a glorification of the triumph of the small over the great, of the weak over the strong. The various episodes illustrate contests of brains versus brute strength, and it is brains that come out on top every time. Old Uncle Remus acts as a sort of Chorus. He sits on the stage between two children and explains to them why the animals behave as they do. The children become very excited over the machinations of Mr. Fox, and are duly appreciative when he is vanquished by cute Brer Rabbit. The old negro himself enjoys it quite as much as the children, and laughs gleefully at Mr. Fox's downfall and utters quaint morsels of philosophy thereon.

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Aldwych
THEATRE

11/4/1914

Stall

F19
To be retained

SATURDAY, APRIL 11TH, AT 7.45, AND EVERY EVENING AT 8,
MATINEES WEDNESDAYS AT 2.30

McLEOD LOADER

PRESENTS

GEORGE R. SIMS' GREAT DRAMA:

The Lights o' London

CAST:

Squire Armytage	RICHARD NORTON
Harold Armytage	LAUDERDALE MAITLAND
Clifford Armytage	FRANK TENNANT
Marks	LEONARD CALVERT
Seth Preene	JAMES PRIOR
Mr. Skeffington	RICHARD NEVILLE
Jarvis	MAITLAND MARLER
Shakespeare Jarvis	RUTH BIDWELL
Jim	ERNEST DISNEY
Inspector of Police	ALBERT CHAPMAN
Sergeant of Police	GEORGE AUBREY
Cutts	CHARLES H. MORTIMER
Waters	CHRIS. R. OLGAR
P.C. Lanson	C. SAUNDERS
P.C. Riley	GEORGE BARRAN
Mr. Brown	RUPERT J. GILES
Man in Park	ARTHUR DOLLARD
Trotters	ALEXANDER OAKLEY
Philosopher Jack	JACK BIXION
Joey	JACK FROST
A Coster	ALFRED BRAYLE
Percy de Vere, Esquire	EDMUND SYDNEY
Porter at the Casual Ward	ANTHONY NEVILLE
Bess Armytage	JESSIE WINTER
Hetty Preene	JANET ALEXANDER
Mrs. Jarvis	AMY FANCHETTE
Janet	ROSE HERSEE
Annie	ISABEL OHMEAD
Sal	NORAH ROY
Tottie	MABEL MALVANEY

Villagers, Costers, Policemen, &c.

Modern Plays

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ACT I.

SCENE I. Armytage Hall.

(Three years are supposed to elapse between Acts I. and II.)

ACT II.

SCENE I. The Armytage Arms.
SCENE II. The Road to London.

ACT III.

SCENE I. Outside the Borough Police Station.
SCENE II. No. 7 Boston Street, Borough.

ACT IV.

SCENE I. The Hawthorns, St. John's Wood.
SCENE II. Outside the Casual Ward.
SCENE III. The Slips, Regent's Park.

ACT V.

SCENE I. The Borough, Saturday Night.
SCENE II. Interior of Boston Street Police Station.

The Play produced by McLEOD LOADER under the personal supervision of the Author.

Scenery, Acts I. and II., by WALTER HANN & SON.
" " III., IV. and V., by WALTER JOHNSTONE.

Costumes and Uniforms by HYMAN, Leicester Square.

Programme of Music.

OVERTURE ... "The Queen's Champion" ... *Harold Howell*

Music selected from the following:—

"Die Felsurmuhle"	*Reissiger*
"Chaconne"	*Durand*
"Ruy Blas"	*Mendelssohn*
"La Boheme"	*Puccini*
"Iolanthe"	*Sullivan*
"Fledermaus"	*Strauss*
"Bohemian Girl"	*Balfe*
"Oberon"	*Weber*

Etc., Etc.

Musical Director - - - THOMAS PARKER

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

MONDAY, APRIL 13, 1914.

"THE LIGHTS O' LONDON."

MR. GEORGE R. SIMS'S 33-YEAR-OLD MELODRAMA AGAIN.

Thirty-three years ago Mr. George R. Sims wrote the famous melodrama, "The Lights o' London." The late Mr. Wilson Barrett produced it with enormous success in the old Princess's Theatre, Oxford-street, and ten years later revived it with equally gratifying results at the old Olympic Theatre. In the Aldwych Theatre on Saturday evening "The Lights o' London" made its third appearance and was acclaimed by an audience that filled every corner of the theatre.

How the audience enjoyed the story of the wrongly-convicted heir; his escape from gaol; his rescue on the Portsmouth-road; his meeting with his young wife; and his second escape! The great scene was at night by the Regent's Canal in winter time; the hunted husband with the lovely heroine; the duel on the bridge between their two deadly enemies; the splash of a body in the water; and the hero's rescue of his enemy, to make him a friend.

Mr. Sims has only had to bring in a word or two, or a reference, to make the melodrama up to date. J. W.

1914
Matera,
Plays

His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE.

PYGMALION

A ROMANCE IN FIVE ACTS

BY

BERNARD SHAW.

EVERY EVENING AT 8.30.

1914
Waters, J.
Plays

Saturday, April 11th at 8.

(Subsequent Evenings at 8.30).

PYGMALION

A Romance in Five Acts,

By BERNARD SHAW

Henry Higgins	HERBERT TREE
Colonel Pickering	PHILIP MERIVALE
Freddy Eynsford-Hill	ALGERNON GREIG
Alfred Doolittle	EDMUND GURNEY
A Bystander	ROY BYFORD
Another One	ALEXANDER SARNER
Eliza Doolittle	MRS. PATRICK CAMPBELL
Mrs. Eynsford-Hill	CARLOTTA ADDISON
Miss Eynsford-Hill	MARGARET BUSSÉ
Mrs. Higgins	ROSAMOND MAYNE-YOUNG
Mrs. Pearce	GERALDINE OLLIFFE
Parlourmaid	IRENE DELISSE

ACT I.

The Portico of Inigo Jones's Church of St. Paul in Covent Garden, 11.15 p.m.

ACTS II. & IV.

Professor Higgins' Phonetic Laboratory, Wimpole Street.

ACTS III. & V.

The Drawing Room in Mrs. Higgins' flat overlooking the river in Chelsea.

Act II. is on the morrow of Act I., and Act V. on the morrow of Act IV.

Some months elapse between Acts II. and III., and again between Acts III. and IV.

Period: The Present.

The Scenery by ALFRED E. CRAVEN. Acts III. & V. from designs by DENIS MACKAIL.

Programme of Music.

OVERTURE ... ... "Opéra Bouffe"	*Herman Finck*
THREE ENGLISH DANCES	*Roger Quilter*
(a) SELENGER'S ROUND FROM OLD ENGLISH DANCES	*Granville Bantock*
(b) VALSE ROMANTIQUE	*Sibelius*
(a) TRÄUME	*Richard Wagner*
(b) VALSE INTERMEZZO	*Oscar Eve*
MOCK MORRIS AND SHEPHERD'S HEY	*Percy A. Grainger*

Mrs. Patrick Campbell's Dresses by HANDLEY SEYMOUR. Other Dresses by Miss LEVERICK.

Perruquier—W. CLARKSON.

Matinees Every Wednesday and Saturday at 2.30.

Special Theatre Edition of 'Thoughts and Afterthoughts," by Herbert Beerbohm Tree, can be obtained at the Box Office or from the Attendants, Price 1/-

STAGE MANAGER—STANLEY BELL. MUSICAL DIRECTOR—ADOLF SCHMID.
ASSISTANT STAGE MANAGER—ALFRED BELLEW. ASSISTANT PRODUCER—BASIL DEAN.
GENERAL MANAGER ... HENRY DANA.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d. Stalls, 10s. 6d, Balcony Stalls, 7s. 6d. Balcony, 5s. Upper Circle, 4s., 3s. and 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.
BOX OFFICE (MR. POTTER) OPEN DAILY 10 to 10. TELEPHONE GERRARD 1777.

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1914
Waters, J.
Plays

HIS MAJESTY'S THEATRE

PYGMALION

BY G BERNARD SHAW



HERBERT TREE — Mrs PATRICK CAMPBELL

Mon. Tues. Thurs. Fri. Mats. Wed. Sat. Saturdays



Sir Herbert Tree—the Modern Pygmalion

Here seen as Henry Higgins, the professor of phonetics

Mr. Bernard Shaw has laid it down as an axiom that loud laughter in the theatre is a bad habit. Sir Herbert Tree, on the other hand, finds it essential to the actor's art. Both, no doubt, were satisfied at His Majesty's Theatre last night, for, while the audience at moments rocked with laughter, there were long intervals in which they sat silent. Whether this was out of respect for the author or not, remains a secret.

In his new play, which he labels "romantic," Mr. Shaw has seized upon a genuinely comic idea. His Pygmalion, Henry Higgins, is a professor of phonetics—a mouth in manners and over-free in his language—who can "place" any man within six miles of his birthplace by his accent. In pursuit of his hobby he is taking notes during a very realistic thunderstorm under the portico of St. Paul's Church, Covent Garden, when he meets Colonel Pickering, a student of Indian dialects, and wagers that he will pass off Eliza Doolittle, a flower girl from Lisson-grove, as a duchess after six months of his tuition. The first act, full of wit and observation, finishes with Eliza driving off triumphantly in a taxi.

A Happy Creation.

Here, as has been said, is all the essence of a comedy. But the wheels of the successive four acts revolve very, very slowly, and too often the creaking of the machinery is heard. All Mr. Shaw's characters talk at minute length, and while, occasionally, they say witty things, too often they merely embroider the obvious at tedious length. The education of Eliza is a slow, a very slow, process, and requires endless explanations. Her father, Alfred Doolittle, a dustman, one of the undeserving poor, as he labels himself, who is willing to sell his daughter for five pounds, but who would have asked fifty if he had thought there was anything dishonourable in the transaction, is one of Mr. Shaw's happiest creations. "His natural gift of sentimental rhetoric," which is "due to the Welsh strain in him, and which also accounts for his moral laxity and his dishonesty," is a happy touch. But he, like all the rest, talks far too much.

Less happy are the Lyn-ford Hills, mother, daughter, and son—"Lad's Gerr"—but they, with Higgins's mother, serve as a suburban background for Eliza to shock when, in her chrysalis stage, she lapses into her native expressiveness and, when asked whether she is going to walk home, retorts "not b—— likely." Mrs. Patrick Campbell played this scene of comedy superbly and brought out the word with a richness of expression that brought down the house. The effort of Miss Lyn-ford Hill to repeat the expression as the latest small-talk was not so successful. So that the Cockney Galatea had been eminently entertaining—but in her butterfly stage passed off as a duchess at an ambassador's garden party and qualified for elevation as a lady's maid which, as Higgins sagely remarks, "requires better English," she was not so successful. Indeed, she occasionally verged on boredom. For she developed a heart and a desire to be cared for, and Mr. Shaw's sentiment does not ring true. However, after a series of scenes between Eliza and Higgins of alternate bullying and wheedlings, the curtain rises on the hope that she will return to his and Pickering's menage—whence she has fled after throwing his slippers in his face—and, perhaps, eventually, marry him. For she has proved indispensable to his selfish comfort, and, in his own way, he cares for her.

A Deluge of Words.

If the latter part of this odd and unconvincing play lacked the entertainment of the earlier portion it was nevertheless very warmly received by the audience. Of Mrs. Campbell's Eliza it must be said that she was far more convincing as a duchess than as the flower girl. Her speech as the latter was mincing and affected and lacked the full freedom of the Cockney, while her movements were curiously uncharacteristic. Sir Herbert Tree obviously revelled in the part of the professor of phonetics, but was swamped by the deluge of words under which the author inundated him. Mr. Edmund Gurney gave an excellent performance of the dustman, and Mr. Philip Merivale did all that could be done with the colourless part of the Colonel.



1914
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AMERICAN farce has further reason to boast, since the production of "Potash and Perlmutter" at the Queen's Theatre on Tuesday evening, that it leaves our writers of farce and adapters of French farce very, very much in the shade with the latest specimen of that Montagnon fabric. Labels his work as a comedy, but we prefer to call it a farce because it is farcical, and, as there is a capital evening's entertainment to be got out of it, the author need not quarrel with our description. Potash and Perlmutter" adds a much-wanted new entertainment to the attenuated list of amusing plays without music showing in London up against at almost every street corner in the West End some man or other who saw the play in New York and was just sure that most people are agreed that a high value need not be placed on the judgment of those gentry when it can boast that they turned down a good thing.

Genuine Fun.

"Potash and Perlmutter" is by no means a good play, but it certainly is a jolly good entertainment. It gets roars of laughter—happens—but always because of what that are said. There are twenty-one characters in the farce, and three of them, Mr. Abe Potash, Mr. Perlmutter (his partner in a New York wholesale clothing manufactory), and Mrs. Potash are the people that win our laughter, our admiration, and our applause. The other people do not matter. They are only concerned in the machinery of making an attempt to get a sentimental background given by these two splendid character comedians acting the parts of struggling Jewish men in the cloak business. They make you laugh, and they can really make you cry. In their prosperity they are always quarrelling. They adore one another, but they never cease bickering. Then when a calamity comes—because of their generosity, other a little loss, and love each other a little more. If I could say about you what is in my mind, I'd be arrested." says Potash in the palmy days to Perlmutter; and when the calamity appears imminent and they are taking stock, Potash refuses to put his partner's motor-car on the list of their possessions. "I motor-car, he said, "is not an asset; it's a liability. There is heaps of funny dialogue throughout the play, and the delightful American players—Mr. Robert Leonard, Mr. Augustus Yorke, and Miss Matilda Cottrelly—to give it point. Fortunately for us they are hardly ever off the stage. You they are off for a moment you miss them badly.

J. W.



WEDNESDAY, APRIL 15, 1914.

A couple of American-German Jewish partners in a ready-made dressmaking business somewhere "down town" in New York, always wrangling in almost unintelligible English, might seem beforehand to offer rather unpromising material for mirth. But the fact is the house was in fits of laughter over this pair throughout the evening—over this pair, their lingo, their grimaces, their constant recrimination, their real underlying affection for one another, the fundamental human nature of them beneath a superficial uncouthness. They "defrayed the expenses," as the French say, of the evening, for the play which served to exhibit them was in itself quite negligible. Indeed, it seems odd that an author able to shape out whether from observation or imagination, so much "character" as has gone to the making of this pair should be, apparently, so little able to invent some plausible accompanying "fable."

But let the silly story pass: *Potash and Perlmutter* is not worth seeing just for the sake of its eponymous heroes. Mr. Augustus Yorke is Potash and Mr. Robert Leonard is Perlmutter, and our affections all for Potash, dejected and sad at the next we plump for the triumphant Perlmutter. Perhaps Potash merits just a shade more of your sympathy than Perlmutter, because he is a "family man," indeed a model husband and father, whereas Perlmutter is a mere family bachelor; but after all we don't know, too, that Mrs. Perlmutter is found to have a heart, Jewish type is cleverly played by Miss Matilda Cottrelly. The others of the cast are also authentically and Mr. Yorke's is the fun, and they should on no account be missed by playgoers in search of a new laugh.

QUEEN'S THEATRE

(Licensed by the Lord Chamberlain to Mr. ALFRED BUTT, 25 Marlborough Place, W).

TUESDAY, APRIL 14th, 1914, & Every Evening thereafter at 8.15. Matinees: Wednesdays & Saturdays at 2.30.

Messrs. GEORGE GROSSMITH & EDWARD LAURILLARD

PRESENT

POTASH & PERLMUTTER

A Comedy in Three Acts by MONTAGUE GLASS.

Mawruss Perlmutter	*Partners in the Firm of Potash and Perlmutter*	**Mr. ROBERT LEONARD**
Abe Potash		**Mr. AUGUSTUS YORKE**
Marks Pasinsky	(*Buyer*) ...	**Mr. CHARLES DICKSON**
Henry D. Feldman ...	(*Solicitor*) ...	**Mr. EDGAR ELLWANGER**
Boris Andrieff	(*Book-keeper*) ...	**Mr. ERNEST MILTON**
Mozart Rahiner	(*Salesmnn*) ...	**Mr. EZRA MATTHEWS**
Stenerman	(*Capitalist*) ...	**Mr. GEORGE HUMPHERY**
Senator Murphy	(*Politicinn*) ...	**Mr. FRANKLIN HANNA**
The Mysterious One ...	(*Book Agent*) ...	**Mr. H. DE LANGE**
Sydney	(*Office Boy*) ...	**Master GREENBERG**

The Production Staged by LEE KOHLMAR.

Act 1. Establishment of Potash & Perlmutter.
Act 2. Potash & Perlmutter's New Establishment. Fifth Avenue, New York. Three Weeks Later.
Act 3. Potash's Home at Lexington Avenue, New York. Next Day.

FIRST MATINEE: Saturday, April 18th, at 2.30.

PRICES OF ADMISSION: Orchestra Stalls, 10s. 6d. Dress Circle, 7s. 6d. and 6s. Upper Circle, 5s. and 4s. Pit, 2s. 6d. Gallery, 1s.
BOX OFFICE (MR. UNDERWOOD) open 10 till 10.
'Phone 9437 Gerrard (2 lines).

The Impatient One	(*Express Man*) ...	**Mr. WEISER**
Tergusson, Farrell	(*United States' Deputy Marshals*) ...	**Mr. CHARLES RUSS, Mr. WILLIAMS**
Ruth Goldman	(*Designer*) ...	**Miss MADELINE SEYMOUR**
Mrs. Potash	(*Abe's Wife*) ...	**Miss MATILDA COTTRELLY**
Miss Cohen ...	(*Stenographer*) ...	**Miss JULIA BRUNS**
Irma Potash ...	(*Abe's Daughter*) ...	**Miss ELISE MARTIN**
Miss Le Vin, Miss O'Brien, Miss Nelson	(*Models*) ...	**Miss BLANCHE STOCKER, Miss GERTRUDE BIRCH, Miss NANCY MORE**
Katie	(*Maid*)	**Miss DAISY LINNELL**

Scenery by HUGO BARUCH & Co., Shaftesbury Avenue, W.
Furniture by JAMES S. LYON, High Holborn.
Gowns by LUCILE LTD., MADAME RAYMOND, THE HANOVER DRESS COMPANY, and DEBENHAM & FREEBODY.
Costumes by MORRIS ANGEL & SON.
Typewriters by THE MONARCH TYPEWRITER COMPANY, LTD.
American Water Coolers from GREAT BEAR SPRING WATER COMPANY, New York, U.S.A.

Business Manager	**Mr. ERNEST H. COLLINS.**
Stage Manager	**Mr. H. DE LANGE.**
Assistant Stage Manager	**Mr. CHARLES RUSS.**
Orchestra under the direction of	**M. S. FERICESCU.**

1914
Waters, J.
Plays

QUEEN'S THEATRE

SHAFTESBUPY AVENUE. V.

Every Evening at 8.15



Wednesday, Saturday at 2.30

POTASH AND PERLMUTTER

A Character Comedy, in Three Acts, by MONTAGUE GLASS

Daily Mail

THURSDAY, NOVEMBER 11, 1915.

After a run of 664 performances "Potash and Perlmutter" will end its London season at the Queen's Theatre on Saturday night. Here is a remarkable instance of a new management producing a play by an unfamiliar author, and presenting it with a company of which the three leading players were never heard of before in London. The title meant nothing to the London public. The short stories of the American author, Mr. Montague Glass, on which the play was founded were unknown here. They had helped its success in America, but London was given the stage version without any preliminary recommendation and gave its approval the first night. If it had all been as good as the first act it might have run another year. The thing to note, however, is that a genuinely amusing human play will succeed in London whether or not the author and players are known.

"Bunty Pulls the Strings" was another instance of this. London knew nothing of the Scots author and company that came to town in that comedy in the midsummer of 1911, and stayed at the Haymarket Theatre for a run of 618 performances. Curiously enough, "Bunty" played to indifferent business for the first three weeks. That was partly due to the long, hot days; then suddenly the demand for seats overwhelmed the box-office and "Bunty" was the talk of the town. "Potash and Perlmutter" was a success from eleven o'clock on the night it was first played here, four months before the war began. And, by the by, Messrs. Robert Leonard and Augustus Yorke, who have taken the name parts here throughout that long run, are going to remain in England, and will next month produce in a variety theatre a new Hebrew dialect sketch written specially for them.

LYRIC THEATRE

Lessee and Manager ... ... **Mr. WILLIAM GREET.**

Sole Director ... ... **Mr. PHILIP MICHAEL FARADAY.**

THURSDAY EVENING, APRIL 16th, 1914, at 8

Mr. PHILIP MICHAEL FARADAY

PRESENTS

MAM'SELLE TRALALA

A Musical Play in Three Acts.

Book by ARTHUR WIMPERIS and HARTLEY CARRICK.
From the German of GEORG OKONKOWSKI and LEO LEIPZIGER.

Music by JEAN GILBERT.

Bruno Richard (Manufacturer of the famous Chocolate Richard)		Mr. JAMES BLAKELEY
Madame Richard	(his Wife) ...	... Miss AMY AUGARDE
Claire	(his Daughter) ...	... Miss GWLADYS GAYNOR
Pierre Delacour	(his Manager) ...	... Mr. MORANT WEBER
Georges Dieudonne	... ...	... Mr. F. POPE STAMPER
Philippe Michel	(a Lottery Agent) ...	... Mr. CHARLES TREVOR
Aristide Volnay	(a Clerk) ...	... Mr. ERNEST HENDRIE
Max	(Waiter) ...	... Mr. TOM A. SHALE
Filine, Adele, Nanette, Celeste	Employees at Richard's	Miss DOREEN LANGTON, Miss LORNA DELLA, Miss PHYLLIS ALLEN, Miss MARGOT KELLY
Messenger		... Mr. A. LYNN
Susette, Babette, Rosette, Fouchette	Dancers at "The Little Mouse"	Miss ALMA HUGHES, Miss DOROTHY DURAND, Miss LILY BLYTHE, Miss VIOLET CAMERON
Guillaume, Francois, Narcisse, Edouard	Waiters at "The Little Mouse"	Mr. STANLEY BRIGHTMAN, Mr. ELIOT SKINNER, Mr. LOUIS RUSSELL, Mr. CLAUDE RENSHAW
Henri, Fraisette	Clients of "The Little Mouse"	Mr. FRANK MELVILLE, Miss ALMA LEE
Tina, Mimi	Mannequins at Madame Fleuriot's	Miss MAISIE BURLINGHAM, Miss MAY MORTON
Madame Fleuriot		... Miss FRANCES TORRENS
Noisette (known as "Tralala")	AND	... Miss YVONNE ARNAUD

Should an encore be demanded and refused it will not be from want of courtesy to the audience, but from a desire on the part of the Management that the piece should conclude in reasonable time on the first night

1914
Waters, J.
Plays

Act I. .. .. **General Office at the Maison Richard**

Act II. .. .. **"The Little Mouse" Restaurant**

Act III. .. .. **Showroom at Madame Fleuriot's**

Time—The Present. **Place—Paris.**

Musical Director... ... ... Mr. JACQUES HEUVAL

All Gowns and Hats worn by Miss Yvonne Arnaud, Miss Amy Augarde, and Miss Gaynor by Mr. REVILLE, 15 Hanover Square. All Evening Gowns and Head-Dresses in Act II., and the "Model" Dress in Act III. by Mr. REVILLE, of REVILLE & ROSSITER (1912), Ltd., 15 Hanover Square

Wigs by CLARKSON. Lighting by DIGBY., Boots and Shoes by A. L. GAMBA & Co.

Gentlemen's Modern Dress by WALKER & Co., 38 Sackville Street, W.

Floral Decorations in Foyer by RUSSELL, Haverstock Hill, Modern Hats by MAISON LEWIS.

The Scenery, Fancy Costumes, Properties and Furniture by BARUCH & Co., London, New York, Vienna, Berlin.

All Modern Dresses in Act III. designed and executed by BEATRICE RAYMOND, 76 Regent St., W.

Dances arranged by ESPINOSA.

Stage Manager ... ... Mr. C. A. MAYNARD

Assistant Stage Manager ... ... Mr. E. F. SAXON

GENERAL MANAGER ... ... Mr. WILLIAM GIFFARD

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

PRICES OF ADMISSION:

Boxes, £2 2s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.
Doors open at 7.45 (wet nights 15 minutes earlier); Matinees at 2. Commence 8.20; Matinees 2.30
Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

ACTING MANAGER AND TREASURER ... ... Mr. TOM PITT

"Mam'selle Tralala."

Mr. Michael P. Faraday presented his new musical play "Mam'selle Tralala" at the Lyric Theatre on Thursday evening, and a very tuneful, light-hearted affair the audience found it. The mounting, or dressing, of the piece is not as generous or as tasteful as London usually gets, but the play surmounted the handicap by reason of its amusing dialogue, its tuneful numbers, and the excellence of the stage management.

The Lottery Ticket.

The story told in "Mam'selle Tralala" is mainly concerned with the adventures of a very funny and fat chocolate manufacturer who conceals from his wife that he had been married and divorced before she met him. He succeeded in this until he learned that twenty thousand pounds in a lottery was won by a ticket given to the child of his first marriage (who was put out to nurse), and that the difficulty of discovering the lost prize-winner could not be overcome without letting his living wife know all about his past. Now, as he was somewhat gay in company and knew half Paris, it can be understood that his entry into a restaurant stirred matters up, and this gave the reason for Act II. taking place in a café. Mr. James Blakeley was the ideal actor for such a part, and partnered by Miss Amy Augarde the fun was fast enough. Details are not necessary to give a fair idea of the play. Musical comedy does not always require explanations. Suffice it to say that Jean Gilbert's music was tuneful, Arthur Wimperis's dialogue was witty, and Miss Yvonne Arnaud made a delightful heroine. J.W

1914
Waters, J.
Plays

THE REFEREE.
SUNDAY, APRIL 19, 1914.

Last Monday there was made at the Royal Victoria Hall (or old "Vic"), Waterloo-road, what may be called, I assume, the first London experiment with what is labelled as

"The People's Theatre"

—that is to say, an attempt to present certain Shakespearean and other masterpieces, real or otherwise, at "popular" prices. The prices at the "Vic" are "popular" enough in all conscience, for the gallery seats range from twopence to threepence, the pit from fourpence to sixpence, the stalls from one shilling to two shillings, and the balcony from ninepence to a shilling. For "the nobility and gentry of the Waterloo-road and its immediate neighbonring vicinity" there are private boxes from one guinea down to six-and-sixpence. And these may be booked at Rayne's, the costumiers, hard by.

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In starting proceedings at the People's Theatre, Miss Rosina Filippi (the directress thereof) presented to a holiday audience "The Merchant of Venice." Considering that the beauty of the weather made an irresistible call to the open, there was a very fair attendance. Although even this most easily understandable of Shakespeare's plays —now read in so many schools, County Council and otherwise —seemed caviare to a good many present, still it went well on the whole. The Shylock of Mr. Bertram Forsyth (author of the fairy play called "The Shepherdess Without a Heart") gave general satisfaction. So did the Portia of Miss Jeannette Sherwin and the Launcelot Gobbo of Miss Mercia Cameron. I note that some seem to regard a girl-Gobbo as quite a new thing. There have, however, been other Shakespearean examples. Why, not long ago, in Mr. Poel's revival of "Troilus and Cressida," even the scurrilous and deformed Thersites was played by a lady; and, besides that, look what a lot of lady Hamlets we have had! Why, I saw several such at the old "Vic" when that I was and a little tiny boy.

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Only the Twopenny Gallery Understood the Play.

Anyhow, they were the only auditors who laughed and applauded in the proper places or did anything to encourage the really clever company concerned. Some of the impersonations were excellent, notably Mr. Campbell Cargill's Sir Peter Teazle; the Charles and Joseph Surface of Mr. Charles Adair and Mr. Wilfred Fletcher respectively; Mr. J. A. Smith's Moses, and Miss Marjorie Paterson's Lady Teazle. Among the other players great credit is due to Mr. John Odlum, as honest Rowley; Mr. Richard Coke, as Sir Oliver; and Mr. D. Christie Murray, who doubled the parts of Trip and Mr. Surface's Servant with noteworthy neatness alertness, and repose. "The School for Scandal" ended with the Screen Scene and then it was 11.15.

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"The Merchant of Venice" and "The School for Scandal" will be repeated on certain dates. The other two plays for the four weeks' season are "Romeo and Juliet" and Mr. Shaw's "Candida." The last-named play will be given twice—that is, on Monday, May 4, and Friday, May 8. I am rather anxious to see how the "Cut" will receive "Candida."

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SUNDAY THEATRES.

SIR H. TREE ON A GREAT STEP FORWARD.

At a well-attended meeting at Drury Lane Theatre yesterday afternoon it was decided to form a "People's Theatre Society" on the basis of a shilling subscription. During the discussion, in which Sir Herbert Tree, Sir George Alexander, and Bishop Welldon took part, there was an interesting interchange of ideas as to the advisability of opening theatres on Sundays. Sir William Treloar, who presided, announced that the proposal to establish a people's theatre, the main features of which have already been described in *The Times*, has the sympathy of Queen Alexandra. Among those present were :—

Sir John Hare, Sir James Crichton-Browne, Mr. William Poel, Mr. Edward Compton, and Miss Rosina Filippi. A letter was read from Mr. Henry Arthur Jones heartily supporting the proposal, but adding that if the masses were to be drawn to the theatre it must be by plays that were not above their comprehension.

Sir Herbert Tree moved that a People's Theatre Society be instituted on the basis of a shilling subscription. He said that the powers that were did not yet recognize what a potent factor the playhouse was in shaping the minds of the people. That was proved in the matter of the employment of children. Nobody who knew anything about children in the theatre could have two opinions as to their happiness, and yet they were threatened with legislation which might abolish *A Midsummer Night's Dream*, *The Blue Bird*, *Alice in Wonderland*, and the pantomimes. It was an astounding thing that to please a few Nonconformists who did not go to the theatre these children should be thrown to the wolves. A love of the theatre was implanted in every child. The picture theatre had opened up a new world to children, and it was for those children the people's theatre should cater. It would be economically impossible for a West-end theatre to give an entertainment at the popular prices demanded by a people's theatre. In Berlin the New People's Theatre Society was in its 24th year with a membership of 50,000. There had been 826 performances of 48 different plays, as well as 10 symphony concerts and many lectures. If the theatres were opened on Sundays it would be the greatest step forward the stage had ever made. If it was ungodly to open theatres on Sundays it was surely equally ungodly to open music-halls and picture theatres.

Mr. T. P. O'Connor, M.P., who seconded the resolution, urged that the trade unions should be asked to cooperate. There was no day in the week better suited for a popular theatre than Sunday.

Bishop Welldon, supporting the resolution, said that while he did not take the strict view as to the prohibition of theatrical performances on Sunday, he thought it would be a mistake to mix up that great movement with any deliberate policy of opening theatres and other places of amusement on Sunday. There was such a thing as religious opinion in this country, and it was not easy to get over it.

Sir George Alexander said that the West-end theatrical managers had not at any time, until perhaps now, wished to have the theatres open on Sundays, but the wish had been forced upon them by the competition of the picture theatres and the Sunday concerts.

After three suffragists had been ejected the resolution was carried unanimously.

Times 25/4/14

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Prologue

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The Hon. Lettice Hardup ... Miss Foolt
Rolls Royce ... ... Mr. Claw Smith
Speakwell ... ... Mr. Lewis Sydney
Moses Fitzhaggis ... ... Mr. Eadie
Comte de Selincourt, ...
The Gaiety ... Miss Marjorie Cassidy
Michaelis ... ... Mr. Nelson Keys
Topping Spindler ... ... Mr. Graham
Larry Hoarder ... ... Mr. Jack Christie
Berkeley Mayfair ... ... Mr. Berry
Daisy De Cree ... ... Miss Fairfax
Sam Weller ... ... Mr. Hayes
Gilbert the Filbert ... Mr. Basil Hallam
Kitty O'Hara... ... ... Miss Elsie Janis
Alfred Lester ... ... Mr. Nelson Keys

A Travesty

Shopwell ... ... Miss Dickie Thorpe
... ... Miss Elsie Janis
... ... Mr. Arthur Playfair
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Granville Barker ... ... Mr. Nelson Keys
Titania ... ... Miss Florence Sweetman
Puck ... ... Miss Winifred Pelevanti
Shakespeare ... ... Mr. Lewis Sydney

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Speakwell ... ... Mr. LEWIS SYDNEY
Moses Fitzhaggis ... ... Mr. EADIE
rou de Selincourt, } Miss MARJORIE CASSIDY
the Gaiety ... }
Michaelis ... ... Mr. NELSON KEYS

Topping Spindler ... ... Mr. GRAHAM
Larry Hoarder ... ... Mr. JACK CHRISTIE
Berkeley Mayfair ... ... Mr. BERRY
Daisy De Cree ... ... Miss FAIRFAX
Sam Weller ... ... Mr. HAYES
Gilbert the Filbert ... Mr. BASIL HALLAM
Kitty O'Hara... ... ... Miss ELSIE JANIS
Alfred Lester ... ... Mr. NELSON KEYS

A Travesty

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Granville Barker ... ... Mr. NELSON KEYS
Titania ... ... Miss FLORENCE SWEETMAN
Puck ... ... Miss WINIFRED DELEVANTI
Shakespeare ... ... Mr. LEWIS SYDNEY

Danse Persanne

Mr. GRAHAM, Mr. DOUGLAS, EIGHT PALACE GIRLS and Mlle. REGINE FLORY

George Graves ... ... Mr. NELSON KEYS
A Military Maid ... ... Miss CLARA BECK
The Wanderer ... ... Mr. JACK CHRISTIE

Waters, J.
Plays

Scene II ... **SALLE DES TAPISSERIES ANCIENNES** ... *Amable*

Lords and Ladies—

The Misses FAIRFAX, WATTS, PEAKE, THORPE, DONALDSON, STORIA, DANTE
Messrs. BERRY, VANE, GOW, WEBB, JONES

Dances by—

The Misses WHARTON, DOLAN, CAIRNS, WHITING, LORRAINE, McSPIRIT, GREY, SHAW, PITMAN, CHANDLER, JORDAN, PACEY, DESMOND, SWEETENHAM, THOMPSON, NICHOLSON.

Scene III **THE STAGE DOOR OF THE HILARITY THEATRE** *G. Sackman*

The Stage Hands Mr. GRAHAM and Mr. DOUGLAS
The Stage Door Keeper ... Mr. ARTHUR PLAYFAIR
The Fireman ... ... Mr. LEWIS SYDNEY
Mrs. Grinsmith ... Miss FLORENCE SWEETMAN
A Messenger ... ... Mr. A. FAIRLEY
A Dresser ... ... Miss CLARE GREET
Kitty O'Hara ... ... Miss ELSIE JANIS
Gilbert the Filbert ... ... Mr. BASIL HALLAM

Musical Numbers—

Dance ... ... Mr. GRAHAM and Mr. DOUGLAS
Song..." Florrie was a Flapper"...Miss ELSIE JANIS.

Interval of Ten minutes

Song ... ... "The Lyre Bird and the Jay"
Mr. CLAY SMITH, Miss WINIFRED DELEVANTI, Miss MARJORIE CASSIDY.

Scene IV ... **LE CARNAVAL DE VENISE D'ANTAN** ... *Ronsin*

Mr. Punch ... ... Miss MILDRED STOKES
Mrs. Punch ... ... Miss MARION PEAKE
Punchinellos ... The Misses DANTE, WOOTON, MOORE, HAYES

Crispin ... ... Miss DICKIE THORPE
Boulton ... ... Mr. EADIE
Crispinettes The Misses CHARTERIS, FAIRFAX, DONALDSON, HOLT, ALLEN

Song ... "Ciribiribin" ... Mr. EADIE

The Blonde ... ... Miss CONNIE AMOR
The Brunette ... ... Miss MARJORIE CASSIDY
The Beau ... ... Mr. BERRY
Song ... "Blonde et Brune" ... Mr. JONES

Scaramouche ... ... Mr. VICTOR
Columbine ... ... Miss MARY MITCHELL
Harlequin ... Miss WINIFRED DELEVANTI

Pierrot ... ... Miss FLORENCE SWEETMAN
Pierette ... ... Miss LOTTIE WATTS
Pierrots ... ... The SIXTEEN PALACE GIRLS

La Marchande de Masques

"Scene Mimée et Dansée" *arranged by* Mlle. BEAUVAIS and GEORGES WAGUE
To Music by SAINT SAENS—LEONCAVALLO—CHANTRIER, ETC.
(*a*) La Colère—(*b*) Le Pantin—(*c*) La Jalousie—(*d*) L'Avarice—(*e*) La Folie
La Marchande—Mlle. REGINE FLORY

Scene V ... ... **THE GASWORKS** ... ... *G. Sackman*

John Redmond ... ... Mr. LEWIS SYDNEY
Asquith ... ... Mr. ARTHUR PLAYFAIR
Lloyd George ... ... Mr. NELSON KEYS
Winston Churchill ... ... Mr. JACK CHRISTIE
Lord Willoughby de Broke ... Mr DESGUES
Mill-by Dilly ... ... Mr. A. LAUNDY
Duke of Southerland ... ... Mr. FROST
Party Government ... ... Mr. DESPARD
Balfour ... ... Mr. F. PARR
Falconer ... ... Mr. NEILSON
Lord Robert Cecil ... ... Mr. RAY
Masterman ... ... Mr. VICTOR
Lawson Hart ... ... Mr. WEBB
John Burns ... ... Mr. GRAHAM
Holden ... ... Mr. DOUGLAS
Lansdown ... ... Mr. WARNE
Yokel ... ... Mr. HAYES
Austen Chamberlain ... ... Mr. STEVENSON
Lord Curzon ... ... Mr. EADIE
Carson ... ... Mr. BASIL HALLAM
F. E. Smith ... ... Mr. G. SHELLOR
Bonar Law ... ... Mr. CLAY SMITH
John Bull ... ... Mr. IAGO LEWIS

Musical Numbers—

Entrée and Pas-de-Quatre ... Tricks of the Trade ...

The Management are indebted to "John Bull" Newspaper and Mr. Frank Holland for material assistance in this realization of their famous poster.

Scene VI ... **THE GARDEN OF THE VILLA MARIE ANTOINETTE AT DEAUVILLE** ... ... *G. Sackman*

Lady Highbrow ... ... Miss CLARE GREET
Mlle. Debris ... ... Mlle. REGINE FLORY
The Showman ... ... Mr. ARTHUR PLAYFAIR
Gilbert the Filbert ... ... Mr. BASIL HALLAM
Kitty O'Hara ... ... Miss ELSIE JANIS
Spanish Dancers ... ... The GOMEZ TRIO

Musical Numbers—

Absinthe Frappée ... ... CHORUS

Entree des Belles Parisiennes

Song ... ... "C'est l'Amour que Passe" Mlle. REGINE FLORY
Dance ... ... Le Vrai Pericon ... Mlle. REGINE FLORY and M. MARQUIS

Some Impressions
by Miss ELSIE JANIS

Danses Espagnoles ... ... The GOMEZ TRIO
"You're here and I'm here" ... Miss ELSIE JANIS and Mr. BASIL HALLAM

FINALE

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

TUESDAY, APRIL 21, 1914.

Five minutes respite

The Palace Theatre presented for the first time last evening a new spectacular entertainment, "The Passing Show."

Mr. Butt does not call it a revue, yet it possesses in full measure all the best qualities of that kind of production. It has a suggestion of plot. It is topical. It is irresponsible. The author, Mr. Arthur Wimperis, has followed the plan of constructing this novel stage play in seven scenes, and so devising two of them that the spoken word is unnecessary.

Mr. Herman Finck, who has composed and arranged all the music, has see.. to it that the score shall compensate in those two scenes for the merry patter of the players. Very possibly those novel sets, one a wonderful Tapestry Salon, the other described as a Venetian Carnival—the most exquisitely beautiful examples of stage-mounting and stage-management that can be remembered—would alone be sufficie.. to draw all London. A great picture-frame that occupies the whole of the upper part of the stage forms the background to the Tapestry Salon, and in the picture beautiful women exquisitely draped take the place of painted figures.

CARNIVAL IN ROSE-PINK GARDEN.

The scene of the carnival in Olden Venice is beautifully conceived. If it has been inspired by the creators of the Russian Ballet, M. P. L. Flers (who is responsible for the mise-en-scène) has done something in every sense worthy of that school. It is a rose-pink garden with paths of red and yellow tiles. A garden in the sunshine that fades gradually into night, and to the words and music of a Barcarolle from a singer in the shadow lovers come and go until a fantastic girl, who carries the masks of all the emotions, dances and swoons, and then . . . complete darkness for a moment, and back we are whirled to the frivolity of the modern revue.

Some of the contrasts in "The Passing Show" are very clever. The stage-management is wonderful and the actors display a prodigality of talent. Even in the writing and staging of the opening episode, The World's Bazaar, there is fantasy to soften some of the topical hits at people and things. There is a political skit. Then is a dance in the moonlight by Mlle. Regine Flory, with gilded living figures carrying scarves of pale-gold silk to make a background, a marching song, Spanish dancers, and clever Mr. Arthur Playfair dominating those topical episodes. And there is a charming newcomer from the United States with a genius for musical stage plays and imitations, with all sorts of clever, fascinating artistry—Miss Elsie Janis, who has already captured her own country before essaying to captivate ours.

This revue, for, notwithstanding Mr. Butt's reticence, it is a revue, satirises the drama as freely as it does the policy of the Government and the Opposition. It leaps at "A Midsummer Night's Dream," takes "Hullo, Tango," at the London Hippodrome, to task one moment, the Old Net the next. The young "Bloods" of the West End, the girls of the chorus, and the leading actors, are all taken off in a spirit of good fun by a company of clever young actors and very beautiful young women.

And here must be given a word of praise to Mr. Basil Hallam, Miss Clara Beck, Mr. Lewis Sydney, and Mr. Nelson Keys. They were each of them excellent, and they shared in the ovation given to Mr. Playfair, Mlle. Flory, and Miss Janis, and to the composer, Mr. Finck, and the author Mr. Wimperis.

J. W.

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

MY LADY'S DRESS

By EDWARD KNOBLAUCH.

ACT I.—THE MATERIAL.

Scene 1 .. .. Anne's Boudoir.

John	Mr. DENNIS EADIE
Anne	Miss GLADYS COOPER
Leonie	Miss JANET ROSS

Scene 2 .. .. A Peasant's House, Italy.

Peo	Mr. EDMUND GOULDING
Nina	Miss GLADYS COOPER
La Grisa	Miss BERYL MERCER
Gioann	Mr. DENNIS EADIE

Scene 3 .. .. .. A Workroom, Lyons, France.

Nicolas	Mr. CAMPBELL GULLAN
Annette	Miss GLADYS COOPER
Père Simon	Mr. ARTHUR BAXENDELL
Joanny	Mr. DENNIS EADIE
Rondier	Mr. DORIAN FISHER

ACT II.—THE TRIMMING.

Scene 1 .. .. A Garden. Holland, 1650.

Antje	Miss GLADYS COOPER
Moeder Kaatje	Miss EDITH EVANS
Mynheer Cornelis	*Mr. EDMUND MAURICE
Jonkheer Ian Van der Bom	Mr. DENNIS EADIE

Scene 2 .. .. A Room, Whitechapel, London.

Annie	Miss GLADYS COOPER
Mrs. Moss	Miss BERYL MERCER
Liza	Miss LYNN FONTANNE
Jack	Mr. DENNIS EADIE

Scene 3 .. .. .. A Trapper's Stockade, Siberia.

Louka	Mr. EDMUND GOULDING
Yermak	Mr. DORIAN FISHER
Anna	Miss GLADYS COOPER
Ivan	Mr. DENNIS EADIE

ACT III.—THE MAKING.

Scene 1 .. .. "Jacquelin's," New Bond Street.

Anne	Miss GLADYS COOPER
Sir Charles	*Mr. EDMUND MAURICE
Mrs. Collisson	Miss LYNN FONTANNE
Lady Appleby	Miss ELIZABETH KIRBY
Hon. Peter Withers	Mr. DAVID DARRELL
Miss Sylvia, Miss Madeleine } Saleswomen	Miss EDITH EVANS, Miss ADELA WEEKES
A Fitter	Miss WILMA LEYMAN
Messaline, Trottinette, Psyche, Rosamund } Mannequins	Miss GLADYS BARNETT, Miss MARJORIE HUME, Miss WINIFRED ELLICE, Miss BARBARA NEVILLE
Jacquelin	Mr. DENNIS EADIE
Buttons	Mr. EDWARD AYRES
Anita	Miss GLADYS COOPER

Scene 2 .. .. The other side of the Curtain.

Jacquelin	Mr. DENNIS EADIE
Anita	Miss GLADYS COOPER
Messaline	Miss GLADYS BARNETT
Trottinette	Miss MARJORIE HUME
Psyche	Miss WINIFRED ELLICE
Rosamund	Miss BARBARA NEVILLE
Miss Sylvia	Miss EDITH EVANS

Scene 3 .. .. .. Anne's Boudoir.

Anne	Miss GLADYS COOPER
Leonie	Miss JANET ROSS
John	Mr. DENNIS EADIE

Produced under the Direction of FRANK VERNON.

ROYALTY
THEATRE

MY LADY'S
DRESS

April 21st
1914

Orch. Stall
Ten Shillings & Sixpence

Row D

No. 1

TO RIGHT

THE TIMES

THURSDAY, MAY 7, 1914.

"MY LADY'S DRESS."

AN APOLOGY.

MESSRS. VEDRENNE and EADIE, the producers of the above play, in the name of themselves and of the Author of the Play, beg to inform the public that the 1st and 2nd Scenes of the third Act, entitled "Jacquelin's," New Bond-street, were so named in entire ignorance of the fact that a Madame Jacqueline for many years carried on business as a Court Dressmaker and Corsetiere in New Bond-street, and at the present day continues to carry on that business in partnership under the firm style of "Jacqueline and Louisette," of New Bond-street.

Messrs. Vedrenne and Eadie need hardly point out that the scene was not and could not be intended to have any reference whatsoever to the business of Jacqueline and Louisette, of New Bond-street, or to Madame Jacqueline herself, seeing that Messrs. Vedrenne and Eadie had no knowledge of their existence.

Messrs. Vedrenne and Eadie deeply regret and sincerely APOLOGIZE for any annoyance and pain inadvertently occasioned to Madame Jacqueline by the selection of the name of the scenes, and they trust that the continuance of such annoyance will be rendered impossible by the alteration which they have now made in the name of the scene from "New Bond-street" to "Dover-street" and from "Jacquelin" to "Jacotin" in the name of the Proprietor of the business.

Waters, J.
Plays

IN the new play by Edward Knoblauch, "My Lady's Dress," presented by Messrs. Vedrenne and Eadie at the Royalty Theatre on Tuesday evening there is much variety. It is in three acts, with three scenes in each act, and each of these nine scenes is in itself a fairly complete one-act play. For the purpose of this play an inner proscenium has been built on the stage, and on this smaller stage, which has a curtain of its own, the little drama in nine scenes is enacted. The story that requires this elaborate mechanism begins in a lady's boudoir late in the afternoon. Anne is a handsome, popular young society woman, and (although John, her husband, does not wholly approve of the means) she has been flirting with wicked old Sir Charles in order to secure through his undisputed influence an important post for her husband. John on this particular afternoon criticised her extravagance. Her new gown to dazzle Sir Charles was horribly expensive, and her argument that the silk, fur, and lace of which it was composed had put money in the pockets of the deserving poor convinced him nothing at all. Woman-like, however she cajoled him into silence. Said she had a headache, must take a powder, and have a sleep, and it is the dream she experiences in that sleep that we see reconstructed in seven of the eight scenes that follow.

Dressmaking.

In all these dream episodes both Anne and her husband appear in various guises. The first scene is the cottage of a poor Italian silkworm farmer. Anne is the girl who is going to marry him, and here we are shown the misfortunes that arise from her weakness of character. Her flirtation with another man brings about his revenge on her wedding day. He destroys the silkworms and condemns her to a life of poverty. Here it may be mentioned that each episode is linked in some manner with the material and shaping of the dress that Anne's extravagance had required. We are shown in another scene the misery of the poor silk weaver and his wife, Anne herself waiting on the consumptive, almost too weak to work the loom, and the silk being made is the very piece employed in the making of her dress. Then follows a charming episode in the purchase of the lace, but the reason for this scene is not so apparent. Siberia, where the fur for the dress has been procured, furnishes one more painful but not very effective incident, and then we get to the best and much the most amusing part of the dream story—the shop and the workshop in New Bond-street where Anne buys her clothes. These scenes are very effectively contrived, written, and acted, and they certainly will justify a visit to the Royalty Theatre to see "My Lady's Dress."

MORALS OF MANNEQUINS.

DRESSMAKER'S DEFENCE OF GIRL EMPLOYEES.

"I want you to be nice to Sir Charles."

That is what the fashionable dressmaker whispers in the ear of his prettiest showgirl in the third act of "My Lady's Dress," Mr. Edward Knoblauch's new play at the Royalty Theatre. Sir Charles, a roystering old reprobate, is hanging about the showroom while certain of his friends are being "tried on." He takes a fancy to the "mannequin" who is displaying a ninety-guinea frock, and asks her to have supper with him. She will not even answer.

Then the dressmaker, an utterly contemptible creature (played very cleverly and repulsively by Mr. Dennis Eadie), abuses her roundly for not "being nice" to a man of influence in the fashionable world, a man who can be so useful to him as Sir Charles. He has promised she shall go home early to a sick mother, but, to pay her out, he tells her she must stay till nine o'clock. He even declares his disbelief in her mother's illness and suggests in the most insulting way that she has an appointment with a man.

Goaded beyond control by his brutality, she stabs him with a pair of scissors. He falls dead.

Naturally the suggestion that dressmakers encourage their "mannequins" who show off dresses to lead irregular lives in the interests of business is resented by the leading firms in the West End.

"RIDICULOUS" CHARGE.

"It is too ridiculous" was the comment of M. Larunnet, the manager of Redfern's. "I have had experience in Paris as well as in London and I can tell you that no firm would dream of attracting custom by such means. Mannequins are treated well, on the whole very well. Here and there they may suffer from rudeness or spite. Now and then they enter into relations unsanctioned by the Church or the law. But that happens, does it not, among all classes and in all employments?

Daily Mail 23 April 14

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

WEDNESDAY, APRIL 29, 1914.

"MY LADY'S DRESS."

Messrs. Vedrenne and Eadie, who are presenting Mr. Edward Knoblauch's new play "My Lady's Dress" at the Royalty Theatre, were willing to admit yesterday that the dress attraction of the production brings to the theatre a great number of ladies who take little or no interest in plays as plays.

"A comedy in which there are nine scenes with as many varieties of costume to be worn by Miss Gladys Cooper and myself is evidently very interesting to feminine minds for reasons outside the actual drama," said Mr. Dennis Eadie, "but, we have wondered, do they ever think of our astonishing feats as quick-change artists, or of the still more serious side of the play . . . the tragedy and comedy that are sometimes knit into the making of a lady's dress?"

D.M. April 29

ROYALTY THEATRE



EVERY EVENING AT 8.30
MATINEES THURSDAYS & SATURDAYS AT 2.30

ROYALTY THEATRE
DEAN STREET, SHAFTESBURY AVENUE, W.



MY LADY'S DRESS
By EDWARD KNOBLAUCH
Every Evening at 8.30
Matinees: Thursdays and Saturdays at 2.30

1914
Waters, J.
Plays

WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietors ... Sir Charles Wyndham and Miss Mary Moore.
Sole Lessee ... FRANK CURZON.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

On THURSDAY EVENING, APRIL 23rd, 1914, at 8.30 o'clock, and EVERY EVENING at 9,

"THE CLEVER ONES"

A Comedy, in Three Acts, by ALFRED SUTRO.

Characters:

Wilfrid Callender	Mr. GERALD DU MAURIER
Peter Marrable	Mr. EDMUND GWENN
David Effick	Mr. HOLMAN CLARK
Hannibal Pipkin	Mr. A. E. BENEDICT
Harold Marrable	Mr. ALGERNON WEST
Thompson	Mr. A. HARDING STEERMAN
Brown	Mr. TALBOT HOMEWOOD
Martin	Mr. ALAN TROTTER
James	Mr. G. C. BROWNE
Rose Effick	Miss MARIE LÖHR
Doris Marrable	Miss NINA SEVENING
Mrs. Marrable (Irene)	Miss FLORENCE HAYDON
Athene Settle	Miss MARGARET WATSON
Mrs. Small	Miss MARY BROUGH

The action passee in the drawing room of Mrs. Marrable's house in Hampstead, and in David Effick's sitting room in the Higginson Building, Bethnal Green Road.

The Play produced by Mr. GERALD DU MAURIER.

The Scenes have been designed by Mr. GRAHAM ROBERTSON.
The Scenery made and painted by J. A. FRASER and W. H. DAVIES.
Miss Marie Löhr's Hats and Gowns designed and made by Misses F. J. & L. WILSON, 17 Hanover Square, W.; the other Gowns designed and made by Madame HANDLEY-SEYMOUR, 47 New Bond Street, W.
Furniture by OETZMANN & Co., LTD., Hampstead Road, N.W. Wigs by CLARKSON.
The Floral Decorations throughout the Theatre by THE CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket, S.W.

Preceded at 8 o'clock, and Every Evening at 8.15 by

THE QUAINTS

Written and produced by R. BRIGHTEN SALISBURY. Music by DICK HENTY.

GWILLIAM EVANS, HARRY CLARK, DICK HENTY | AGNES CROXTON, DOROTHY FROSTICK and R. BRIGHTEN SALISBURY.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.15.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1. MARCH, "Gaily through the World" ... ... Allan Macbeth
2. OVERTURE, "Opéra Bouffe" ... ... Herman Finck
3. a. SONG, "Where My Caravan" ... ... Löhr
   b. VALSE PASSIONE, "Caresse d'Avril" ... ... D. de Groot
4. SELECTION, "After the Girl" ... ... Paul Rubens

Musical Director ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL
Business Manager ... ... HERBERT JAY



FRIDAY, APRIL 24, 1914.

Isn't Mr. Sutro a little hard on Girton? He seems to present Doris Marrable as a typical product of that respectable seminary for young ladies, whereas Doris Marrable is, in truth, a typical product of the comic stage. How well do playgoers—at any rate playgoers old enough to remember the "middle period" of Mr. Henry Arthur Jones—know that silly "advanced" girl, who patronizes silly papa, has idiotic "views" about marriage, and prattles the babble of anarchism! Why, then, drag in Girton? Apparently the comic stage (oh! the dear old comic stage!) counts upon a laugh over certain actual names. It used to be "Tooting"; now it is "Girton." And it has its stock-occupations for laughter, too. It used to be soap-boiling; now it is selling hops. Miss Marrable's papa is a hop-merchant and therefore at once recognized as a plain philistine, who cannot be expected to spell Kropotkin. And after real place-names and real occupations, some laughter can be wrung out of invented names. Somebody in this play is named Hannibal Pipkin. Oh! the dear old comic stage!

Never mind. Mr. Sutro's point is that Miss Marrable with her silly velleities towards anarchism can only be won by an Anarchist, and that a quite ordinary man like Wilfrid Callender ("£5,000 a year, Harrow, Oxford, all that kind of thing," is his description of himself), perceiving this, would pretend to be an Anarchist in order to gain the girl's affections. Imagine the disgust of the hop-merchant. But you had, still better, see it, for the hop-merchant is Mr. Gwenn, who is always vastly amusing as the infuriated philistine. And Mr. Gerald Du Maurier, converted into an Anarchist by the simple process of ruffling his hair, does his best to be amusing, too, and very often succeeds.

By and by there is a comic tea-party in Bethnal Green, given by an old gentleman, who is apparently a real Anarchist. Apparently, for he is a very vague old gentleman, as played by Mr. Holman Clark, and indicates his anarchism by little else than shaking hands with the charwoman, who grins and bears it. She is Miss Mary Brough and very droll. The vague old gentleman has a daughter (Miss Marie Löhr), who really loves the sham Anarchist Wilfrid and who pretends to be a housemaid in order—well, we fancy it is in order she may decide if Miss Marrable is good enough as a bride for her beloved. So they mainly go on cutting bread and butter. When tea is over Rose, the sham housemaid, has decided that Miss Marrable won't suit her beloved sham Anarchist Wilfrid, and will, if only the sham Anarchist persists in his sham Anarchism, betray her unfitness. Miss Marrable does. Heartily sick of Anarchism and slumming in Bethnal Green, she declares she cannot marry Wilfrid. As Wilfrid has just then discovered that Rose really loves him and he really loves Rose, all ends as happily as the comic stage requires.

Let it be faithfully recorded that there was a great deal of very hearty laughter last night. Mr. Gwenn got most of it, and Mr. du Maurier was a good second. And there were many playgoers—*hyper-gelasts*, George Meredith would have called them—who shrieked with laughter over dear, comfortable Miss Florence Haydon (wife to the hop-merchant), and even over the alleged real Anarchist (of course he was Pipkin, presented by Mr. Benedict. Yes, on the whole, it was an evening of laughter. "Kropotkin," as a comic effect, was a *succès fou*. The humour of thick tea-cups and salt butter in Bethnal Green, the humour of drinking barley-water when you prefer port, the humour of changing yourself into an Anarchist by combing your hair over your brow—not one of these tit-bits but was joyously appreciated. Such is still the magic of the comic stage.

STARING AT CELEBRITIES.

A glaring instance of bad manners was seen in the stalls of Wyndham's Theatre on Thursday evening at the first night of "The Clever Ones," when half the people in two rows turned round and sat staring at Mr. Winston Churchill, who was present with his mother, Lady Randolph Churchill.

Again, while Mr. Churchill was chatting with the Lord Chief Justice (whose brother-in-law, Mr. Sutro, was the author of the play) in the vestibule between the acts, several people with uncontrollable curiosity stood close to them to stare.

D-10
3724
1914
Waters, J.
Plays

LITTLE THEATRE,

JOHN STREET, STRAND, W.C.

SOLE PROPRIETRESS: GERTRUDE KINGSTON.

Kenelm Foss Season

FRIDAY, APRIL 24th, 1914, at 8,

FIRST PERFORMANCE OF

"Account Rendered,"

A Sort-of-a-Comedy in Four Acts. By ROBERT ELSON.

AND

"Dusk."

A Dream. By ROBERT VANSITTART.

FRIDAY, APRIL 24TH, AND NIGHTLY, AT 8.30.

KENELM FOSS presents

"Account Rendered."

A Sort-of-a-Comedy in Four Acts, by ROBERT ELSON.

Characters in the order of their appearance.

D. Q. Gershon, M.P.	JAMES CAREW
Pauline Delarey	Miss ELSIE MARGETSON
Bobby Youlgrave	RONALD SQUIRE
Lady Mary Burjoice	Miss RUTH MACKAY
Henson	SHAYLE GARDNER
Rt. Hon. Franklin Burjoice, M.P.	THOMAS WEGUELIN
Mrs. Burjoice (his mother)	Miss ELAINE SLEDDALL
Jane Burjoice (his sister)	Miss JEAN CADELL
Mrs. Calthrop	Miss BARBARA EVEREST
Charles Ledbury	ROLAND PERTWEE
Percy Davison, M.P. (Burjoice's Parliamentary Secretary)	MILES MALLESON
Rt. Hon. Roger Paxton, M.P. (the Prime Minister)	FRED LEWIS

The action of Act One and Three passes in the Small Drawing Room of Burjoice's house in London; that of Act Two in the Garden of his country house at Colbourne, Hants.; that of Act Four in the Breakfast Room at St. James' Square.

THE PLAY PRODUCED BY KENELM FOSS.

The *decors*. of the play designed by the Producer and VICTOR MACCLURE. The ladies' dresses throughout designed by Miss YOLANDE MAY, and executed by KATE ALLEN, Little Sussex Place. The riding habit in Act Four by GUTERBOCK, Hanover Street.

D-10
3724
1914
Waters, J.
Plays

Preceded by the Oriental Fantasy

"Dusk"

A dream by ROBERT VANSITTART (Author of "Cap and Bells.")

Staged by KENELM FOSS. *Decors.* by VICTOR MacCLURE. Music by EDWARD JONES.

Characters:

The Child Bride	Miss ALICE BOWES
The Sardar	SHAYLE GARDNER
The Ferengi	ROLAND PERTWEE
The Slave Philosopher	FRED LEWIS
A Eunuch	MILES MALLESON
A Singer	MONTAGUE SYRETT
A Dancer	Miss MURIEL GIBB
A Messenger	A. E. WALKER
Master of Ceremonies	ARTHUR BACHNER

Warriors and Attendants—RODERICK KING, GEORGE RONALD and the Misses ALICE LEIGH, BRENDA MONTESOLE, CONNIE DENE, SYLVIA FAUSSETT-BAKER.

Scene. Persia. Before the Sardar's Palace. Period 1740.

Costumes by B. J. Simmons & Co. The Child Bride's dress by Katé Allen.

The Producer is much indebted to Mr. E. F. Gye for valuable suggestions as to Persian Costumes and Manners.

Programme of Music.

Ballet Music, "La Source"	*Delibes*
English Dances	*R. Quilter*
Moment Musicale	*Schubert*
Serenade	*Leoncavallo*
Prelude	*Bach - Gounod*

Matinees (both plays Every Saturday at 2.30.

Business Manager	Henry Langley.
Stage Manger (For Kenelm Foss)	Noel Groom.
Musical Director	Edward Jones.

Producer's Foreword to "Account Rendered."

Of the many anachronisms of our out-of-date British Theatre, the two most obvious are our systems of (1) Stage Lighting, and (2) Stage Decoration.

Of Stage Lighting it is not necessary to say much here, if only because the Little Theatre, alone among London playhouses, is not too proud to take hints as regards its electric installation from its Continental sisters; but a word on the decorations is made necessary by the method used this evening in presenting "ACCOUNT RENDERED." It may possibly be remembered that in "MAGIC" I solicited adverse criticism by two (if no more) eccentricities of decoration. The Prelude on a Hill-top was presented with the artificial coloring and decorative unreality of a Japanese print; while in the play itself I deliberately broke the restfulness of the Hall of an English Manor house with shimmering esoteric curtains that instantly became the most vital factor in the pictorial scheme. The instance will serve for my entire method. My conception of the duty of a producer is to take the real message of the author (whether he himself knows what it is or no), and to convey it (in spite of themselves) to the audience, either with the aid of, or in defiance of the actors. In the effort to achieve this humble end the decorations obviously plays a considerable part.

In other productions of mine—"RUTHERFORD AND SON" and "DAMAGED GOODS" for example—no such deviations from the normal as those I have mentioned were necessary. They demanded straight-forward and realistic treatment (decoratively at any rate) and received it. Notwithstanding, I did not in these plays lose sight of the fact that even realistic stage-setting should only be a background for acting. I never forgot that here in London, as in other capitals, the worst acting is invariably found where most money is spent on scenery.

To-night's play, however, *does* demand "queer" treatment. Just as when I staged Tchekhof's "THE CHERRY ORCHARD," I was careful to make the stage picture suggest, subtly, a pastel, as befitting the queer, melancholic, super-sensitive, slightly-bloodless irony of the dramatist: just as to-night, in Vansittart's "DUSK," I attempt to re-create the heady, woolly-outlined, ecstasy of a hachish dream: so, because "ACCOUNT RENDERED" is a satire, and a satire not only on modern manners, but upon the ancient situations of drawing-room melodrama—because, in two words, it is both whimsical and new—I am presenting this Sort-of-a-Comedy in a whimsical and new manner. And if this new setting should set a fashion, as genuinely new things have a way of doing, no one will be more pleased than I. I have no higher ambition than to control the one English theatre which does *not* take the line of least resistance, but can be relied upon by playgoers to take always the brave course, and present new plays by new authors, played by new players who have not yet had their chance, the whole presented in the newest way, the stage-setting appropriate, non-imitative, on the next, and not the last-but-one, decorative design, the women's clothes in the fashion of next year, and not of the year before last. It might even happen that in time to come a theatre like that of which I speak might aspire to the prerogative of musical comedy, and set the fashion in female beauty!

KENELM FOSS.

Waters, J.
Plays



SATURDAY, APRIL 25, 1914.

What fun if politics were really what they are represented in plays! Here, for instance, is a play of political life, which represents a remarkably portly Prime Minister giving away State secrets to the Colonial Secretary's wife, who runs the Colonial Secretary—that is, not only writes his speeches for him and even prepares his answers to Parliamentary questions (which must be a blessed relief to the permanent staff of the C.O.), but provides him with schemes and policies. The schemes and policies the lady gets from useful men-friends, whom she rewards mainly by invitations to dinner, but one of the friends—an Opposition M.P. by the way—asks for a different sort of reward. The lady answers "Certainly not!" which seems concise and decisive, but there is still a good deal of trouble over this exigent Opposition M.P. before the play ends. But how much more amusing the so-called game of politics would be if it were really like that, and also if great political personages and their wives were really like the representations given of them by Mr. Fred Lewis and Mr. Thomas Weguelin and Mr. James Carew and Miss Ruth Mackay!

Mr. Elson's dream of politics as they might be was preceded by another dream-play, *Dusk*, by Mr. Robert Vansittart, wherein Persians of volcanic passions talked not very audible verse behind a gauze curtain, and one of these, a "child bride," was tied up in a sack and thrown into the river for flirting with a travelling Ferengi—who declared, over and over again, that he lived for "woman, woman, woman." Mr. Kenelm Foss, the manager, explains in the playbill that in the "production" of this work he "attempts to re-create the heady, woolly-outlined, ecstasy of a hachish dream." He is to be congratulated on the triumphant success of his attempt. "Woolly" is certainly the right word.

THE

PALL MALL GAZETTE,

Monday, October 18, 1915.

Editorial Offices: 12 and 14, Newton Street, W.C.
Telephone - - 4306 GERRARD (Four Lines).
Telegraphic Address: Palmagas, London.

"ACCOUNT RENDERED."

END OF ACTION OVER POLITICAL-FUTURIST PLAY.

Judgment for the defendant was given today in the action—heard before Mr. Justice Ridley and a special jury in the King's Bench Division—brought by Mr. Kenelm Frederick Foss, producer of stage plays against Mr. Robert Elson, author of "Account Rendered," claiming damages for alleged breach of contract in the financing of this and other plays at the Little Theatre.

"Account Rendered" was described as a political satire in a Futurist setting, and Mr. James Carew, husband of Miss Ellen Terry, was cast for the leading part. It was alleged that Mr. Elson had failed to find £500 as agreed for the staging of his play.

The defence was that it was a condition precedent that Mr. Foss should secure another £1,200. That £1,200, it was contended, was not forthcoming.

Some further evidence, taken on commission, was read, and the jury, after hearing counsel, found for the defendant. Judgment was entered accordingly, with costs. The counter-claim was struck out, without costs.

GAIETY THEATRE

Manager - - - - Mr. GEORGE EDWARDES.

Every Evening at 8. **Matinee, Every Saturday at 2,**

Mr. GEORGE EDWARDES' Production,

"AFTER THE GIRL,"

A "Revusical Comedy" in Two Acts and Six Scenes,

Written and Composed by PAUL A. RUBENS.

Lyrics by PERCY GREENBANK and PAUL A. RUBENS.

Mr Pitt ...	(A Manufacturer from Cincinnatti, U.S.A.) ...	... Mr. SHAUN GLENVILLE
Mr. Clayton	(A Sporting character) ...	... Mr. FREDERICK VOLPE
Count Cleves (In charge of the Sporting department at Amsterdam Exhibition)		Mr. GUY LE FEUVRE
Hon. Eddie Stone	(A "Nut")	Mr. Randle Cecil
Maurice...	(Head Waiter at the Cascade Restaurant) ...	Mr. A. Camp
French Porter		Mr. G. S. Tomlin
Customs Officers		Mr. H. Jones Mr. J. Redmond Mr. M. Raven
Gendarmes		Mr. J. Grande Mr. F. Raynham
House Decorators		Mr. A. Gater Mr. J. Delaney
Captain Valda	(A Hungarian Officer)	Mr. Geo. Grundy
Marton	(A Hungarian Policeman)	Mr. M. Ewart
Franz	(A Hungarian Cymbale Player)... ...	Mr. R. Richards
M. Hammermayer	(A Theatrical Agent)	Mr. W. Leveaux
Hans Schmidt	(A Stage Door Keeper)	Mr. S. Penton
Freddy Charlston	(A Young Man who has done a little bit of everything) AND	Mr. CLIFTON CRAWFORD
Bill Dabsley	(An ex-Covent Garden Porter, now servant to Charlston)	Mr. WILL EVANS
Mrs. Pitt ...	(Doris's Stepmother, formerly Mr. Pitt's French Cook)	MLLE CAUMONT
Emma ...	... (Maid-companion to Doris)	... Miss MABEL SEALBY
Fay ...	... ... (An Actress) ...	Miss GWENDOLINE BROGDEN
Betty ...	... (A Dutch Girl Doris's School Friend)	... Miss MAGGIE JARVIS
Julita ...	... (A Hungarian School Friend of Doris)	... Miss DAISY ELLISTON
Ninette ...	... ... (A French Flower Girl) ...	Miss ETHEL LAWSON
Miss Hoyt ...	... ... (An American Girl)	Miss F. Hadley
Thekla ...	... (A Dutch Market Woman) ...	Miss Joan Penrose
Martcha ...	... (A Hungarian Singing Girl) ...	... Miss Margot Tomlins
Gaga Googoo	... ... (Mrs. Pitt's Children) ...	Master David Rose Miss Minnie Kioski
Norah ...	... (Mr. Pitt's other daughter) ...	... Miss Dot Temple
Aranka Paula Margit	... ... (Three Hungarian Girls) ...	Miss Yvonne Fitzroy Miss B. Dunbar Miss Daisy Waller
Doris	AND ... (Mr. Pitt's Daughter) ...	Miss EMMY WEHLEN

ACT I.—Scene 1. The Bois, Paris ... ... (*T. E. Ryan*)
Scene 2. Customs House, Belgian Frontier (*Alfred Craven*)
Scene 3. Market Place, Amsterdam (*Alfred Terraine*)

ACT II. Scene 1. Buda Pesth ... (*J. & Phil Harker*)
Scene 2 "Summer Gardens," Berlin (*Alfred Craven*)
Scene 3. The Carlton Hotel, London (*J. & Phil Harker*)
(New Year's Eve.)

The Play Produced by J. A. E. MALONE.

DANCES arranged by WILLIE WARDE and WILL BISHOP.

Costumes designed by COMELLI and executed by M. E. FISHER, LTD.; FIRENZE; MICHARD SŒURS; B. J. SIMMONS & CO., MORRIS ANGEL & SON,; BURKINSHAW & KNIGHTS. Modern Dresses worn by Mesdames Wehlen, Bruguen, Sealby, Jarvis, also Mlle. Caumont's in Act I. and Act II., Scene 3, designed and made by LUCILE, LTD., 23 Hanover Square, W. Hats by MAISON LEWIS. Shoes by H. & M. RAYNE.

Musical Director ... Mr. GUSTAV WANDA. | Stage Director ... Mr. WILL BISHOP.

Extract from the Lord Chamberlain's Regulations:—The safety curtain fitted in the proscenium opening must be lowered daily in the presence of the audience, about the middle of the performance, so as to ensure the arrangements being in proper working order.

G. HARMSWORTH & CO., PRINTERS, 168 DRURY LANE, LONDON.

1914
Waters, J.
Plays

GAIETY THEATRE,

Manager - - - - Mr. GEORGE EDWARDES.

April 22nd, 1914.

DEAR SIR,

Since its first production considerable changes have been made in the cast of "After the Girl," and new numbers have been added, and Mr. George Edwardes would be grateful if you would be good enough to send your representative to see what is largely a new company.

The new comers include Miss EMMY WEHLEN, and Miss GWENDOLINE BROGDEN, both of whom are well and favourably known to Gaiety audiences; Mr. WILL EVANS who comes to us with a great reputation from Pantomime, and Mr. SHAUN GLENVILLE.

I enclose voucher for Stall for Saturday evening next, the 25th inst. Should you or your representative be unable to be present would you kindly return ticket in enclosed envelope and oblige,

Yours faithfully,

W. H. DAWES.

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

SATURDAY, APRIL 25, 1914.

FRONT PIT SEATS 4s.

BOOKING FOR THE BEAUTIFUL NEW HAYMARKET.

The Haymarket Theatre, with its new and very beautiful scheme of decoration completed, was on view yesterday to Mr. Frederick Harrison's friends. The auditorium for beauty and elegance is now unrivalled among the London theatres, and on seeing the improvements and decorations one finds it difficult to realise that the work was accomplished without a single performance being interrupted during the fifteen months the contractors' men were in the theatre.

The pit is now more luxurious and charmingly furnished and decorated than the stalls in most London theatres. From to-day onwards pit seats may be booked on the day of the performance. Mr. Harrison, however, makes another change in fixing the price for the two front rows at 4s.

Waters, J.
Plays

The Alhambra Theatre

LEICESTER SQUARE, W.C.

The New
Alhambra
THEATRE

MAY 4
1914
FAUTEUIL
D 5

Retain this portion which is
the voucher for seat only
and does not admit to the
Theatre

Dear Sir,

The pleasure of your Company is requested on Monday, May 4 1914 to witness the First Performance of the New Revue

"Not Likely!"

Should it be inconvenient for you to be present, I shall esteem it a favour if you will kindly return the enclosed vouchers, when I shall have much pleasure in sending you tickets for any evening more convenient.

Yours faithfully,

ANDRE CHARLOT

Managing Director.

Mr. ANDRE CHARLOT

presents

"Not Likely!"

A NEW REVUE
In Two Acts and Ten Scenes
by
GEO. GROSSMITH & COSMO GORDON-LENNOX

Produced by
GEORGE GROSSMITH & ANDRE CHARLOT

New and Exclusive numbers by
H. CHRISTINE, MELVILLE GIDEON, ELSA MAXWELL, CECIL MACKLIN, WILLY REDSTONE and HARRY TIERNEY

Additional Lyrics by
ROBERT THARP and DOUGLAS STUART

Dances and Ensembles by J. W. JACKSON

Costumes Designed and Supervised by
GEORGE DE FEURE
Executed by Mrs. STEVENS

Scenery by
RONSIN, MARC-HENRI and LAVERDET and by A. E. CRAVEN

Modern Dresses by REDFERN Ltd., and by Mme. THELMA.

Hats and Head-dresses by MAISON LEWIS

Stage Production by HERBERT BRYAN

FOURTH SCENE

SPRING

A Dance Idyll
Music by
CLAUDE DEBUSSY
Choregraphie by LOUIS AVELINE

LAST SCENE

THE NOT LIKELY CLUB

Modern Dresses and Costumes by
PAUL POIRET
Scenery from a Model by MARTINE

1914
Waters, J.
Plays

The Cast of

"Not Likely!"

will include:

ROBERT HALE

JACK DESMOND DOUGLAS STUART ARTHUR LYNCH

CLYDE COOK

ALFRED AUSTIN

JACK MORRISON

ELIA ATTANASIO

FRANK LESLIE ADRIEN LAMY EDMUND PAYNE, Junr.

and GEORGE GROSSMITH

MAURICE and FLORENCE WALTON

LEE WHITE

HILDA DICK MARGERY WOLLASTON ANGELA HOPE

TEDDIE GERARD

PHYLLIS MONKMAN

CARLOTTA MOSSETTI

EILEEN MOLYNEUX

PERIL DE BAUSCHE DAISY MERCER ROSA SULLIVAN

and CONNIE EDISS

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

TUESDAY, MAY 5, 1914.

"NOT LIKELY."

DANCING THE FEATURE OF NEW ALHAMBRA REVUE.

Each new revue presented in the West End has its characteristic features, and the new one, "Not Likely," which unfolded itself at the Alhambra last night, might justifiably claim to specialise in dancing.

To say that the revue unfolds itself is no misdescription, for it secures variety of environment with glimpses of Deauville, the doors of Daly's Theatre, "Lobster-square," New York, and an all-night supper-club, where the society, if mixed, is fond of dancing. There is no attempt to suggest any connection between the scenes, nor could a Bond-street palmist of the most abnormal imagination trace the history of any of the characters who, starting at Deauville, go through the evening's racket till a very beautiful scene at a night club ends their labour.

The scenery is varied, the women are lovely, young, and numerous, and their costumes of infinite variety and in most cases quite sufficient. Heading the company are many popular and clever principals—Mr. Robert Hale with his genius for travesties, Miss Connie Ediss, and Mr. George Grossmith—the beau ideal of the stage man-about-town who is at home everywhere and always prepared to say so in song. Plot under these conditions is not necessary. "Not Likely" gets along without it. It is a series of turns with attractive environment, and if one sought for an excuse quite critical it is that there is too much dancing and not enough fun.

WORK OF SEVEN COMPOSERS.

The slight faults are, however, such as can easily be remedied, for Mr. George Grossmith is resourceful, Miss Ediss is a genuine comedienne, and Mr. Hale is inimitable. Besides these principals there are others—Mr. Jack Morrison, Miss Phyllis Monkman, Miss Lee White, and Miss Teddie Gerard—to mention a few—who help effectually to give charm and variety to an entertainment that has the qualities that win popularity.

In a very elaborate and extravagant production such as "Not Likely" undoubtedly is there are many attractive incidents and cleverly planned features designed to attract the eye, and several of these—particularly the "sloping path" in the second act, up and down which a chorus of fifty pretty girls danced—stirred the audience to enthusiasm. The whirlwind of dancing, too, with which the entertainment ended was finely carried out—a splendid feast of movement and colour.

The authors are Mr. George Grossmith and Mr. Cosmo Gordon-Lennox, and the music has been contributed by seven composers, including Claude Debussy.

J. W.

THE TIMES

WEDNESDAY, MAY 6, 1914.

NEW TESTAMENT PLAY.

BARABBAS AS THE LOVER OF MARY MAGDALENE.

Barabbas	C. M. Hallard
Peter	Norman McKeown
John	Frank Randell
Judas	Sydney Valentine
Lazarus	Cassels Cobb
Zacharias	Norman Page
Caiaphas	H. K. Ayliff
Habakkuk	Edwin Greenwood
Micah	J. Patrick Turnbull
Pilate	H. Hewetson
Calchol	Allan Jeayes
Marcus	Matthew Boulton
Silenus	Edward Rigby
Mary Magdalene	Nancy Price
Martha	Madge McIntosh
Miriam	Prunella Page
Hebe	Amy Lamborn

Miss Nancy Price gave at the Comedy Theatre yesterday the first of her series of morning performances of *The Holy City*, a New Testament drama by Mr. Thomas W. Broadhurst. The play was richly and picturesquely mounted, and accompanied by music composed by Mr. Norman O'Neil, and by singing by the members of the choirs of three London Roman Catholic churches.

The author has identified Mary, the sister of Lazarus, with Mary Magdalene, and the first act shows her house at Magdala, where, during her unregenerate days, she is entertaining a gay throng with wine and dancers, among the guests being the uninvited Barabbas, who has ventured thither, though a price is set on his head, because he wishes to make Mary his lawful wife. Her refusal of his offer is very shortly followed by her conversion; and in the next act we see her return to her home repentant. It is during this act, and in the house of Lazarus, that she breaks the box of precious ointment, and it is here, too (though both these events take place off the stage), that there occurs one of the incidents of the Last Supper.

The third act shows the portico of the Hall of Judgment, with Mary Magdalene making an impassioned speech before Pilate, the release of Barabbas, the denial by Peter, and other incidents of the story. Act IV. takes place at the house of Lazarus during the Crucifixion, and includes the remorse of Judas, followed quickly by his suicide in sight of those on the stage, and also the partial conversion of Barabbas. In Act V. the characters on the stage see the stone rolled away from the tomb, and Mary Magdalene reports the vision of the risen Saviour.

Were it permissible to apply the usual canons of criticism, it might be pointed out that, in spite of the author's free adaptation of the Gospel story, the absence from the play of the chief character in that story necessitates a good deal more of narration and report than is compatible with dramatic effect. But it is more to the purpose to record that the play was both written and acted with entire reverence. The Judas of Mr. Valentine, the Mary Magdalene of Miss Nancy Price, the Barabbas of Mr. Hallard, and the Caiaphas of Mr. H. K. Ayliff were among the most prominent parts.

KEY.
PECIAL MATINEES at 2.30. TO-DAY. TO-MOR-
D SATURDAY. THURSDAY. May 21. THE
AMBLE, by Jerome K. Jerome.
THE HOLY CITY.

1914
Waters, J.
Plays

LITTLE THEATRE.

:: JOHN STREET, STRAND, W.C. ::

Sole Proprietress . . GERTRUDE KINGSTON.

KENELM FOSS' SEASON.

May 1st, 1914.

Dear Sir,

The playgoing public having concurred with the many unfavourable critiques of "Account Rendered," I have no alternative but to accept, (although still unconvinced), the general verdict on that play, and my production of it. Consequently it will be replaced on Tuesday next, the 5th inst. at 8.45 by a revival, (for a limited number of performances), of G. K. Chesterton's

which will be followed on that occasion, and at each subsequent performance, by Robert Vansittart's

duly cut and modified in accordance with the suggestions made by the Press.

The full cast and particulars of both plays will be found overleaf.

In sending you the enclosed ticket for that evening, I am hoping that your representative may find it possible to attend, but should he be unable to do so, I should be glad if you would kindly have the voucher returned as early as possible.

Faithfully yours,

KENELM FOSS.

TUESDAY, MAY 5th at 8.45

(And for a limited number of performances).

KENELM FOSS revives

A Fantastic Comedy, in Three Acts and a Prelude,

By G. K. CHESTERTON.

Characters in the order of their appearance

The Stranger	HARCOURT WILLIAMS
Patricia Carleon	Miss GRACE CROFT
Rev. Cyril Smith	DUNCAN YARROW
Dr. Grimthorpe	WILLIAM FARREN
Hastings (the Duke's Secretary) ...	ROLAND PERTWEE
The Duke	FRED LEWIS
Morris Carleon	LYONEL WATTS

The action of the Prelude takes place on a hill-top: that of the Play proper in the Duke's drawing room.

The Play produced by KENELM FOSS.

Followed at each performance by—

An Oriental Fantasy.

By ROBERT VANSITTART (Author of "Cap and Bells")

Staged by KENELM FOSS. *Decor* by VICTOR MACCLURE.

Music by EDWARD JONES.

The Child Bride	Miss ALICE BOWES
The Sardar	SHAYLE GARDENER
The Ferengi	ROLAND PERTWEE
The Slave Philosopher	FRED LEWIS
An Eunuch	MILES MALLESON
A Singer	MONTAGUE SYRETT
A Dancer	Miss MURIEL GIBB
A Messenger	A. E. WALKER
Master of Ceremonies	ARTHUR BACHNER

Warriors and Attendants :—Roderick King, Tom Ronald and the Misses Alice Leigh, Brenda Montesole, Connie Dene, Sylvia Fausset-Baker.

Scene ... Persia. Before the Sardar's Palace. Period 1740.

MATINEES—Wed. May 6th. Sat. May 9th, Wed. May 13th at 2.30

The Producer is much indebted to Mr. E. F. GYE for valuable suggestions as to Persian Costumes and manners.

Business Manager } For KENELM FOSS { HENRY LANGLEY
Stage Manager } { NOEL GROOM
Musical Director } { EDWARD JONES

VAUDEVILLE THEATRE

On Tuesday, May 5th, at 8.30,

By Arrangement with Messrs. A. & S. GATTI

EVA MOORE and H. V. ESMOND

PRESENT

THE DANGEROUS AGE

A NEW PLAY IN THREE ACTS, BY

H. V. ESMOND.

Betty Dunbar		EVA MOORE
Bill	her two Sons	REGINALD GRASDORFF
Jack		ROY ROYSTON
Ethel		ESTELLE DESPA
Mrs. Hunter, the Cook		CONSTANCE GROVES
Mary, the Housemaid		KITTY LOFTING
Dolly Palgraive		SYBIL WESTMACOTT
Marquis of Murdon		LESLIE J. BANKS
Dr. Wade		G. DICKSON-KENWIN
Effingham		ERNEST CRESFAN
Sir Egbert Englefield		H. V. ESMOND

The Scenery Acts I. and II. by GEORGE R. HEMSLEY. Act III. by CHARLES SHAW.

Miss Eva Moore's dresses by MADAME KAISLER, 18, High Street, Notting Hill Gate.

ACT I.		Corner of the Wood near the Manor.
ACT II.	Scene 1.	(Fifteen minutes later). The Hall of the Manor.
	Scene 2.	(Eleven o'clock next morning). The Same.
ACT III.		(Ten days later). A Room at the Manor.

Business Manager (for EVA MOORE & H. V. ESMOND) E. L. FURST
Stage Manager LESLIE J. BANKS
Assistant Stage Manager ERNEST CRESFAN

Waters, J.
Plays

THERE is something so pleasantly sentimental in the atmosphere of "The Dangerous Age," presented at the Vaudeville Theatre on Tuesday evening, that even the scene of passionate conflict between the two sisters towards the end of the piece fails very seriously to disturb it for more than a moment. The dangerous age, as the author, H. V. Esmond, has it, is in a woman about forty, and his heroine, Betty Dunbar, a widow of that age, "breaks the traces" in accordance with the tradition, and gets found out. The particular young man in her case for whom she remained away a night from home was only twenty-three, so it will at once be understood that the lady was silly as well as sentimental.

Betty's Reform.

The mild tragedy of Betty's escapade was that when she returned from town next day she learned that the younger of her two boys had fallen from a tree and hurt himself. By the time, however, that the child had been nursed back to health by herself Betty had grown to abhor the memory of her escapade and her partner in it. Therefore, when her sister (who owned all the family wealth) tried to force her to marry the youth, Betty kicked, and, getting much moral support from an old and sentimental friend, who always wanted her, she defied her relative's wishes and gave her hand to the older man, who was more than willing to admit that her single lapse was due to her years. This story, without being exciting, is sufficiently well told to hold up the interest continuously. It was well acted, too, not only by the author, Mr. H. V. Esmond, and his wife (Miss Eva Moore), but also by Miss Estelle Despa as her strong-minded sister, and by Mr. Leslie J. Banks as an impecunious young jeer who frankly told the lady he wished to marry her for her money. The reception of the piece by a full house could not have been more friendly.

J.W.

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By Arrangement with Messrs. A. & S. GATTI

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Dolly Palgraive	SYBIL WESTMACOTT
Marquis of Murdon	LESLIE J. BANKS
Dr. Wade	G. DICKSON-KENWIN
Effingham	ERNEST CRESFAN
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Plays

128

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Plays

THE
PLAYHOUSE

Wednesday

6/5/1914

Orch. Stall

E 16

This to be retained

To night, Wednesday, May 6th, at 8 o'clock

Miss MARIE TEMPEST will produce, for the First Time, a New and Original Comedy, in Four Acts, called

By RICHARD HENRY POWELL

WILLIAM CARINGTON	MR. W. GRAHAM BROWNE
EDMUND SAKER	MR. FRANKLIN DYALL
THE EARL OF WYNMARTEN	MR. O. B. CLARENCE
ADRIAN HARPER	MR. GUY NEWALL
MACKENZIE	MR. HORTON COOPER
FOOTMAN	MR. CYRIL DERINGTON-TURNER
PARKER	MR. WARWICK WELLINGTON
MATTHEWS	MR. NORMAN LORING
THE COUNTESS OF WYNMARTEN	MISS MARIE TEMPEST
THE DOWAGER COUNTESS OF WYNMARTEN	MISS AGNES THOMAS
JANET AMERY	MISS LILIAN CAVANAGH
LOUISE	MISS KATE SERJEANTSON
MISS WILLS	MISS BARBARA HANNAY

Acts I. & III. The Drawing-room of Eleanor's House, 306, Belgrave Square
Act II. Room of a flat in Jermyn Street lent to Carington
Act IV. Office of Messrs. Wilberforce, Saker & Co.

Time: THE PRESENT

Stage Manager — Mr. NORMAN LORING
Musical Director — Mr. HAROLD GRIMSTON

Miss Marie Tempest presented a new play by a new author at the Playhouse on Wednesday evening. The author's name is Richard Henry Powell, and his play, which is called "The Wynmartens," is concerned mainly with the social exploits of the young widowed Countess of Wynmarten, who was struggling to emancipate herself from the terrorism of an aristocratic old mother-in-law with a genius for making people unhappy. The story was good enough while the old woman was in sight. Her hard face, her hard smile, her biting tongue had the obvious traits of the cruel old aristocrat, and in all the scenes where she appeared and simply freezes her acquaintances there was no little fascination. For the rest the play was dull and unconvincing. I refused, for example, to believe that the young countess was kissed against her will at the door of her London house at midnight by the youth called Harper. He did not look as if he would dare to say boo to a goose. The countess said he saw her home to her door and there seized her and kissed her. The moment we saw him we doubted it. But all London—so said the play—said he did.

Two awful gossips of her acquaintance saw the "accident" and recounted the details in every drawing-room and club in London. What nice drawing-rooms and clubs there must surely be in London.

A Fine Actress.

Of course, the old countess heard of the escapade, and her daughter-in-law was made to feel pretty unhappy over it, not as a revenge she schemed to punish the old woman by another little scandal. And what, after all, did she plot? She kept a young fellow who was fond of her actually kept him out late at night. In order that she could not get back into her own house she omitted to take a latch-key, and also deliberately cut the bell-wire before going out, so that the servants could not be warned of her arrival home. . . . All that trouble in order that her only resource would be to go to mother-in-law for a test, and disturb the house, and perhaps cause a scandal. We were told it did cause a scandal. But we failed to see why. The young man who stayed out late lost his job because his employers did not like him to do such an obvious thing. In the end, of course, the young countess got him his job back, and she married him too. That social side of the story was very feeble. The real interest of the evening was centred in Miss Agnes Thomas as the old woman. We can be grateful to the author for that interest. For a new actress it was something of an achievement, for Miss Thomas it was a big success. Like Mr. O. B. Clarence, who makes the most of every chance he gets, there is a word of praise for his interpretation of the part of a silly Peer. Nothing else in the play matters. The young countess and her friends, followers, and acquaintances were not seriously interesting. A pity that Lilian Cavanagh had not something to do with the story!

J. W.



TELEPHONE
7482 GERRARD
(TWO LINES)

PRINCE OF WALES' THEATRE,
COVENTRY STREET, W.

ON MONDAY, MAY 11TH,
ALLAN AYNESWORTH and BRONSON ALBERY
PRESENT
A Comedy in Three Acts, entitled
"A PAIR OF SILK STOCKINGS,"
By CYRIL HARCOURT.

Preceded at 8.30 by a Comedy in One Act, entitled
"A VALUABLE RIVAL,"
By NEIL F. GRANT.

Alexander Jameson - - - -	Mr. J. B. GORDON
Maggie Jameson (his Daughter) -	Miss DOROTHY MacMILLAN
William Bain - - - -	Mr. JAMES LINDSAY

SCENE A Sitting Room in Mr. Alexander Jameson's House

Daily Mail

The only English morning Journal certifying the exact number of copies actually sold daily.

TUESDAY, MAY 12, 1914.

A JOURNALISTIC PLAYLET.

"A Pair of Silk Stockings" was transferred to the Prince of Wales Theatre last evening from the Criterion Theatre, and to add a fresh interest a new one-act piece by Mr. Neil F. Grant was presented in front of it. "A Valuable Rival" is the story of the editor of a newspaper in a small Scottish town, who, rather than lose the rivalry of another local paper, destroys evidence that might have compelled his friend the enemy to clear out. The author is a sub-editor on a London morning journal, and his play gives promise of more ambitious work as a dramatist.

J.W.

Plays

Admit One to BOX 104

Royal Opera Covent Garden

STATE PERFORMANCE

By Command of
HIS MAJESTY THE KING
In Honour of the Visit of
THEIR MAJESTIES THE KING & QUEEN
OF DENMARK

Monday, May 11th, 1914

Plays

125

ROYAL OPERA
COVENT GARDEN

STATE
PERFORMANCE

BY COMMAND
OF
HIS MAJESTY THE KING

IN HONOUR OF THE VISIT OF

THEIR MAJESTIES
THE KING AND QUEEN
OF DENMARK

MONDAY, MAY 11, 1914

ADMIT ONE TO

BOX 104

Retain this ticket, which is to be taken for Seat
No. as at a Statement at the Theatre.

LEVEL DRESS

ENTRANCE IN FLORAL STREET.

A REMARKABLE feature about the Gala performance at Covent Garden on Monday was the smoothness with which the whole function went from start to finish. Even the descent of Suffragette literature seemed to form part of the proceedings, and the sight of Mr. Willie Clarkson with his arms round a struggling Suffragette in the front row of the balcony stalls appeared to be regarded as a picturesque episode. As a spectacle, this Gala did not present quite such a dazzling array of dresses and precious stones as at the Coronation Gala celebration; but this was to be expected. The floral decorations of the house, however, were lighter in character and more graceful, with consequent increase of the festive appearance, and when the bejewelled audience rose and turned to the Royal box to welcome the King and his guests, the sight stamped itself on the memory. The changes effected in the vestibule and saloon were equally astonishing, yet, visiting the house twenty hours after, not even the petal of a rose was visible. It was as though the geni of Aladdin'a Lamp had been evoked. One reason of the efficiency is, doubtless, that it was the eighth Gala that Mr. Neil Forsyth had superintended; but the completeness of the Syndicate's arrangements and the alertness of the staff approached the wonderful and merited the highest praise.

* * * Rebecca

Gala Performance at the Opera.

The gala performance given in honour of the King and Queen of Denmark at Covent Garden on Monday evening was, as is usually the case with like celebrations, a most brilliant affair from every point of view, notwithstanding the fact that a number of Suffragettes created a scene during an interval, and had to be ejected. The Royal party included the King and Queen of Denmark, King George, the Queen, Queen Alexandra, the Prince of Wales, the Duchess of Albany, the Princess Royal, Prince Arthur of Connaught, Princess Victoria, and Princess Henry of Battenberg, and, of course, many Ministers and diplomats were also in attendance. The huge auditorium presented a beautiful spectacle, being decorated with many coloured roses, hanging in dainty festoons, in gilt baskets, and entwined round pillars; and in the centre of the proscenium curtain the Danish and British flags were wrought in flowers, with a laurel wreath between them. At the extreme corners of the proscenium were also large golden cornucopias holding crimson roses, while festoons of yellow roses stretched out to the Imperial crown, picked out in gold, red, and white above. The programme included the first act of *La Tosca*, with Louise Edvina, Martinelli, Scotti, and others in the cast; the first act of *La Bohème*, in which Melba sang the principal feminine *rôle;* and act two, scene two, of *Aida*, with Mme. Kirkby Lunn, Destinn, Johannes Fonss, and Johannes Scenbach in the past, and Karina as *première danseuse*. Giogio Polacco, Albert Coates, and Arthur Nikisch were the conductors. Stage

122

TUESDAY, MAY 12th, at 8.30, following Evenings at 9.

A Farce in Three Acts, entitled:

THE BLUE MOUSE

By ALEXANDER ENGEL and JULIAN HORST.

Adapted by ROY HORNIMAN

Sir Henry Dowse	Mr. ERIC LEWIS
George Barker	Mr. PERCY HUTCHISON
Captain Montague	Mr. OWEN ROUGHWOOD
Mr. Butterfield	Mr. F. G. THURSTANS
Samuel	Mr. EDWARD BONFIELD
Gingold	Mr AUBREY MATHER
Matthew	Mr. JAMES ROWLANDS
Clerk	Mr. LEWIS SLODEN
Wibbs	Mr. KEVAN BERNARD
Mr. James	Mr. E. ASHLEY MARVIN
First Policeman	Mr. W. WEST
Second Policeman	Mr. CLARENCE HART
Lady Dowse	Miss MARY GRIFFITHS
Clarissa	Miss SYBIL DE BRAY
Mary	Miss ELSIE STRANACK
Rose	Miss CECILY DEBENHAM
Kitty Vernon	AND Miss MADGE LESSING

Guests, etc., Misses Ivy Clemo, Maun Ewin, Barbara Terry, Wretha Joyce, Gwen Linley, Marion Lockey, Joan Marshall, Lilian Perrit, Annie Waldon; Messrs J. Palmer Grey, Cecil Laugham, Charles Price.

The Play produced for Sir CHARLES WYNDHAM and Miss MARY MOORE by Mr. PERCY HUTCHISON

Act I.	Office of the Golden Sand Importation Co —*Walter Johnson*
Act II	Kitty Vernon's Boudoir at Marple Mansion—*Walter Hann*
Act III	George Barker's House at St. John's Wood—*Walter Johnson*

All dresses in "The Blue Mouse" with the exception of Miss Madge Lessing's in Act I. by **Alexandra, 47, Baker Street, W.**
Gown worn by Miss Madge Lessing in Act I. by **Raville & Rossiter, 1912, Ltd.,** 15, Hanover Square, W.
Hats by **Michee Zac,** 2, Hanover Court, Hanover Street, W.

Preceded at 8 (following Evenings at 8.30) by a Play in One Act.

"HIDE AND SEEK"

By MILES MALLESON

Dr. Hunter	Mr EDWARD BONFIELD	Peter	Miss IVY EDWARDS
Mrs. Hunter	Miss GWEN LINLEY	Bob	Mr. AUBREY MATHER
Miss Gladys Hunter	Miss ELSIE STRANACK	Miss Gates	Miss ANNIE WALDON
Annie	Miss CECILY DEBENHAM	First Stranger	Mr. ALFRED WILTSHIRE
Maid	Miss MAUN EWIN	Second Stranger	Mr. E. ASHLEY-MARVIN
Quentin	Miss WINIFRED SPURGE		

Produced by Mr. NORMAN PAGE

Scene:—Dr. Hunter's Study. Late at Night.

Matinees of both Plays Wednesdays and Saturdays at 2.30, commencing Saturday, May 16th.

Business Manager	Mr. ERNEST BENHAM
Acting Manager	Mr. OTHO HAZLEWOOD
Stage Manager	Mr. ALFRED WILTSHIRE
Assistant Stage Manager	Mr. GERALD SAFFERY

CRITERION THEATRE

May 12

E

Orchestra Stall

C 53



The·BLUE·MOUSE

OLD-FASHIONED farce of the confusion class made its appearance at the Criterion Theatre on Tuesday evening under the title of "The Blue Mouse." Years and years ago Paris used to send us entertaining plays of this sort, and as this "Blue Mouse" is stated to have made a success years ago in America, and before that in Germany, we may be justified in imagining that it owed its origin to some French idea. Many of us found it trivial and tiresome at the Criterion Theatre, and were much relieved when the performance came to an end. The action of the play arises out of that ancient story of the young married man who, being aware that his silly and susceptible old employer favoured young men with pretty wives, palmed off on the old roué as his wife a none too particular damsel known in Bohemia as the Blue Mouse. Out of that stale and unsavoury joke there were evolved several silly intrigues that were supposed to be funny, because the confusion of men and morals was forced to the point of nonsense.

"The Blue Mouse."

Three acts of "The Blue Mouse" left most of us wondering where the fun came in, and I think most of us sympathised with Mr. Eric Lewis and Mr. Owen Roughwood for the material given them as actors to deal with. There was some applause when the curtain fell. There was no dissent anywhere, but only half the audience remained long enough in the theatre to see someone, who we supposed was one of the German authors, bowing seriously to an emptying house. Then Sir Charles Wyndham appeared on the stage and wrung this gentleman's hand, after which he made a speech, and said he felt highly honoured to see us in his theatre, and that although he was not himself playing a part he hoped in a couple of months to come before the public again in a play. The authors of "The Blue Mouse" are Alexander Engel and Julian Horst, of the German Fatherland, and the adaptor is Roy Horniman, who has before now written original plays for Sir Charles Wyndham and other managers.

J. W.

NEW
THEATRE

E
13/5/1914

Orch. Stall
K 191
LEFT
To be retained

To-night, Wednesday, May 13th, at 8.30,

Mr. CYRIL MAUDE

will produce, for the first time in London, a New and Original Play in Four Acts, called:

"GRUMPY"

By

HORACE HODGES and T. WIGNEY PERCYVAL.

Mr. Andrew Bullivant (*Grumpy*)	... Mr. CYRIL MAUDE
Mr. Ernest Heron (*his Nephew*)	... Mr. EDWARD COMBEMERE
Ruddock (*his Valet*)	...Mr. JOHN HARWOOD
Mr. Jarvis...	...Mr. MONTAGU LOVE
Mr. Isaac Wolfe	...Mr. LENNOX PAWLE
Dr. Maclaren	Mr. HUNTER NESBITT
Keble	...Mr. ARTHUR CURTIS
Merridew	Mr. JAMES DALE
Dawson	Mr. O. HYTTON
Virginia Bullivant (*Mr. Bullivant's Granddaughter*) ...	Miss MARGERY MAUDE
Mrs. Maclaren	Miss MARGARET SWALLOW
Susan	Miss MAUD ANDREW

Acts I. and II.	..The Library at Mr. Bullivant's (*Bruce Smith*)
Act III.	..Mr. Jarvis's Rooms in London ..
Act I.	..The Library at Mr. Bullivant's ..

The Costumes worn by Miss Margery Maude by OSPOVAT, 69, New Bond Street. Wigs by CLARKSON.

General Manager	for	.. .. .. Mr. ALFRED TURNER
Stage Manager	Mr. Cyril Maude	.. .. .. Mr. JOHN HARWOOD
Business Manager	(for Sir Charles Wyndham and Miss Mary Moore)	.. Mr. CECIL BRETON

THE TIMES

THURSDAY, MAY 14, 1914.

Mr. Cyril Maude's talent for playing eccentric old gentlemen has long been a delight to Londoners, so long, indeed, that many of them in enjoying the delight have had time to become old gentlemen themselves. It seems that Mr. Maude has lately been giving American audiences a share of this delight, and he has brought the vehicle of this gift, a play called *Grumpy*, back with him to London. Is there any need to describe a play with such a title? Can't you see it a mile off, affording opportunities at every turn for Mr. Maude to be what the title indicates and at the same time to be all sorts of other things, astute things, amiable things, odd things? Can't you hear Mr. Maude's way of snoring in his chair and yelling at valets and footmen? Can't you see his queer old soft hat and stuck on his head by his faithful body-servant, and can't you imagine his queer old soft heart, so readily moved by wayward young slips of granddaughters and the like?

But there is one thing you could never guess, and must go to the play itself to find out. Would you believe it? This grumpy old gentleman is not merely grumpy: he was also, in his day, the cleverest criminal lawyer of them all. What luck then, when a priceless diamond is stolen, it should be stolen in "Grumpy's" house, so that his old detective faculties should awake again and remorselessly track out the criminal. And what further luck that one of the maids should have tied up a camellia with a hair, instead of string—

> And beauty draws us by a single hair,

as the poet sings—for without this single hair it is to be feared that old "Grumpy" would never have spotted the criminal.

You see the little play is as innocently artless a composition as dramatic backgrounds for eccentric character-parts are apt to be. But nobody marks them, all eyes being fixed on Mr. Maude and the innumerable details with which he fills out his comic picture of a testy old gentleman. They are quite elaborate, the details, and the whole character is a thing of rich drollery, and in short everybody is glad to see Mr. Maude back again in London doing what we have all been accustomed to seeing him do and doing it better than ever. And Miss Margery Maude is with him, fresh and bright and cheerful, and so is that favourite grotesque, Mr. Lennox Pawle. Needless to say that *Grumpy* was received by the house last night with every token of unalloyed gratification.

Success of "Grumpy."

Mr. Cyril Maude got a whole-hearted success at the New Theatre on Wednesday evening with his play (new to London) called "Grumpy." From start to finish its success was assured, and although the second of the four acts is too long it is not wanting in interesting action. The success of this play in America might have led some to expect a masterpiece, but although it is by no means that, the authors—Horace Hodges and T. Wigney Percyval—can claim to have written a rattling good detective drama, in which the chief character is a very old gentleman living in the country, who in his day was the greatest criminal lawyer in London.

An Idolised Despot.

The scene of the play is the house in the country where the old man and his charming granddaughter reside, and there Grumpy, as she calls him, is the idolised despot of the household. The old man's amusing eccentricities, his outbursts, his kindnesses, his little exasperations, and his sudden return to good humour, were delightfully acted by Mr. Maude. The real instincts of the old criminal lawyer were to be awakened rudely enough one morning when it was discovered that overnight a robbery with violence had been perpetrated in his home. Then arose the real drama, which was the purpose of the play; the tracking down by the old man of the villain who had robbed his nephew in the middle of the night, and was planning to rob him of his granddaughter. It made a delightfully exciting, theatrical drama, and, of course, it ended happily for everyone but the villain. It was worth going a long way to see, and it was worth hearing the storm of cheers that greeted a splendid piece of stagecraft at the end of the third act, where the villain thought he had evaded the chase of the old man. How we cheered when we wre shown it was only a trick of the lawyer to make still more sure of his prey.

J. W.

ST. JAMES'S THEATRE,

KING STREET, ST. JAMES'S STREET, S.W.

May 8th, 1914.

SIR GEORGE ALEXANDER requests the honour of your presence on Thursday next, May 14th, at 8.30 p.m. punctually, to witness the Revival of

AN IDEAL HUSBAND

A Play in Four Acts

BY OSCAR WILDE

If unable to be present, kindly return the ticket to

E. ARNOLD,
BOX OFFICE

"An Ideal Husband."

Everything seemed to point to a success at St. James's Theatre on Thursday evening, when Sir George Alexander revived Oscar Wilde's four-act play, "An Ideal Husband." It is delightfully theatrical almost as much so as "Diplomacy," and if you cannot sympathise with, or believe very much in, the two central characters, Sir Robert and Lady Chiltern, you can at least regard them as curiosities of drama. I am afraid I found their utter insincerity very tiresome. With the villainess of the piece, Mrs. Cheveley, played with a good deal of skill by Miss Hilda Moore, very much in the Mrs. Patrick Campbell manner, and her determined foe, Viscount Goring, played with neat touch by Sir George Alexander, one felt in good play company: all the incidents they were concerned with were a sheer joy, and wiped away at once the effects of the utterly unsympathetic passages in which the Chilterns were concerned. I do not agree with a remark I heard that the play was a picture of the time. I think the man who made it might as well have said it was a time-table. Oscar Wilde was out to write an entertaining comedy, and there is no doubt he succeeded. J. W.

"AN IDEAL HUSBAND" REVIVED.

On Thursday evening, May 14, 1914, was revided at the St. James's Oscar Wilde's four-act play entitled:—

An Ideal Husband

The Earl of Caversham, K.G. ..... Mr. Alfred Bishop
Viscount Goring ..... Sir George Alexander
Sir Robert Chiltern, Bart. .. Mr. Arthur Wontner
Vicomte de Nanjac ..... Mr. J. S. Russell
Mr. Montford ..... Mr. George Bishop
Phipps ..... Mr. E. Vivian Reynolds
Mason ..... Mr. A. Glascodine
Brook ..... Mr. Walter C. Randolph Rose
James ..... Mr. Guy Dawson
Harold ..... Mr. W. Coats Bush
Lady Chiltern ..... Miss Phyllis Neilson-Terry
Lady Markby ..... Miss Henrietta Watson
The Countess of Basildon ..... Miss Elizabeth Chesney
Mrs. Marchmont ..... Miss Muriel Barnby
Miss Mabel Chiltern ..... Miss Amy Brandon-Thomas
Mrs. Cheveley ..... Miss Hilda Moore

Act one.—At Sir Robert Chiltern's House in Grosvenor Square. Act two.—Morning-room in Sir Robert Chiltern's House. Act three.—A Sitting Room in Lord Goring's House in Curzon Street. Act four.—Same as act two. Time, the present. Place, London.

It was a delightful experience at the St. James's on Thursday evening to renew acquaintance with Oscar Wilde's brilliant play *An Ideal Husband*. The piece, of course, is but gilded melodrama, and extremely artificial gilded melodrama at that, but woven round its Sardouesque plot there is much of the charm of that refinement of language and aristocracy of thought of which Wilde was so supreme and eloquent a master. The well-cut epigrams that captured audiences nearly twenty years ago—the piece was originally seen at the Haymarket in 1895, and afterwards transferred to the Criterion in April of that year—were accounted very modern, not to say revolutionary, in those far-off times, and it is almost something of a shock to realise that, while they are still eminently acceptable and stimulating they come upon contemporary ears with a certain chastened and subdued effect—as if, let us say, the sprightly god Hermes had suddenly become conscious of a twinge of middle-aged gout! Wilde's painstaking and sympathetic literary executor, Robert Ross, has modernised the dialogue of the play in a certain superficial sense. That is to say, there are now references to Eugenics instead of the higher education of women, motor-cars instead of carriages, Nile Dam shares instead of Panama shares, golf instead of Scottish novels, and so forth; and while some other sub-editing has been necessary the general tenor of the whole piece has been preserved in faithful fashion. *An Ideal Husband*, in fact, bears the test of revival almost as well as does *Diplomacy*, and there should be large audiences at the St. James's a while it is in the bill. After all, there is only one Oscar Wilde, and his individual literary art will always be undisputed.

There is no need to go over the plot of *An Ideal Husband* upon the present occasion. A disillusioned wife, the youthful crime of a brilliant politician, and a blackmailing adventuress are its principal stock in trade, and there are many opportunities in it for fine if necessarily restrained acting. That interesting young actress, Miss Phyllis Neilson-Terry, plays Lady Chiltern, the part originally created by her mother, Miss Julia Neilson, with infinite care and judgment, and has many fine moments. She is probably at her best in the emotional scene at the end of the second act, and her earlier suggestions of the rather Puritanical wife are gracefully conceived. Sir George Alexander plays as only Sir George Alexander can the flippant *raisonneur*, Viscount Goring (originally played by Mr. Charles Hawtrey), and wears a half-moon moustache, the mild ferocity of which would do credit to a German subaltern! Viscount Goring is a butterfly person who would probably turn an epigram on his mother's grave, and Sir George gives him just the right touch of elegant trifling. Mr. Arthur Wontner, on the other hand, is a splendidly sincere and incisive Sir Robert Chiltern, and his present performance is one of the very best things he has yet done. Miss Hilda Moore, who follows Miss Florence West as Mrs. Cheveley, the adventuress, achieves one of the acting successes of the evening; while there can be nothing but the highest praise for Miss Henrietta Watson's delightfully flippant Lady Markby, a part in which Miss Fanny Brough and Miss Vane Featherston were wont to shine. Then there are also the admirable performances of Mr. Alfred Bishop, who plays his original character, the Earl of Caversham, with customary finish; Miss Elizabeth Chesney as the Countess of Basildon, Miss Muriel Barnby as Mrs. Marchmont, and Miss Amy Brandon-Thomas as an arch and captivating Mabel Chiltern, the carefully selected cast being ably completed by Mr. J. S. Russell as the Vicomte de Nanjac, Mr. George Bishop as Mr Montford, Mr. E. Vivian Reynolds as Phipps, Mr. A. Glascodine as Mason, and Mr. Walter C. Randolph Rose. Mr. Guy Dawson, and Mr. W. Coats Bush as footmen. The fine scenery has been supplied by Walter Hann and G. Sackmann, and the resplendent gowns of the ladies, it goes almost without saying, are the very latest thing as far as elegance and fashion are concerned.



FRIDAY, MAY 15, 1914.

It is an entirely natural thing for Sir George Alexander to revive *An Ideal Husband*. The play is theatrically effective, and its effects are such those that the St. James's can render better than any other playhouse. It gives scope for handsome gowns, rich interiers, and that general air *de la bonne compagnie* which Sir George breathes naturally himself and can skilfully impart—shall we say by artificial respiration?—to others. You have thus, sitting comfortably in your stall, all the sensation of assisting at some particularly "smart" party. All the ladies look of the highest fashion and all the gentlemen only just a shade too aristocratic to be the real article. Your sense of your social importance is enhanced. That is a miracle the St. James's is peculiarly good at working. Merely by paying at the box-office you get, or rather, what is perhaps even better than getting, you have the illusion of getting—oh joy!—into "Society."

Nevertheless there is something the matter with *An Ideal Husband*. It leaves you cold. You associate with under-secretaries, half the peerage, K.G.'s, ladies in tiaras, and yet you are left cold. The air is positively thick with epigrams, repartees, paradoxes, and still you are quite cold. What *is* the matter? Is it the very excess of these epigrams, these "Oscarisms," that give you a tinge of melancholy at the thought of how much younger you were when such things were in fashion? No, for the play has obviously been revised and half its wittieisms have been cut out, and many of those that remain must—in spite of the people who nowadays sneer at Wilde's wit—in all fairness be declared to be quite good. Is it the artless artifice of the plot, with its creaking mechanical apparatus of stolen bracelets and compromising letters, borrowed (one of the devices, indeed, coming straight out of *Les Pattes de Mouche*) from Sardou? No again, because playgoers still really like these Sardou devices; witness the recent success of *Diplomacy*.

The matter with *An Ideal Husband* is what French studio slang calls *le Poncif*. That phrase alludes of course to the transfer of a drawing by "pouncing" from a set pattern; figuratively, it means those elements of a play which the playwright has not really felt, but only supplied because they are what he supposes the public would like him to have felt. The Chilterns, Sir Robert of the fine sentiments and his wife of the lofty ideals, are both "pounced." Their talk about the supremacy of love, true love, in this world might be true in other circumstances and on other lips. On theirs it is sheer rhetoric. Rhetoric, Sir Robert's speech about the gospel of power! Rhetoric, Lady Chiltern's praise of her husband for his purification of public life! With all their nobility and magnanimity and high-flown language the man is a stick and the woman a doll. Thus at the very heart of the play, over its hero and heroine, the people set forth to engage your anxieties and your sympathies, you are left cold. In vain Mr. Wontner pleads and vibrates with passion; in vain Miss Neilson-Terry looks majestic or hatters violently at the door out of which her husband has flung. You are all the time at zero.

The adventuress warms you up a little. You see, you know her. She is an old familiar friend; you have the—always festive—sentiment of "Auld Lang Syne." And when, just after having one blackmailing letter extorted from her, she "sneaks" another, you are delighted; she is triumphantly burlesquing her own type! Miss Hilda Moore, too, looks wonderfully well in Venetian red and is just the glittering, sneering, vampire-like thing that you expect. Brava, bravissima, the adventuress! And Sir George is, of course, thoroughly at home as the good-natured, flippant Viscount—with the best possible moral principles judiciously allowed to peep out from his frivolity, for the edification of his erring friends. Sir George is quite happy, and so are we. So is Mr. Alfred Bishop, as his indignant parent, the good old English gentleman, one of the olden time. So is Miss Henrietta Watson as a lady with an extra share of Oscarisms, delivered just in the right innocent manner. And Miss Amy Brandon-Thomas makes a pleasant young lady to match with the Viscount, though (we suggest diffidently) she has been a little misguided in one of her hats.

We repeat: a quite natural revival for the St. James's. The crowd at Lady Chiltern's is just the sort of crowd to get a long paragraph in the "social column" next morning. There is an interior with red curtains which is alone worth a visit to the play. The audience was, on the whole, we think, pleasantly excited and amused; but oh *le poncif!*

SAVOY THEATRE,
STRAND.

May 12th, 1914.

Dear Sir,

I am desired by the Management to forward you the enclosed ticket for the use of your Dramatic Critic, on Saturday evening, **May 16th, at 8,** to the first performance of

"Break the Walls Down"

BY

Mrs. ALEXANDER GROSS

Preceded by

"Accidents will 'appen"

BY

VERNON BELL.

Should you or your representative be prevented from being present, I shall be obliged if you will kindly return the ticket to me as soon as possible.

Yours faithfully,

A. S. PIGOTT.

"Break the Walls Down"

A NEW PLAY IN THREE ACTS

BY

Mrs. ALEXANDER GROSS

Madge Beufre	IRENE McLEOD
Mrs. Patrick Beufre	MADGE McINTOSH
Mr. Patrick Beufre	CHARLES ROCK.
Perkins	JOYCE FRANCIS
Smiles	CLIVE CURRIE
Girl	JOAN FALLON.
Mr. Townsend	EWAN BROOK
Mr. Hogan	W. G. FAY
Mr. Bigton	JAMES HARCOURT
Mr. Playfair	NORMAN McKEOWN
Miss Black	CYBEL WYNNE
Miss Decies	MARTHE VIGO
Mr. Karpat	IVAN BERLYN
Mr. Mallory Ditton	BERNARD STOORS
Mrs. Mallory Ditton	BARBARA EVEREST
Mr. Matthews	J. HENRY TWYFORD
Mr. Monopenny	S. GRANVILLE DARLING
Mr. Mosenthal	J. HENRY
Mr. Bolton	BRYAN G. POWLEY
Mr. Owers	EDGAR PAYNE

Preceded by

"Accidents will 'appen"

A NEW COCKNEY PLAY

BY

VERNON BELL

Chauffeur	IVAN BERLYN
Boy	MADGE PARKE
Policeman	BRYAN G. POWLEY
Flo Spratt	ESMÉ HUBBARD

Both plays produced by MADGE McINTOSH

THE TIMES

MONDAY, MAY 18, 1914.

We felt sorry for poor Mr. Beufre. He was more stupid and boorish than most conventional men, with old-fashioned views about his womenfolk; but he was more than fairly punished by being preached at in private by his daughter, and made a fool of in public by his wife. So far as the propaganda of this propagandist play is concerned, it seemed to us a pity that views held and practised in real life by many very charming women should be handed over in the drama to such disagreeable women as Mrs. Beufre and her daughter Madge. So far as dramatic art is concerned, neither the play itself nor its presentation calls for notice.

LAST NIGHT'S NEW PLAY.

"Break the Wal's Down" at the Savoy Theatre.

By Our Dramatic Critic.

The "walls" which Mrs. Alexander Gross, the author of the new play which was produced at the Savoy Theatre last night, is anxious to break down are the walls of reserve which grow up between husband and wife in their business as apart from their domestic relations. Mr. Renfre is a merchant with antediluvian ideas of a woman's place in the world—in fact, the typical woman writer's idea of a man. He is, in fact, such a prig that it is little wonder that his business affairs go wrong. Further, he is so wrapped up in himself that he has no idea that his wife is a highly successful dressmaker earning £5,000 a year. Consequently, when his suspicions are aroused by her frequent absences from home, he can only jump to the worst conclusions. He therefore forces his way into the modiste's shop and creates a rather ludicrous scene with his wife and her Hungarian designer at the very moment when she is coming to the rescue of his tottering business.

However, it all comes right in the end. But the play has the defects of its qualities—there is so much talk of business that the real issue between husband and wife is fatally obscured. Moreover, the author is at present working in a medium of which she has not acquired the essential technique. Some of her characterisation is excellent and much of her dialogue is pointed and easy, but she relies so much on the telephone as a means of explaining what is going on.

Miss Madge McIntosh acted naturally as Mrs. Renfre, and Mr. Charles Rock, when his memory did not fail him, was as strenuous as the husband. The best of the acting, however, came from Mr. W. G. Day, a comic Irish detective, Mr. Clive Currie as a man taking an inventory for a bill of sale, and Mr. Bernard Storrs, as a stuttering visitor to the modiste's.

TO-NIGHT, THURSDAY, MAY 21st, 1914, AT 8.15

(SUBSEQUENT PERFORMANCES AT 9.)

FREDERICK HARRISON presents

The Great Gamble

A Comedy in Three Acts,

By JEROME K. JEROME.

Robin	J. V. BRYANT
Elsa	HILDA BAILEY
The Colonel	EDMUND MAURICE
The Business Man	MICHAEL SHERBROOKE
The Business Man's Wife	SARAH BROOKE
The Herr Professor	STANLEY COOKE
The Frau Professor	ALICE BEET
The Minor Poet	H. HEWETSON
The Minor Poet's Wife	CONSTANCE ROBERTSON
The Baron	LEON QUARTERMAINE
The Princess	RUTH MACKAY
The Widow	ELLEN SNOW
The Widow's only Daughter	MARJORIE DORE
Madame	CICELY HAMILTON
Someone that Nobody saw (and)	MATTIE BLOCK

Scene—An Ancient Grove. Time—A day in Spring.

Act I.—Sunlight. Act II.—Twilight. Act III.—Moonlight.

HAYMARKET
Manager
HARRISON

Thursday
Evening
May 21

Orchestra Stl 10/6

No. J 20

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

PRECEDED AT 7.45 (SUBSEQUENT PERFORMANCES AT 8.30) BY

THE SILVER LINING

A Comedy in One Act, by WILFRED T. COLEBY.

Mrs. Parrott	... FLORENCE LLOYD
Alfred, *her Son*	.... NORMAN PAGE
Lottie, *her Daughter*	... BETTY BELLAIRS
Charlie Royden	... J. SEAFIELD GRANT
Rev. Cuthbert Bence (*Rector of St. Chad's, Lower Chelsea*)	JOHN HOWELL

Scene—Mrs. Parrott's Sitting-Room.

Scenery by JOSEPH AND PHIL HARKER.

Miss Sarah Brooke's dresses by MADAME HANDLEY SEYMOUR.

Other dresses by DEBENHAM & FREEBODY, *and* ANNE TALBOT, LTD.

Costumes by L. & H. NATHAN. *Wigs by* CLARKSON.

Mr. Leon Quartermaine and Mr. Hewetson appear by arrangement with MISS LILLAH MCCARTHY *and* MR. GRANVILLE BARKER.

Stage Manager, CHARLES LA TROBE.

Musical Director, NORMAN O'NEILL.

MATINEES—EVERY WEDNESDAY AND SATURDAY AT 2.30.
(FIRST MATINEE, WEDNESDAY, MAY 27th.)

The Box Office (W. H. LEVERTON) is open daily from 10 to 10.
Reserved Seats from 2s. 6d. Telephone—Regent 6030.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

The request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Theatre is cleansed throughout daily by the "OTOVACUM TURBINE" VACUUM CLEANER.

Business Manager ... ... HORACE WATSON

Plays

Two in One.

In the new play by Jerome K. Jerome, presented by Mr. Frederick Harrison at the Haymarket Theatre on Thursday evening with the title of "The Great Gamble," there are two distinct stories, one being a very sentimental affair, the other an undisguised farce. The scene which serves throughout the three acts for the two stories in this one play is a cleared space in a German forest, and, of course, there is—but out of sight—a pleasant inn near by where beer, or breakfast can be obtained. The sentimental portion of the play begins with a love scene between charming eighteen-year-old Elsa from the inn and gallant young Robin, an American student from a neighbouring university. The moment Robin told the girl that the greatness of their mutual love made him "almost afraid," we felt that the sentimental department of the piece was to be devoted to calf-love of a very harmless type. Innocuous as it was, it was still a pleasure to know that it was not to intrude too much on the larger and farcical features of "The Great Gamble."

Mild Farce.

Most of the incidents of the lighter side of Mr. Jerome's play are amusing in a mild fashion, but the general effect is to produce an impression that we had seen it all before and seen it better done. There is an amorous old colonel who has bolted from London, taking with him the wife of a friend. We learn that his punishment arrived soon, the lady telling him before the train reached Dover that she did not love him and was sorry she left her husband. No wonder that when the colonel (by pure chance) met all his friends in the forest that he gave details of how she never ceased crying since she left her home, and how he, to preserve her reputation, was spending his nights in bathrooms. After that explanation the husband, in search of his missing wife, arrived on the scene. The real state of affairs was explained by the men, and he agreed to take her back, but the women, furious that they had no part in the settlement, upset the proposal, and set everyone by the ears. It was farcical, of course, but it brought about preparations for an absurd duel, and in good time the author restored harmony among the familiar figures of his play, and all ended happily. There was a mixed reception for the piece from the gallery. The other portions of the house were friendly enough.

PLAYGOER.

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Plays

THE TIMES

TUESDAY, MAY 19, 1914.

"THE SWINEHERD AND THE PRINCESS."

The Swineherd and the Princess, the fantasy by Alfred England and Otto David which was produced at the Court Theatre last night, is quite a charming version of the old fairy tale, and, with some sorely needed compression and a little strengthening of the comedy scenes, it would be just the thing for a Christmas play.

Miss Muriel Henderson made a prettily demure Princess, and sang nicely except for nervousness, though she might with advantage throw a little more vivacity into her acting. The Prince, who disguises himself as a swineherd in order to win the love of the Princess, was admirably played by Mr. Harry Hilliard, who invested the part with gaiety and real feeling. The King, represented as a musical maniac, was impersonated by Mr. Dennis Drew, a singer with a really fine voice, and Mr. J. H. Brewer, the producer of the play, contributed a slight but clever study of an addle-pated old major-domo. The best thing about the performance, however, was the music composed by Mr. Cart St. Amory, which seemed to strike exactly the right note on every occasion when it was heard.

Daily Mail

The first English morning Journal certifying the exact number of copies actually sold daily.

SATURDAY, MAY 23, 1914.

£66,000 FOR 2 THEATRES.

MR. ALFRED BUTT'S PURCHASE.

The Queen's Theatre and the Globe Theatre, Shaftesbury-avenue, together with the shop between them, were bought yesterday by Mr. Alfred Butt at the Estate Auction Rooms, Hanover-square, for £66,000. The property is leasehold from the governors of Christ's Hospital, to whom a rent of £7,300 has to be paid. The auctioneer's estimate of the rent from the property was £18,500. Another theatrical manager was Mr. Butt's keenest rival in the bidding.

Mr. Butt's interest will be confined to leasing the theatres to other managers.

MR. BUTT'S DIRECTORSHIPS.

Mr. Alfred Butt is a man of many activities in the music-hall world. The following are some of his appointments:—

Managing director of the Palace Theatre and the Empire, London.

Managing director and chairman of the Victoria Palace Theatre, London.

Director of the Variety Theatres Controlling Company, which includes music-halls in Manchester, Glasgow, and many other towns, as well as the Alhambra Theatre, in Paris. Mr. Butt is also building a large modern cosmopolitan music-hall in Paris.

THE COURT.

"THE SWINEHERD AND THE PRINCESS."

For the whole of this week (for six evening performances and two *matinées*), beginning May 18, the Court is in the possession of that well-known character comedian, Mr. J. H. Brewer, who is presenting a revised and considerably altered version of *The Swineherd and the Princess*. Acknowledgment of indebtedness to Hans Christian Andersen was duly made when this piece, then styled "a musical tale," made its appearance among the Christmas entertainments of 1901, at the Royalty, on December 19 of that year. The charming and, at times, genuinely humorous music of Carl St. Amory remains as before the most praiseworthy feature of what is now termed "a fantasy," with no mention made of Andersen, with a new collaborator assigned to Alfred England in Otto David, in lieu of Avalon Collard, and with Sidney Cubitt named as writer of the "additional lyrics." Although some of the comic business has been changed, notably in the omission of the former collapsible bed and kitchen scenes, the main outlines of the story are retained; and it must be said that, as before, the plot is much too thin to be beaten out over three acts, and that the piece, as a whole, is decidedly lacking in action, and might indeed be compressed, so as to play within the hour. The dialogue is pretty full of puns and playing upon words, various musical terms being thus introduced; and a good deal of fun is got out of the King being "a music-maniac," ever seeking after a new melody with which to complete the score of his opera, and at last catching this in the lively dance at first played on the pipe by the Prince, disguised as a swineherd, and finally acknowledged by the latter to come from his "National dance music." More, too, seems to be made than before of the character of the so-called Minor Domo (as opposed to the Major Domo), whom the King vainly endeavours to marry to the fully revealed Prince Augustin, when Princess Ernestine refuses steadfastly to wed him, as she is still pining for his other self, the Swineherd, to whom she had promised a hundred kisses for his magic singing kettle, giving forth snatches of the familiar "Lieber Augustin."

His Majesty's Theatre

Proprietor and Manager
SIR HERBERT TREE

▼

The Silver King

By
HENRY ARTHUR JONES and the late HENRY HERMAN

Under the direction of ARTHUR BOURCHIER

▼

In the presence of

Their Majesties The King and Queen

FRIDAY, MAY 22nd
1914

At 2.30 o'clock will be acted

The Silver King

By Henry Arthur Jones and the late Henry Herman

"I held it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things."
TENNYSON.

Wilfred Denver		H. B. Irving
Daniel Jaikes		J. D. Beveridge
Frank Selwyn		Owen Nares
Geoffrey Ware		Herbert Waring
Samuel Baxter	*(a Detective)*	Henry Ainley
Capt. Herbert Skinner	*(The Spider)*	E. S. Willard
Henry Corkett	*(Geoffrey Ware's Clerk)*	Gerald du Maurier (His original character)
Eliah Coombe	*(a Marine Store Dealer)*	Ambrose Manning
Cripps	*(a Locksmith)*	C. M. Lowne
Mr. Parkyn	*(a Parish Clerk)*	John Beauchamp
Binks Brownson	*Tradesmen*	Alfred Bishop (His original character) Eric Lewis
Bilcher Teddy	*(Betting Men)*	G. P. Huntley E. M. Robson
Tubbs	*(Proprietor of "The Wheatsheaf")*	H. de Solla
Gaffer Pottle		Herbert Tree (His original character)
Tipsy Passenger		Charles Hawtrey
Cabman		Frederick Ross
Leaker		Sydney Valentine
Servant		Robert Loraine
Servant		Matheson Lang
Detective		Frederick Kerr
Detective		Dennis Eadie
Railway Inspector		George Alexander
Porter		Murray Carson
Newsboy		Seymour Hicks (His original character)
A Passenger		Weedon Grossmith
First Rustic		Harry Paulton
Second Rustic		Frank Hill

Cast—*(continued)*

Nellie Denver	Lillah McCarthy
Cissy Denver	Renée Mayer
Ned Denver	Violet Marley
Olive Skinner	Marie Löhr
Tabitha Durden	Florence Haydon
School-children	Nancy Pawley, Moya Nugent
Susy	Gladys Cooper
Mrs. Gamage	Henrietta Watson
Lady Passenger	Ellis Jeffreys
Another Lady Passenger	Carlotta Addison

The following Artists will also appear:

William Abingdon, Clifton Alderson, Oscar Asche, John Astley, H. K. Ayliffe, Robert Ayrton, James Berry, W. H. Berry, George Bishop, Acton Bond, E. H. Brooke, J. V. Bryant, Benedict Butler, Roy Byford, Francis Chamier, Harold Chapin, Holman Clark, Perceval Clark, C. Hayden Coffin, Lewis Coker, Ralf le Cornu, Ernest Cresfan, Frederic Culley, Val Cuthbert, E. Dagnall, E. Degges, Clarence Derwent, Francis J. Duguid, James Eastman, Archibald Forbes, Basil Foster, Warburton Gamble, Charles Garry, A. E. George, Algernon Greig, Fred Grove, Edmund Gurney, Henry Hargreaves, F. Harvey, Arthur Hatherton, Baliol Holloway, Dickson Kenwin, H. W. Kimber, Claude King, Henri Laurent, Howard Leslie, Erig Lugg, Oswald Marshall, Rosamond Mayne-Young, Charles Maunsell, Philip Merivale, Edward Morgan, Nellie Mortyne, Stuart Musgrove, Norman V. Norman, George Owen, Reginald Owen, Sydney Pease, Stanley Perrett, G. Brydon Phillips, Arthur Poole, A. G. Poulton, George Pownell, E. Vivian Reynolds, J. Fritz Russell, Edward Sass, Farren Soutar, E. Lyall Swete, Ion Swinley, Norman Trevor, Charles la Trobe, Gedge Twyman, Allan Wade, C. D. Warren, Thomas Weguelin, Algernon West, Arthur Whitby, Walker Whiteside.

The Play rehearsed on this occasion by
E. S. Willard and Ambrose Manning

Costumes by B. J. Simmons Wigs by Clarkson
Furniture by D. L. Isaacs

Stage Managers - Stanley Bell, S. T. Pease, A. Bellew

General Manager - Henry Dana

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Plays

THE TIMES

SATURDAY, MAY 23, 1914.

THE INSULT TO THE KING.

INTERRUPTIONS AT THE CHARITY MATINEE.

Some disturbance was created by militant suffragists at the special *matinée* of *The Silver King* at His Majesty's Theatre, which was attended by the King and Queen. Scarcely had the curtain risen on the first scene than a woman stood up in the stalls and addressed the King loudly as "Russian Tsar." When she had been removed, a second woman managed, with the assistance of a third, to clamber from the stalls on to the prompt side of the stage, just below the Royal box; and she had succeeded in beginning a speech when she was lifted bodily in a strong arm and taken out of sight. A fourth woman, who kept interrupting the performance, was found to be chained to her stall: and from upstairs there came a hubbub and some showers of leaflets. And then at last the nuisance had spent itself.

The first intimation to the crowds waiting outside the theatre that anything unusual was occurring within was the appearance of a woman being forcibly ejected by two policemen. She crossed Charles-street to the accompaniment of considerable booing from the crowd, which, however, did not attempt to molest her until she turned to address some remarks to those standing near. This was the signal for a rush in her direction, but she was at once seized by two constables, who led her off in the direction of Vine-street. A few moments later, a second woman was ejected from the theatre. She had lost the greater portion of her blouse, and she showed generally considerable signs of rough handling. She walked away towards Waterloo-place with a large part of the crowd following and jeering.

The two women who were arrested appeared later in the day at Marlborough-street Police Court and were charged with creating a disturbance. Both refused to give their names. One was fined 21s. with the alternative of 14 days' imprisonment, and the other was bound over.

THE COMEDY THEATRE.

(Licensed by the LORD CHAMBERLAIN.)

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

MR. GASTON MAYER'S SEASON.

SATURDAY EVENING, MAY 23rd, AT 7.45; FOLLOWING EVENINGS AT 8.30.

ISRAEL ZANGWILL'S

PLASTER SAINTS

A High Comedy in Three Movements.

Characters.

Rev. Dr. Rodney Vaughan (a leading Provincial Minister) ..	EDWARD SASS
Sir John Archmundham, Bart. (Lay Head of the Congregation)	CLIFTON ALDERSON
John Archmundham, M.D., D.Sc., M.A. (his Son) ..	HAROLD CHAPIN
Purvis (the Minister's Manservant)	H. K. AYLIFF
Hannah Vaughan (the Minister's Wife)	GRACE LANE
Elsie Vaughan (their Daughter)	ERNITA LASCELLES
Amy Archmundham (the Baronet's Daughter) ..	GILLIAN SCAIFE
Mrs. Morrow (a Widow in reduced circumstances)	INEZ BENSUSAN
The Hon. Mrs. Anon (a Lady from London) ..	GWENDOLINE HAY

The Action passes in the Minister's Study at Midstoke, between Tea and Dinner, in the beginning of October, 1912.

The Song "I Arise from Dreams of Thee," by C. K. SALAMAN, sung in Act II., is published by Messrs. EDWIN ASHDOWN, Ltd., 19 Hanover Square, W.

PRODUCED BY HAROLD CHAPIN.

Miss Gillian Scaife's Gown by Madame HARCOURT, Westbourne Grove, W.;
Hat by Madame DE BOSDARI, 37 Sloane Street.
Miss Gwendoline Hay's Gown in Act I. by ELIZABETH GORTON, 20 South Molton Street, W.
Furniture by J. S. LYON, 112 High Holborn, W.C.
Wigs by CLARKSON.

ORCHESTRA under the direction of HAROLD MOSS.

MATINEES WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager	EDWARD BROADLEY
Assistant Stage Manager...	J. PATRICK TURNBULL

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Unreserved Seats: Pit, 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

Box Office: Mr. W. BUSHELL.

Business Manager .. .. **EDWARD LYTTON**

"PLASTER SAINTS."

Mr. Israel Zangwill's Comedy Last Night.

By OUR DRAMATIC CRITIC.

Mr. Israel Zangwill's new play, "Plaster Saints," presented last evening at the Comedy Theatre, although it possesses little dramatic interest, can boast of a considerable amount of amusing writing to compensate for lack of incident. Mr Zangwill is apparently impatient of convention in religious economy, and so by means of one of his characters, a provincial minister with a narrow-minded wife, who adores him, he scourges with many speeches men and women who have not sufficient courage to free themselves entirely from the conventions of religion and the provincial society in which they have been brought up. Three acts devoted to the history of two provincial families who, in spite of their religious zeal, manage to emulate their humbler neighbours in originating a scandal of their own, can sometimes provide too much of a good thing, even when—as happens in this instance—it is an elderly clerical gentleman with grown-up children who wrongs the pretty typist.



Mr. Edward Sass.

Wife and Husband's Typist.

Mr. Zangwill's chief Plaster Saint in this play, the Rev. Dr. Rodney Vaughan, whatever his private opinion may have been of his treatment of the girl who typed his sermons, had no intention of letting his wife or neighbours know what a fellow he was, and when he could no longer conceal the facts from his gentle but prying spouse he was well prepared to advance arguments in favour of silence. Being a religious woman, we were led to believe that her convictions were all on the side of compelling her husband to desert her and be divorced; so that he should marry the other. But after two acts devoted mainly to propositions of a futile order—during which we were informed that the typist had married a rising young author—who showed a disposition also to shower affection on the clergyman's unrecognised offspring—the play came to an end with everyone apparently content with the changes that Providence, and the author, had made or suggested.

Mr. Edward Sass had many opportunities for eloquence and used them successfully as the preacher. Miss Grace Lane, looking very charming had not a very grateful part as the exacting wife, but Miss Ernita Lascelles got a delightful little part as an ingénue, and in a scene with her young admirer was so good that we wished Mr. Zangwill would write a love story and leave the "Aunt Sally game" to those who are not as clever as he is.

J.W.

At the end of the evening some of audience called for the author, others for "lights." Mr. Chapin explained that Mr. Zangwill was not in the house. A voice from the gallery expressed approval of the statement.

Reference

COMEDY THEATRE 23

Sole Lessee Mr. Arthur Chudleigh

23/5/1914

STALL

H17

To be Retained



MONDAY, MAY 25, 1914.

According to the Rev. Dr. Rodney Vaughan, there are London circles where grave subjects are treated with levity, and he thinks these circles should be rebuked. Even at the risk of incurring the reverend gentleman's rebuke we decline to take either himself or his family and friends quite so seriously as they take themselves. Indeed, we have our doubts about any of them being real live people and rather suspect them of being merely component parts of a "problem play." There may be spiritual directors of the Nonconformist conscience, revered by all as saints, who have seduced their shorthand writer. There may be matrons who conceive it their duty to insist on divorce in order that their husbands may make honest women of their paramours. There may be Puritan baronets who hold it would be contamination for their daughter to wed the brother of a seduced woman, but withdraw their objection when the woman gets a husband. Individually these queer people may exist, but we find it difficult to swallow them in one lump.

Nor do we think that any reverend sinner, trying to cover up his tracks, would have been quite so clumsy a liar as Dr. Vaughan. He gave it away all the time; and the only wonder is how an interfering, managing, persistent woman like Mrs. Rodney could have been so long, if we may use an expression of levity, in tumbling to it. When at last she did, she remembered her Hawthorne and her Ibsen and her Henry Arthur Jones, and told the guilty one he must confess. But he pointed out, to her perplexity, that confession would spoil his future usefulness in truly Christian circles and, further, declared his conviction that repentant sinners make the best pastors. Then the pair executed a *chassé-croisé*, the husband being converted to the idea of confession and the wife being turned dead against it by the discovery that their daughter was in love with the Puritan baronet's son. Finally, the husband decided not to confess but to resign the ministry and henceforth to take his share of moral crusades in the ranks. This seemed a happy solution to everybody, except the Puritan baronet, who, poor man, was left in the dark.

Of course, in a play of this kind they all quote the Scriptures at one another. The minister, having a professional advantage, gets in Saul, David, St. Paul, St. Francis, and Tolstoy. The baronet romps in with Milton. A young D.Sc. contributes allusions to heredity and the Mendelian theory. The poor wife, ill-used, out-argued, and preached at by her vociferously repentant husband, is a pathetic figure, very sympathetically played by Miss Grace Lane. Mr. Sass, as the minister, evidently takes a hearty, full-blooded, and orotund delight in his state of repentance from sin. Miss Gillian Scaife, an admirable actress as she proved herself the other day in Tchekoff, gets no chance here. Mr. Clifton Alderson nobly does his best to behave as though the Puritan baronet had not been invented for the sake of the problem. The audience on Saturday night gave the play a friendly reception. And if, as is unhappily possible, there should be any London circles where so grave a subject is treated with levity, Mr. Zangwill will no doubt be quite equal to rebuking them.

"PLASTER SAINTS."

To the Editor of *The Daily Mail*.

Sir,—As owing to the general Press accounts of "Plaster Saints," my new play at the Comedy Theatre, I have received a number of letters of abuse, may I say briefly that my play attacks neither the Church of England nor any sect, but was in fact originally suggested by certain cases in the United States in which distinguished divines of exceptional eloquence were involved in scandals which they strenuously denied?

Supposing that the scandal was true—and surely it was true in at least one instance—a fascinating dramatic problem arises which I have tried to solve. That is all. And at a moment when everybody is reading "The Love Letters of Parnell" the supplementary problem as to whether a moral slip should destroy a great career is assuredly apposite. I trust that the commendation my play has received from some of my most eminent Christian contemporaries will serve to reassure my abusive correspondents as to the real intention and significance of the work, which contains nothing whatever to wound Christian feeling.

ISRAEL ZANGWILL.

D-10
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1914
Waters, J.
Plays

APOLLO THEATRE

TO-NIGHT AT 8.30,

PHILIP MICHAEL FARADAY'S

PRODUCTION OF

THE LITTLE LAMB

A Farce in Three Acts.

BY

ARTHUR WIMPERIS and HARTLEY CARRICK.

From the German of

FRANZ ARNOLD and ERNST BACH.

Characters in the order in which they appear.

Yvonne Dubonnet (*Daughter of Max Dubonnet*)	MABEL BURNEGE
Mariette (*Dubonnet's Maid*)	MOLLIE TERRAINE
Madame Dubonnet (*Wife of Max Dubonnet*)	HELEN HAYE
Mimi Barribal (*Daughter of Théophile Barribal*)	LAURA COWIE
Théophile Barribal (*Brother-in-law of Dubonnet*)	LOUIS CALVERT
Victor Vichy (*Brother Artist and Friend of Dubonnet*)	LEON M. LION
Max Dubonnet (*Head of Musical Instrument Manufactory*)	ARTHUR WHITBY
Jacques Fontaine	RUDGE HARDING
Henri Lefèbre (*Son of Rose and Lefèbre*)	NIGEL PLAYFAIR
Rose Delbosc (*Landlady*)	ROBERT HORTON
[illegible]	STANLEY TURNBULL
[illegible]	KATE BISHOP

ACT I. Room in Max Dubonnet's House

ACT II. The Same. The next day

ACT III. The Same. Ten minutes later

[illegible] by Arthur de Lissa [illegible] Licensed by the Lord Chamberlain's Office [illegible] Square, W.

[illegible] Produced by Mr. Rudolf and Mr. Ernest Rudolf at Rosslyn Theatre, 1912. Lyric Theatre, Hammersmith, W.

[illegible] Stage Directed by George R. Hemley. Wigs by Clarkson.

APOLLO
THEATRE
27/5/14
Orch. Stall
To be retained

Preceded at 8 by

A DEAR LITTLE WIFE

A Japanese Comedy in One Act by Gerald Dunn.

Hagiya	LEON M. LION
Sugiha (Hagiya's Wife)	MOLLIE TERRAINE
Takeji (Their Child)	W. ABINGDON

The Scene is laid in Japan at the Present Day.

Staged by Joseph Harker. Costumes by L. & H. Nathan.

BOTH PLAYS PRODUCED BY MR. P. MICHAEL FARADAY.



J. W.

Our debt to Germany has not been heavily increased by the latest importation from that country—a farce called "The Little Lamb," produced on Wednesday evening at the Apollo Theatre. It is only fair, however, to say that the audience laughed loud and long, and it is more than likely that if all the performances given were as good as the best of them Mr. Faraday might have had a very big success. The play, however, is not a really good farce; some of it is absolutely absurd without being funny, and several times during the evening, when a good deal of humour might have been got out of the incidents, many of the people on the stage failed to make the best of the situation.

Who Laughed.

The scene of the play is a French town at a moment when several of the worthy citizens bear that the consequences of a youthful escapade with a dancer who appeared in the local theatre twenty-five years earlier is likely to be made known to their families and their fellow citizens. For twenty-five years three of these gentlemen had without the others' knowledge been paying an allowance to the dancer's solicitor for the support and education of a boy that each of them believed to be his son, and when a young man came to their town at the opening of the story the terror-stricken fathers fell into the farcical error of believing that the dull-looking fellow was the dancer's son come to seek retribution. This delusion served to keep the play going for three acts, and might have easily been made more entertaining than it was. The amusement some of us got out of the evening consisted in seeing how many people laughed with the entertainment; and, also, we had the satisfaction of being able to see more Miss Mabel Russell looking like a stage-boy, and pretty Miss Ivy Hoey laughing in the orchestra stalls.

GAIETY THEATRE.

MANAGER Mr. GEORGE EDWARDES.

ON SATURDAY EVENING, May 30th, 1914, at 8.30,

Mr. JOSEPH P. BICKERTON, Junr., presents

(By arrangement with Mr GEORGE EDWARDES).

"ADELE,"

A Musical Comedy in Three Acts.

Book by PAUL HERVE Music by JEAN BRIQUET

English Version prepared by
ADOLF PHILIPP and EDWARD A. PAULTON

Baron Charles de Chantilly		HAL FORDE
Robert Friebur	(Alfred's Son)	CRAUFURD KENT
Henri Parmaceau	(A Provision Merchant)	WILLIAM DANFORTH
Alfred Friebur	(Henri's Business Rival)	DALLAS WELFORD
Jacques	(The Baron's Valet)	RALPH NAIRN
Louis Paprieot	(The Bailiff)	LAWRENCE KNAPP
Gaston Neuilly		E. H. BARLAB
Armond Cartouche		HENRY WARD
Francois		CHARLES FRYE
Pierre		EDWARD WOOSTER
Julian		H MORTON CARLTON
Adele	(Parmaceau's Daughter)	CAROLYN THOMSON
Mme. Myrianne de Neuville	(A Widow)	GEORGIA CAINE
Babiole	(Maid to Adele)	AMPARITO FARRAR
Violette		GRACE WALTON
Germaine		MARMET ADAMS
Fleurette		MADELINE HOWARD
Gabrielle		PEGGY MacFALL
Faustine		JANE WARRINGTON
Therese		ESTELLE RICHMOND
Pauline		EDNA ALLING
Georgette		JANE HALL
Helene		ANNA VANE
Annette		EDNA BRODERICK

ACT I. ... ... **Bachelor apartment of the Baron Charles de Chantilly, Paris.**

ACT II. ... ... **Adele's boudoir. Trouville.**

ACT III. ... ... **Garden surrounding the hotel. Trouville.**

Orchestra under the direction of ARTHUR WELD

Ladies Costumes by HENRI BENDEL, of New York

The actual Company and entire production from the Longacre Theatre, New York.

MATINEE EVERY SATURDAY AT 2.30.

BOX OFFICE (J. H. JUBB) *OPEN DAILY from 10 to 10.*

Extracts from the Rules made by the Lord Chamberlain

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.

(2) The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards.

(3) Where there is a fire-proof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order.

(4) Smoking is not permitted in the Auditorium.

(5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Daily Mail

The first English morning Journal certifying the exact number of copies actually sold daily.

MONDAY, JUNE 1, 1914.

"ADELE" AT THE GAIETY.

MIXED PICKLES AMERICAN MUSICAL FARCE.

The American manager who, by arrangement with the directors, presented the new musical play "Adelo" at the Gaiety Theatre on Saturday evening has the courage of his opinions and gave the patrons of that popular house (or those who were there in place of them) an entertainment that had no pretensions—except for a couple of the musical numbers—to be compared with the delightfully danced, acted, and sung musical plays of the famous series stage-managed by Mr. George Edwardes from 1885 to 1913.

The programme describes "Adele" as a musical comedy in three acts by Mr. Paul Herve, with music by Mr. Jean Briquet. A man in the theatre on Saturday evening said he liked it because it had a plot. That may have been the cause of the "booing" at the end of the evening. If so, it must be chronicled that a very slight thing caused the trouble. The plot has to do with a young man (titled) and a young woman (father in trade) who married only to please their relatives and remained married to please themselves. The play takes its title from the young woman, whose father bought her a title, and the amusing interludes—which were funnier than the love-making—were provided by the father of Adele and his rival in trade, who also happened to be the father of Adele's unsuccessful suitor.

HUMOUR OF CANNING.

The subtle humour of the play depended upon the fact that Adele's father, a sardine and smoked-eel canner, hated another fellow who bottled pickles. The regret of the former was that he could not "tin" his fat enemy; the regret of the other was that when he went away for the sea bathing he forgot his opera glasses. That was the extent to which the humours of the play stretched.

The heroine had a pretty reminiscent song called "Adele," which she sang very prettily, but oh! so often, and the chorus (limited to ten ladies) took up the melody whenever the principals revoked. There was no dancing of any account. What was done was very indifferent. The company seems for London a surprisingly small one, and of its principals Miss Carolyn Thomson was easily first. Mr. William Danforth and Mr. Dallas Welford, the comedians impersonating the two manufacturers whose ambitions were to make mixed condiments of the other fellow, are even droller than the author had visions of.

J. W.

THE
PLAYHOUSE

Wednesday

3/6/1914

Orch. Stall

E 16

This to be retained

To-night, Wednesday, June 3rd, 1914, at 8.30

Miss MARIE TEMPEST will present a Farcical Romance, in Three Acts, called

By ROBERT MARSHALL

IAN DOUGLAS MacBAYNE	*(Duke of Killicrankie)*	MR. W. GRAHAM BROWNE
MR. HENRY PITT-WELBY, M.P.		MR. WEEDON GROSSMITH
MR. AMBROSE HICKS		MR. NORMAN LORING
ALEXANDER MacBAYNE	*(Caretaker at Crag-o'North)*	MR. JOHN KELT
BUTLER		MR. HORTON COOPER
FOOTMAN		MR. CYRIL DERINGTON TURNER
THE COUNTESS OF PANGBOURNE		MISS KATE SERJEANTSON
LADY HENRIETTA ADDISON	*(her Daughter)*	MISS MARIE TEMPEST
MRS. MULHOLLAND		MISS MARIE ILLINGTON
MRS. MacBAYNE	*(Housekeeper at Crag-o'North)*	MISS FLORENCE HARWOOD

Act I. The Library at Glencoe House
Act II. Crag-o'North, Fortronald, N.B.
Act III. The Gateway, Crag-o'North

Period: TO-DAY

Miss MARIE TEMPEST's Dresses by Madame HAYWARD, 67 & 68, New Bond Street.
Miss MARIE ILLINGTON's Dresses by HANDLEY-SEYMOUR, 47, New Bond Street.
Hats by MAISONS LEWIS and HAYWARD
Miss MARIE TEMPEST's Tea Gown in Act II. and Miss KATE SERJEANTSON's Dresses by LUCILE LTD., Hanover Square.
Furniture by DRUCE & Co., Baker Street, W.
Grand Pianoforte by STEINWAY & SONS, Lower Seymour Street.

Preceded at **8** o'clock by

In his Humour and Music at the Piano.

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Daily Mail

The first English morning Journal certifying the exact number of copies actually sold daily.

THURSDAY, JUNE 4, 1914.

"DUKE OF KILLICRANKIE."

MISS MARIE TEMPEST IN JOYOUS FARCE.

After an interval of ten years since its original production at the Criterion Theatre the late Captain Robert Marshall's farcical romance "The Duke of Killicrankie" was revived last evening—this time at the Playhouse by Miss Marie Tempest. And it was a wonder and a joy to find this play of delightful memories as fresh, as crisp, as charming, and as amusing as if it had been written only last week and was being given to us now only for the first time.

Never for one instant did the interest flag, never was there a line superfluous, never did the wit seem out of place. This farcical romance of a young duke holding as prisoner in his Scottish castle till he won her love, the young woman to whom he had appealed in vain in town is a sheer delight, for the humour arises out of the incidents, and the dialogue is witty, unforced, and natural.

The play pretends to do no more than amuse, but it justifies its pretension artistically, and acted as it was last evening it provides an entertainment that should serve to attract audiences for many a week to come to the Playhouse. On its original production ten years ago it ran for ten months. The cast at that time included Miss Marie Illington, Mr. Graham Browne, and Mr. Weedon Grossmith. We saw those clever people again last evening, better than ever it seemed, and Miss Marie Tempest had joined them in the part that Miss Eva Moore had played in other days.

J. W.

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ROYAL COURT THEATRE

Proprietor - - - - - - - - - - Mr. J. H. Leigh
Under the Joint Management of Mr. J. H. Leigh and Mr. R. T. E. Neeves

THE IRISH PLAYERS

From the Abbey Theatre, Dublin

Thursday, Friday & Saturday Evenings & Saturday Matinee, June 4th, 5th & 6th.

FIRST PRODUCTION OF

THE SUPPLANTER

A Play in Three Acts

BY

J. BERNARD McCARTHY.

Produced by Lennox Robinson.

Ellie Cassidy	EITHNE MAGEE
Mrs. Keegan, her Aunt	EILEEN O'DOHERTY
Widow Flynn	ANN COPPINGER
John O'Connor	SYDNEY J. MORGAN
Phil Keegan	FRED O'DONOVAN
Pad Saunders	PHILIP GUIRY

SCENE .. Kitchen of Mrs. Keegan's Farmhouse in County Cork.

Six months elapse between Acts I and II. and three between Acts II. and III.

Directors of the Irish National Theatre Co. Ltd.	W. B. Yeats Lady Gregory
Manager	Lennox Robinson
Business Manager	A. P. Wilson
Stage Manager	U. Wright
Assistant Stage Manager	J. F. Barlow

Manager (for Mr. J. H. Leigh and Mr. R. T. E. Neeves): Mr. JAMES ANNING.

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LESSEE AND MANAGER
ROBERT COURTNEIDGE

Shaftesbury Theatre

SHAFTESBURY AVENUE
LONDON W.

Proprietors
The Representatives of the late Mr. JOHN LANCASTER

THURSDAY, JUNE 11th, 1911, AND EVERY EVENING AT 8.15.

The Musical Farcical Comedy

THE CINEMA STAR

From the German Operette, "Kino Koenigin"

By GEORG OKONKOWSKI and JULIUS FREUND

English Version by JACK HULBERT

Lyrics from the German by HARRY GRAHAM

MUSIC BY JEAN GILBERT

Characters

JOSIAH CLUTTERBUCK	(*An Eminent Moralist*)	Mr. LAURI DE FRECE
VICTOR DE BRETT	(*A Film Actor*)	Mr. HARRY WELCHMAN
BILLY	(*Stage Manager of Film Company*)	Mr. JACK HULBERT
LORD CLARENCE WENTWORTH		Mr. H. V. TOLLEMACHE
FREDDY	(*An Old Actor*)	Mr. LIONEL RIGNOLD
CROCKER	(*His Friend*)	Mr. GEORGE HESTOR
CONSTABLE		Mr. AMBROSE MANNING
CABBY and OLD FLOWER WOMAN		Mr. GEORGE ELTON
HEAD WAITER and DR. PUNNETT		Mr. SEBASTIAN SMITH
MR. PHIPPS	(*Guests*)	Mr. EDGAR STANMORE
MR. CURWEN		Mr. GUY BUCKLAND
LOUISE	(*The Film Princess*)	Miss DOROTHY WARD
CISSIE	(*Film Actresses*)	Miss FAY COMPTON
MAUD		Miss EVELEEN FLORENCE
MISS EMDEN	(*Guests*)	Miss VIOLET BLYTHE
MISS MARROD		Miss MOLLIE HANBURY
MISS GIBBS		Miss LILIAN GILBERT
MISS CHALMERS		Miss GWEN HUGHES
[illegible] CLUTTERBUCK		Miss SUSIE VAUGHAN
[illegible]YLLIS	(*Her Daughter*)	Miss CICELY COURTNEIDGE

Musical Numbers

ACT I.

1. OVERTURE
2. OPENING CHORUS "We've come as Friends or near Relations"
3. DUET (*Phyllis and Victor*) "Fate is wise"
   (*A curtain will drop to mark an elapse of two hours*
4. CHORUS "Why are all the lights still out?"
5. DUET (*Phyllis and Victor*) "Slip-slip"
6. SONG (*Louise*) "The Picture Palace Queen"
7. FINALE

ACT II.

8. OPENING CHORUS
9. SONG (*Cissie and Chorus*) "Be careful" *Lyrics by Percy Greenbank*
10. SONG (*Victor and Chorus*) "Girls"
11. DUET (*Phyllis and Victor*) "Forgive and Forget"
12. DUET (*Louise and Josiah*) "Oh, Louisa"
13. FINALE

ACT III.

14. OPENING CHORUS *Lyrics by Percy Greenbank* *Music by Arthur Wood*
15. OCTETTE OF MEN "Don't cry"
16. TRIO (*Louise, Cissie, Victor*) "Angels"
17. QUARTETTE (*Louise, Victor, [illegible]*) "Money"
18. SONG (*Phyllis*) "[illegible]" *Lyrics by Percy Greenbank* *Music by Arthur Wood*
19. SONG (*Billy and Chorus*) "In the Night"
20. FINALE

Daily Mail

The first English morning Journal certifying the exact number of copies actually sold daily.

FRIDAY, JUNE 5, 1914.

"THE SUPPLANTER."

POSTMAN AUTHOR'S POIGNANT TRAGEDY.

The poignant story of "The Supplanter," presented for the first time at the Court Theatre last evening by the Irish Players from the Abbey Theatre, Dublin, appealed strongly to the audience. It was more than a creditable piece of work for a young author to have constructed out of the simple materials to be found in a small farming community a play in which not only fierce passions but also considerable development of character were to be found.

All the events of the tragedy are enacted within the narrow limits of an Irish farmhouse where the marriage of the widow brings about a fierce conflict between her son and the man that she brought into the home and placed above him.

Mr. J. Bernard McCarthy, the author of the play, who was not present last night, is stated to be a postman in the part of the country in which he has laid his story, and at no moment throughout the three acts has he allowed a just sense of the proportion of things to be lost sight of. There is entire absence of theatricality in his work. The story progresses naturally to the inevitable crime that the stepfather forces the boy in his resentment to commit, and in that small family dragged down to ruin by slain and slayer we could see the simple, helpless types of men and women, not the actors.

J. W.

Waters, J
Plays

The Cinema Star.

On Thursday evening at the Shafteshury Theatre Mr. Robert Courtneidge presented a new musical comedy adapted from the German, "Kino Koenigen," with music by the German composer, Jean Gilbert. In America, where this play made a success last winter, it was called "The Queen of the Movies," but Mr. Courtneidge has chosen the much prettier title for his version of "The Cinema Star." The play is in three acts; the first is in a London hotel, the second in a cinema rehearsal theatre at Hampstead, the third is the exterior of a picture palace.

The Plot.

In some respects a likeness can be traced between this musical play and "The Girl on the Film," produced at the Gaiety Theatre last year, and both pieces were originally presented in Germany about the same time. In both plays a girl of good family falls in love with a cinema actor, but whereas at the Gaiety the courtship was treated with a light hand and the other incidents were treated on funny lines, here at the Shaftesbury Theatre there is quite a set of complications in which the girl's father and many other people are involved. The main purpose of the plot is, however, to provide opportunities for comedians, singers, dancers, costumiers, and scenic artists, and here, as in other musical comedies, all that has been very effectively done. The general level of the entertainment is good No one stands out above the others to dwarf them. All work hard, and all look very happy at their work. Mr. Lauri de Frece is the principal comedian, and principal ladies are Miss Dorothy Ward, Miss Fay Compton, and Miss Cicely Courtneidge.

Plays

ROYAL ADELPHI THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to Mr. G. Edwardes, 6 Park Square, Regents Park, N.W.

Proprietors: Messrs. A. & S. GATTI.

Sole Lessee: Mr. GEORGE EDWARDES.

Manager (for Mr. George Edwardes): **Mr. J. A. E. MALONE.**

On MONDAY, JUNE 8th at 8,

and Every Evening at 8.15.

MATINEE EVERY WEDNESDAY AT 2.

Sam Bernard

IN

The Belle of Bond Street

(The American Version of "THE GIRL FROM KAYS")

A MUSICAL PLAY in Three Acts.

(By arrangement with Mr. GEORGE EDWARDES

And THE SHUBERT THEATRICAL COMPANY.)

Stage Production by JULIAN ALFRED.

Musical Director ... ... MR. GUSTAV WANDA.

PRICES OF ADMISSION.

Private Boxes, £1 11s. 6d. to £5 5s. Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.;
Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (MR. OXLEY) open daily from 10 to 10.

Telephones—945 Gerrard, 8886 Gerrard.

. . . Cast of the Play . . .

Max Hoggenheimer		**Mr. SAM BERNARD**
Harry Gordon		**Mr. MARTIN BROWN**
The Hon. Percy Fitzthistle		**Mr. PERCY AMES**
Theodore Quench, K.C.		**Mr. JERE McAULIFFE**
Mr. Chalmers		**Mr. WALTER LEVEAUX**
Joseph	*(The Hall Porter)* ...	**Mr. GRAFTON WILLIAMS**
Jack Richley		**Mr. SAMMY LEE**
James	*... (The Butler)*	**Mr. DOUGLAS MARRS**
Pepper	*(The Head Waiter)* ...	**Mr. DAVE JONES**
Norah Chalmers	*... (The Bride)*	**Miss MABEL SEALBY**
Ellen	*... (The Maid)*	**Miss RUBY NORTON**
Mrs. Chalmers...	*(Norah's Mother)* ...	**Miss RITA PRESANO**
Miss Slender		**Miss CAROL ORR**
Winnie Harborough	*(The Belle of Bond Street)*	**Miss INA CLAIRE**

The Girls from Bond Street—

Nancy	**Harriet Laidy**
Hilda	**Billie DeHon**
Sybil	**Heather Featherstone**
Clara	**Edith Offutt**
Mary	**Marian George**
Clothilde	**Ida Prosser**
Cora	**Lou Wilson**
Mabel	**Marie Maury**

The Bridesmaids

Rhoda	**Helen Colville**
Ella	**Dora Alexander**
Maud	**Trixie Hillier**
Gertrude	**Nina Brunton**
Olive	**Elsie Scott-**
Joan	**Valeria Richards**
Belle	**Marie Kappey**
Gladys	**Helen Rae**
Elsie	**Beatrice Burnham**
Sarah	**Elenor Dell**

Society Ladies:— **Misses Gertrude White, Roma Adams, Flora Allen, Cynthia Murray Dorothy De Vere, Chloe O'Hara.**

Hot Box Girls:— **Gladys Miles, Ethel Lawson, Queenie Vincent, Daisy Weller, May Hennessy, Dorothy Godfrey, Ruby Latham, Ina Mason, Peggy Kurton, Della Hunt, Daisy Virginia, Muroff Allo.**

Gentlemen Guests:—**Llewellyn Thomas, F. Raynham, Sidney Roberts, Philip Arnold, Stewart Savill, Sidney Bambridge, Hallam Bentley, Leslie Dawson, Sidney Laine, Harold Latham, Gordon Bennett.**

Act I. ... ... **The Sitting Room in Mr. Chalmer's Villa, Kensington**

Act II. ... ... **His Majesty's Hotel, Flacton-on-Sea**

Act III. ... ... **Corridor of the Savoy Hotel, London**

Miss Ina Claire's and Miss Mabel Sealby's dresses designed and made by LUCILE, LTD. 23 Hanover Square, W. Modern Gowns by JOSEPH, Fifth Avenue, New York. Miss Claire's hats designed and made by ZYROT ET CIE. Miss Sealby's hats by MICHEE ZAC.

"OH! YOU MOON" and "IMITATIONS" in Act III. written and composed by MISS ELSA MAXWELL.

Acting Manager } for Mr. George Edwardes { Mr. CHARLTON MANN
Stage Manager } for Mr. George Edwardes { Mr. R. BRENNAN

THE American colony in London was well represented at the Adelphi Theatre on Monday evening, when Shubert Brothers, of New York, presented a company of English and American artists, chiefly American, in an Americanised version of "The Girl from Kays," called in its latest guise "The Belle of Bond Street." This version was put together in New York some time ago in order to be used as a vehicle for Mlle. Gaby Deslys, but although that piquant and clever little actress was not a member of the company at the Adelphi Theatre the other night, she had a private box for herself from which she smiled on the entertainment.

A Comparison.

On its production at the Apollo Theatre on November 15, 1902, "The Girl from Kays" had the advantage of a cast that included Miss Ethel Irving, Miss Marie Illington, Miss Kate Cutler, Miss Letty Lind, Mr. Louis Bradfield, Mr. Fred Emney, and Mr. Willie Edouin, and to be quite frank I was not much impressed by the international company now selected to take their places. It has, however, to be admitted that "The Belle of Bond Street" is more of a go-as-you-please entertainment than a musical play. It has freak dances, freak costumes, and freak songs, the most remarkable of the latter being one which has a refrain about "Rip Van Winkle's Rent when Rip was not at home." Mr. Sam Bernard, who takes the part originated by Willie Edouin, is a clever eccentric comedian who in this instance speaks English according to the American stage-manner of imitating naturalised German Jews. He is also a good dancer. But he never came near Willie Edouin's creation of the rich, vulgar, yet kindly and lonely fellow that they called Hoggenheimer. I did not like Miss Ina Claire half as well as Miss Ethel Irving, and why the management put on a scene wherein she had to give imitations after the manner of Miss Elsie Janis at the Palace Theatre, I cannot imagine. Does it mean that theatres are to begin and copy the music-halls? J. W.

Just Missed It.

There is something to amuse in the introductory business of the strange entertainment called "As It Used to Be," presented for the first time at the Little Theatre on Tuesday evening. Mr. Bertram Forsyth's scheme is to present a number of fragments of old plays given, as he conceives they were given, in old London theatres between 1750 and 1810. The stage has its entrance doors on either side of the curtain, and chairs placed without them for actors representing the wealthy patrons who purchased such seats. Before the actual performance began we had one of the players come on, taper in hand, to light the floats, followed by the appearance at the harpsichord of a young musician to represent the Young Mozart. Mr. Forsyth spoke a prologue then, and through the gangway in the auditorium led a short procession to represent a royal personage and his suite who, for the rest of the evening, remained seated near the stage. Short snatches of plays, intended in all cases to be very funny, were acted, but although the idea had humour in it its interpretation fell rather flat, because few were prepared to accept those actors' estimate of the old-time players, and in no case did they display the humour they thought they did.

AS IT USED TO BE.

MOZART.

Mozart appeared at the Little Theatre (Haymarket) on Feb. 12th, 1765. He played on the Harpsichord. 'All the overtures were of the boy's own composition.'

DOUGLAS.

This beautiful tragedy, written by the Rev. John Home, was produced at Covent Garden Theatre in 1757. The author was disgracefully dispelled the Kirk of Scotland and deprived of all his Church preferments for having written one of the first dramatic poems which graced the British stage!'

THE YOUNG ROSCIUS.

Better known as Master Betty. The finest example of infant precocity in the annals of the English stage. It is known that Pitt once adjourned the House of Commons that the members might go and see Master Betty perform. Everybody in the land, from the King and Queen, downwards, vied with each other to do him honour. During the 5 years of his popularity he amassed a great fortune and retired from the stage.

His re-appearance as a grown man was a signal failure.

"ROMEO" COATES.

This interesting and bizarre gentleman drew all London by his remarkable performances of 'Romeo.'

Although possessing no shred of dramatic ability, this 'amateur of fashion,' nevertheless captivated the audience by the grotesque rendering of the part.

His death-scene was so ludicious that the audience insisted upon its being repeated, and, had not Juliet risen from her tomb and objected, he would probably have continued to 'die' throughout the night!

HAMLET.

This is an attempt to realize the conditions of the stage when David Garrick was in his prime. The episodes depicted lay claim to historical accuracy.

THE BEGGAR'S OPERA.

'The Beggar's Opera,' which was written by John Gay, was the outcome of a chance remark of the famous Dean Swift, who one day suggested to the author that it would be amusing to do a 'Newgate Pastoral.' Gay caught at the idea, and shortly afterwards, in 1726, 'The Beggar's Opera' was produced. Its success was instantaneous, and it had the, then, unprecedented run of 63 nights, so that even in those days musical comedy was a thing to conjure with. It afterwards captivated the provinces, and remained a standing dish in the traffic of the stage for more than a hundred years.

PROGRAMME.

On TUESDAY, JUNE 9th, 1914, and every Evening at a quarter before 9 p.m.

1. THE YOUNG MOZART (impersonated by IVOR NOVELLO) will play an overture on the Harpsichord.

2. The Arrival of "A ROYAL PERSONAGE," (impersonated by KENNETH DENNYS) and his suite (impersonated by GROSVENOR NORTH and RALEIGH KING) conducted to their seats by the Leading Actor of the theatre, Mr. John Philip Kemble (impersonated by BERTRAM FORSYTH) bearing a branched candelabrum.

3. BERTRAM FORSYTH as John Philip Kemble will speak the

Prologue

(Specially written for this occasion by Arthur Scott Craven).

4. An Act of a Tragedy, called

Douglas

In which Master Betty, otherwise THE INFANT ROSCIUS (impersonated by Della Pointer) will appear as Norval

Supported by:
Mrs. Siddons (impersonated by MARJORIE PATTERSON) as Lady Randolph
Mr. Kemble (.. .. BERTRAM FORSYTH) as Lord Randolph
Mr. Palmer (.. .. ALAN BRETT) as Glenalvon
Miss Collins (.. .. SYBILLE GEOFFRIES) as Anna

AN INTERVAL OF 8 MINUTES.

IVOR NOVELLO will play the Harpsichord.

5. A Scene from a Tragedy called

Romeo and Juliet

In which Mr. "ROMEO" COATES, an amateur of fashion (impersonated by NIGEL PLAYFAIR) will appear as Romeo.

Supported by: Miss HILLIARD as Juliet.
Mr. BRETT as Paris.
Mr. HILLIARD as Balthasar.

The Royal Personage and Suite will be conducted to the Green Room

AN INTERVAL OF 8 MINUTES.

IVOR NOVELLO will play a selection of Songs by David Garrick on the Harpsichord.

6. A Scene from a Tragedy called

Hamlet

In which DAVID GARRICK (impersonated by BERTRAM FORSYTH) will appear as Hamlet.

Supported by:
Mrs. Abington (impersonated by BEATRICE SMITH) as The Queen
Mr. Mills (.. .. STAFFORD HILLIARD) as The Ghost

Playgoers of the period who will occupy seats on the stage:
The Widow Bolsover (impersonated by JOAN DILLA)
Sir Barnably Boastful (.. .. ALAN BRETT)
Lord Englefield (.. .. MOFFAT JOHNSTON)
Charlotte (his niece) (.. .. SYBILLE GEOFFRIES)
The Orange Girl (.. .. DORIS HARDY)

INTERVAL OF 10 MINUTES.

IVOR NOVELLO will play a selection of Old English Songs on the Harpsichord.

7. The Piece to conclude with an Act of a Musical Entertainment called

The Beggar's Opera

In which EVANGELINE HILLIARD will appear as Polly Peachum

(This being her first appearance in this part, she will be introduced to the audience by the leading actor of the theatre).

She will be supported by:
HANNAH JONES as Mrs. Peachum
MOFFAT JOHNSON as Peachum
LAURENCE LEONARD as Captain Macheath

The Epilogue will be spoken by BERTRAM FORSYTH

VIVAT REX!

The Scene has been designed by GERALD FORSYTH. The Costumes are by B. J. SIMMONS & Co. The Scenery painted by WALTER JOHNSTONE.

The Harpsichord has been kindly lent by DANIEL MAYER, Esq.

The Cloak worn by Mr. Forsyth belonged to Macready, and the Sword used in "Hamlet" belonged to Kean. The Harpsichord, kindly lent by Daniel Mayer Esq., was bought by Napoleon for the Empress Marie Louise.

Bertram Forsyth wishes to express his thanks to MOFFAT JOHNSTON for his valuable assistance in the reproduction of all the old stage movements and technique.

Stage Manager ... ... STAFFORD HILLIARD.

MATINEE—Thursday and Saturday, at 3 o'clock.

Little Theatre
9/6/1914
STALL
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This to be retained

D-10
3724
1914
Waters, J.
Plays

Daily Mail

The first English morning Journal certifying the exact number of copies actually sold daily.

TUESDAY, JUNE 9, 1914.

MONEY-MAKING IN THE THEATRES.

THE ELEMENT OF LUCK.

By JAMES WATERS.

Theatre Land of London is now experiencing the last phases of the season, for the calendar of the play producer, the actor, and the dramatist sets down September as the first month of the new year.

And that great stay-at-home London, that real lover of the theatre, that knows its playhouse, and the players that its applause has made rich and famous, is content also to regard these summer months as the end of things, and so leaves Theatre Land to other people from the country.

But Theatre Land in June is yet wonderfully interesting notwithstanding that those who dwell near London the year round affect to regard the long days as a close season. They want the autumn and winter for playgoing, when the short days draw the curtains about the great city to make a fitting background for the glow of the red-light drama.

In the measure of the amusements that the theatres offer there is little, if any, difference between this season of the year and the autumn. The difference is to be found in character. In the autumn London goes out at night to see the new plays the managers have announced in August. When the days are long, and people have to get into the theatres before the daylight has begun to disappear in the yellow haze about the street-lamps, your genuine Londoner good-naturedly feels superior and affects to believe that there is nothing new to be seen, and so goes home.

* * * * *

He is wrong. Play Land takes new shades of colour in June. Who can forget the sight of that great road from Knightsbridge that enters the region of the theatres and restaurants, by Piccadilly . . . . London in the glory of the sunset, when wealth and fashion ride into that quarter where the great artists of the drama, of the opera, and variety are billed to appear in nigh two score theatres?

One can see a great drama in that living picture on any of these fine nights in June. And, just think of it, the rivalry, the efforts, the inspiration, the money that have been set in motion to attract that crowd each evening to Theatre Land.

London draws the talent of the world to its stage. No other city can compare with it in its cosmopolitan character. Covent Garden has its three distinct companies in the early summer, German, Italian, French, and at the head of each company are singers of every nationality, European and American, bearing names the most famous in the singing world. Light-hearted folk, too, these are. Meet them in the morning when they stroll down to the theatre—when they talk of the hot days of July and August, and the cool retreat, a tiny cottage, built or borrowed, near the sky, up on a mountain side in the Alps or the Pyrenees. Those great singers have more of the simplicity of youth in their manner, more capacity for happiness, than any other class of artist that appears on the stage of a theatre.

And look at the luck that has carried many of them to fortune. Signor Caruso, running away from home to avoid becoming a mechanical engineer, now getting five hundred pounds every night he sings. Mr. John McCormack too, has had luck. One day seven years ago, almost friendless in London, he attended a voice trial at a certain "musical play" theatre. It is the foremost of its kind in Europe, and he wanted to get there. The manager was away. His stage manager heard the young singer, and without artistic perception offered him two pounds a week for chorus work, but as that stage manager refused him the work of understudying he walked out. Now he can get his two hundred pounds for every concert he cares to give in America, and in England and Italy he ranks among the greatest singers of the day. But, surely some unforeseen chance sometimes helps to bring fame or fortune to those engaged in the art or enterprise of the theatre.

* * * * *

Take "My Lady's Dress," for instance, playing at the Royalty Theatre. The advance booking of seats did not amount to ten pounds after the curtain was taken up on the first night. Now the house sells out to its utmost capacity at every performance. His Majesty's Theatre, too, one of the largest houses presenting plays in the West End, has no seats to sell to late arrivals, and here the great advertisement that drew the town's attention had its origin in the staggering surprise of hearing a woman innocently using a word, or a phrase, very much in favour with dustmen invited to pay more for beer than they consider right and fair.

What of Drury Lane Theatre just now? Russians on the stage, singing in Russian, a language that not one per cent. of the audience understands. An understanding of the sung words is, apparently, quite unnecessary in opera. Few who go to Covent Garden could tell whether the language of the opera was French, German, or Italian. "You leave your intelligence in the cloakroom," someone said (or said something like it), "when you go to the Opera." And Sir Joseph Beecham, who has spent tens of thousands in presenting opera in London, suddenly exchanged German for Russian last year, and now at Drury Lane Theatre enjoys the luxury of giving the public something he likes without losing the money he expected the enterprise would cost him.

* * * * *

Up in Charlotte-street, Fitzroy-square, at the Scala Theatre, a Russian actress, the wife of a Russian prince, has been presenting plays. About a mile towards the east in Drury-lane, at the Middlesex Music Hall, by Clare Market, a company from the Bataclan Theatre, Paris, reinforced constantly by new stars of the Paris variety stage, has been giving revues in French for more than twelve months past, and the little gentlemen and ladies of the neighbourhood—too young to go to school, but just old enough to risk their lives every hour of the day and evening in the street—have now ceased to gaze in wonder at the coronets on the dazzling limousines that draw up at the house which in other days was "the good old Mo."

And "Potash and Perlmutter" is another signal example of London's readiness to give a whole-hearted welcome to strangers who come here with an attractive entertainment. Before its production at the Queen's Theatre, London had never heard of the authors of this human and amusing story of two humble New York Jews in the wholesale clothing business. Now that story fills the theatre to the doors every night!

The luck of plays and players is a curious thing. At the New Theatre, in St. Martin's-lane, Mr. Cyril Maude is playing every night with the confidence of an actor-manager who knows that the "House Full" boards are telling only the simple truth to passers-by. His play "Grumpy" was a lucky find. He happened one day to tell Mr. Dion Boucicault that he wanted a play very badly. "Do you know of one?" he asked. Mr. Boucicault after a while remembered that he had sent a drama to New York to Mr. Charles Frohman, who wanted one for one of his star actors over there. The star actor did not like it. So the piece was returned. That was "Grumpy." Mr. Maude read it. He took it to New York last winter, and an unfashionable theatre was packed for 200 consecutive performances with the best audiences the Empire city can boast of. He will resume the run with it over there after the London season, when the great heat is exhausted in America, and, according to estimates of experts, Mr. Maude will get three years' business with this one play in America and make enough money to build a cathedral, should his ambition soar in that direction.

1012
Waters, J.
Plays

PRINCE OF WALES THEATRE.

Sole Proprietors The Executors of the late Mr EDGAR BRUCE

FRANK CURZON.

To-Night, Thursday, June 11th, at 8.15.

ALLAN AYNESWORTH and BRONSON ALBERY

A Comedy in Four Acts entitled

"An Indian Summer."

By JYTTIE HORLICK.

[illegible]	Mr ALLAN AYNESWORTH
[illegible]	Miss EDYTHE GOODALL
[illegible]	Mr DONALD CALTHROP
[illegible]	Miss DOROTHY MINTO
[illegible]	Miss ELLEN O'MALLEY
[illegible]	Mr SAM SOTHERN
[illegible]	Miss DOROTHY FANE
[illegible]	Miss DOROTHY McNEILL
Butler to Sir Nigel	Mr [illegible]RAM PHILLIPS
[illegible]	Mr AUSTIN TREMAN

ACT I Morning Room in Nigel Parry's House in the country

ACT II Study in Sir Nigel's Flat in Whitehall

ACT III The Hall of Vivian's Country House in Devonshire

ACT IV Ursula's Boudoir in Lady Parry's House near London

[illegible] Sir Nigel [illegible] Act I and II

The Play produced by Mr. ALLAN AYNESWORTH.

[illegible]

"AN INDIAN SUMMER" 8.45. "A VALUABLE RIVAL" 8.15

First Matinee Wednesday, June 17th, and Every Wednesday and Saturday at 2.15.

The J. H. SQUIRE Celeste Sextette will play the following Music

[illegible]

THE TIMES.

FRIDAY, JUNE 12, 1914.

Helen was a wife of high principles, which did not prevent her from rummaging through her husband's letters so soon as his back was turned. Of course she found the fatal letter that told her "everything," and Nigel, when taxed, denied nothing. So Helen determined to separate from him. Some ten years elapsed, and then Helen (the other lady, it appears, being dead) called on Nigel, now Sir Nigel, to discuss their son Vivian's infatuation for a young actress, Miss Ursula. Helen's high principles included an objection to the stage, and the boy's infatuation must be stopped. Unfortunately the young people had that very morning got married and taken Sir Nigel into their confidence, because he was so good and so kind. In fact, Sir Nigel simply wandered about, being good and kind all his time, with a romantic air of melancholy thrown in to make him all the more interesting. Helen made a wry face over the marriage, but, to show that she too could be generous, presented the happy pair with her house in Bryanston-square, while good and kind papa promised a sufficient allowance to keep it up.

Later they were all down in the country and Ursula was "expecting," as the matrons say, and Sir Nigel went on wandering about, being good and kind and romantically melancholy in a beautiful summer suit. But silly Vivian had left a loaded pistol lying about, and of course foolish Ursula played with it and shot herself, while Vivian was away. Everybody promised to fib about the accident, so as to spare Vivian's feelings; but Helen found out about the pistol and, still as high-principled as ever, insisted on telling Vivian, not knowing that it was his naughty, naughty carelessness that was really the cause of the mischief. So Vivian was told, and Helen was stricken with remorse at finding what she had done, and confessed that from first to last she had simply hated Ursula out of jealousy. Thereupon there was some abnormal kissing, and Sir Nigel looked more good and kind than ever, and evidently all was forgiven and they were all going to live happily ever afterwards.

This remarkable work had a remarkably friendly reception from last night's audience. They seemed to be quite content to see poor Miss Edyth Goodall going about a martyr to high principles and a monumental vocabulary. (She told her husband she had "secured" a luncheon basket, and by and by, in an emotional crisis, discoursed of "environment.") They admired Mr. Aynesworth's dignified bearing and nice summer clothes and his amiable weakness for blue eyelids. They laughed heartily at Mr. Sam Sothern with nothing at all to do. All this was wonderfully good-humoured and "sporting" of them. After all, whatever nasty cynics may say, first night audiences *can* be quite sweet, when they like. Indeed, there was every excuse for sweetness over the charming performance of Miss Ellen O'Malley as everybody's sympathetic friend, and of Miss Dorothy Minto as naughty, wilful, winning little Ursula.

1914
Waters, J.
Plays

Sole Lessee and Manager,
TOM B. DAVIS.

Telephone 3243 Gerrard

APOLLO THEATRE,
SHAFTESBURY AVENUE,
LONDON, W.

June 9th, 1914.

Dear Sir,

I am desired by Mr. TOM B. DAVIS to enclose herewith vouchers for

Thursday Evening, June 11th, 1914.

WHEN

JAMES WELCH

WILL REVIVE

When Knights Were Bold

By CHARLES MARLOWE

The Curtain will rise at 8.30.

In the event of you, or your representative being unable to be present, will you kindly return the Voucher at your early convenience to

Yours truly,

A. C. BELSEY,

Manager for Tom B. Davis.



JAMES WELCH'S

REVIVAL OF

When Knights Were Bold

Sir Guy de Vere	Mr. JAMES WELCH
Isaac Isaacson	C. F. LLOYD
Hon. Charles Widdicombe	GEORGE DESMOND
Rev. Peter Pottlebury, D.D.	COLIN JOHNSTONE
Sir Brian Ballymote	DENIS J. HOGAN
Wittle	STANLEY YOURKE
Barker	GEORGE CHILD
A Herald	HERBERT RANSON
Lady Rowena Eggington	Miss ISLA GLYNN
Hon. Mrs. Waldegrave	MABEL YOUNGE
Miss Sara Isaacson	MURIEL KIDNER
Lady Millicent Eggington	PEGGIE KENNEDY
Lady Marjorie Eggington	QUEENIE THOMAS
Kate Pottlebury	STEPHANIE BELL
Alice Barker	VIOLET GRAHAM

Act I.	.	*The Knight's Room, Beechwood Towers 1906*
Act II.	.	*The Battlements, 1196.*
Act III.	.	*The Knight's Room, 1906.*

Success Revived.

At the Apollo Theatre on Thursday evening the play "When Knights Were Bold" was revived, with Mr. James Welch in his original part. He was the only member of the cast that appeared in the original production at Wyndham's Theatre on January 29, 1907, but as it is really a one-part play that change of company is not an important fact. By the by, that year, 1907, was a famous one for long runs, plays that got them: Think of "Merry Widow," "Miss Hook of Holland," "When Knights Were Bold," "The Girls of Gettenburg," "Brewster's Millions," "The Mollusc," and "Lady Froderick." They all made heaps of money, and the shortest run exceeded 300 performances.



J. W.

3724
1914
Waters, J.
Plays



Empire Theatre

Programme

PROGRAMME.

THURSDAY, JUNE 11th, 1914

OVERTURE "Parisian Belles"

1 The Gomez Trio,
Spanish Dancers

2 SELECTION [illegible]

3 "THE MERRY-GO-ROUND"

[illegible]

Cast.

Act I

Offices of Venus, Limited

WELLINGTON CROSS
LAURIE ARNOLD
DOROTHY MONKMAN
PEGGY RAE
PEGGY ROSS
Messenger

SUPPLIES OF ICE

DAPHNE GLENN
TOM SMITH
[illegible] DOVE

Musical Numbers

Tick, Tack, to the Tape — WELLINGTON CROSS
Love — DAPHNE GLENN
Put your Hats on, Girls — WELLINGTON CROSS

Scene 2 **Reception Room at a Dressmakers' Establishment**

Sackman

FASHIONS

Maid — WELLINGTON CROSS
A Dressmaker — NORAH MAY
A Customer ... ... — PHYLLIS BEDELLS

Models: Debutante, Lou Owen; Golf Girl, Eva Goddard; Tennis Girl, Nina Raymond; Futurists, Marjorie Sargent and Diana Dering; Riding Girls, L. Carleton and Amy Elliott.

Dance des Modes ... — PHYLLIS BEDELLS

POSES

The Tickler Pearl Girl — NORAH BAYES
A Photographer ... ... — HARRY ROXBURY
M. De Trop ... ... — M. MORTON

The Mind-Your-Back Girls: Misses Bennett, Elliott, Owen, Daniel, Hanbury, Heath, Howard, Vernon, Crawley, Carleton

Musical Numbers

Song "How Long Have You Been Married" NORAH BAYES

Song "Mind Your Backs" NORAH BAYES and CHORUS

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Waters, J.
Plays

Scene 3

The Edge of the World

SACKMAN

Presented by I. ROUSBY and M. TEUBER

A Creation of
Hyperfuturistic Impressions
and Strange Phenomena in
Living & Combating Colours

[illegible] HERMAN FINCK

Scene 4

The Green Park

ARTHUR TERRAINE

A BIT OLD FASHIONED

LOIS JOSEPHINE
WELLINGTON CROSS

THE GREAT UNWASHED

JAMES GODDEN
RENE KOVAL
VIOLET LEACH

BEATING THE BAND

HARRY ROXBURY
JAMES GODDEN
A. H. MAJILTON
C. ALEXANDER
ERNEST VINCENT
HARRY CLARKE

Racegoers, Bandsmen, &c

Musical Numbers

"There She Goes" — NORAH BAYES

"Martial Music" — HARRY CLARKE

MY LITTLE COTTAGE

NORAH BAYES

LES ENFANTS TERRIBLES

RENE KOVAL
HARRY ROXBURY
M. MORTON

Musical Numbers

"Mary" — CROSS and JOSEPHINE
"Don't Know, Don't Care" — JAMES GODDEN and RENE KOVAL
"My Little Cottage" — NORAH BAYES
"The Infant Prodigies" — RENE KOVAL, HARRY ROXBURY and M. MORTON

Scene 5

A Fête at the Palais Royale in 1796

ARTHUR

Danse des Culottes — PHYLLIS BEDELLS and A. H. MAJILTON
Song — "Plaisir d'Amour" — MARY MASSART

Act II.

A Racecourse Lawn

SACKMAN

THE TOUT ON THE FIELD

DOROTHY MONKMAN
J. A. JARMAN
HUGHIE E. WRIGHT
BLAIR HEADSWORTH
WILL ROGERS

"THERE SHE GOES"

NORAH BAYES

Scene 1

A Punter
Her Turf Adviser
A Bookmaker
His Clerk
A Busker

A Lady Punter

Scene 2

Song ...

Scene 3

Le Vrai Chic

Les Faux Chics

Scene 4

Men
Girls

Two Tramps
Second Tramp
The Passing Show

First Bandsman
Second Bandsman
Third Bandsman
A Racecourse Official
A Waiter
The Bandmaster

Song

Song

The Wanderer

Master Asquith
Peter Pan
Wilky Ferrero

Song
Duet

Song

Trio

In the Days of the Fan

DAPHNE GLENN

Le Vrai et le Faux Chic

(After Seas)

Mlle. MARY MASSART
JAMES GODDEN
HARRY ROXBURY
RENE KOVAL
HUGHIE E. WRIGHT
M. MORTON
HARRY CLARKE

Scene 4

The Garden of Flowers

ROSSIN

(a.) *Valse* — "Czibulka" — ALEXANDRA BALACHOWA and MICHAEL MORDKIN

(b.) *Two Tarantulas* — *Glazounow* — ALEXANDRA BALACHOWA

(c.) *Arrow Dance* — *Tschaikowsky* — MICHAEL MORDKIN

(d.) *The Blind Violinist* — *Scott* — ALEXANDRA BALACHOWA and MICHAEL MORDKIN

Scene 5

The Courtyard, Savoy Hotel

[illegible] SMITH

AMERICANS IN LONDON

CROSS & JOSEPHINE
ERNEST VINCENT

"NO PLACE TO GO"

HUGHIE E. WRIGHT
G. SACKVILLE TOMLIN
VIOLET LEACH
H. TURNBULL

WALTZ

NORAH BAYES
M. MORTON

Musical Numbers

"Dixie" — CROSS & JOSEPHINE
"All Dressed Up" — HUGHIE E. WRIGHT
"Waltz" — NORAH BAYES

Two Visitors
A Waiter

A Gentleman All Dressed Up
A Member of Murray's
A Show Lady
A Detective

A Savoyite
M. De Trop

Song
Song
Song

Scene 6

The Mosaic Ball

[illegible] WESLEY
PHYLLIS BEDELLS
PHYLLIS BEDELLS
M. MORTON
KATHLEEN WALKER
ALEXANDRA BALACHOWA
MICHAEL MORDKIN

A RAGTIME DRAMA

HARRY CLARKE
NORAH BAYES

The Host
A Guest

Dance

M. De Trop
His Partner

Dance — *Bachmann*

The Lover
The Girl

Musical Numbers

Dance — PHYLLIS BEDELLS
Dance — M. MORTON and KATHLEEN WALKER
Bacchanale — *Glazounow* — ALEXANDRA BALACHOWA and MICHAEL MORDKIN
Scena — NORAH BAYES
The Mosaic Glide — NORAH BAYES and HARRY CLARKE

D-10
3724
101
Moore.
Plays

Daily Mail

The first English morning Journal certifying the exact number of copies actually sold daily.

"THE MERRY-GO-ROUND."

FEAST OF SCENERY AND DANCES AT THE EMPIRE THEATRE.

No descriptive phrase can give an adequate notion of the fanciful entertainment presented at the Empire Theatre last evening by Mr. Alfred Butt. He calls it "The Merry-Go-Round." There is no attempt at a plot: therefore he does not call it a musical play. It is not very much concerned with current events, nor with public men and women, therefore he does not call it a revue. Its main features are a succession of wondertully beautiful scenes, of beautiful women, of famous dancers, and a general effect of artistic fancy.

Of the twelve scenes there are seven of merit, and most of these indicate the artistic influence of the French stage, due, of course, to M. P. L. Flers, who invented the mise-en-scène. Each scene serves its turn to make an appropriate background for the dancers, the singers, and other artists. Were never a soul to appear in front of them some of the scenes would by their own beauty provide sufficient attraction.

WONDERFUL ILLUSION.

"The Edge of the World" conjures up a moonlit sea, changes to the bed of the ocean, shows a riot of dissolving colours, and ends with a dayhreak effect of peace on a calm sea. It is wonderful illusion, a strange contrast to the glory of a fête at the Palais Royal, 1796, which follows it.

One of the smaller and prettier offerings of "The Merry-Go-Round" is a scene in French grey and pink with just a fragment of a ballet of fans to give it movement, followed by a curiously comical representation in life and colour of a fashion caricature, after the manner of Sem. There is a garden of flowers also that will delight all that see it—a green field with wild flowers in the fold of the tree-girt hills, and M. Michael Mordkin and Mlle. Batachowa dancing there to complete the attraction. And as if the feast of pictures had not been sufficiently varied and wonderful, Mr. Butt presented for the finale a perfect setting described as a Mosaic Ball.

Besides M. Mordkin and Mlle. Balachowa, Miss Phyllis Bedells was there to charm her English admirers. Paris sent over M. Morton and Mlle. Mary Massart. Miss I. Josephine from New York danced and sang well, and Miss Norah Bayes, of American fame, made her London début. J. W.

ROYAL COURT THEATRE

Proprietor .. .. Mr. J. H. Leigh
Under the Joint Management of Mr. J. H. Leigh and Mr. R. T. E. Neeves

THE IRISH PLAYERS

Monday, Tuesday & Wednesday Evenings, June 15th, 16th & 17th at 8.30. Matinee Wednesday at 2.30

FIRST PRODUCTION IN LONDON OF

"THE COBBLER"

A PLAY IN ONE ACT BY A. PATRICK WILSON.
(Produced by the Author).

A COBBLER	A. PATRICK WILSON
A PLOUGHMAN	SYDNEY J. MORGAN
A FARMER	H. E. HUTCHINSON
A VILLAGE GOSSIP	KATHLEEN DRAGO
A SCHOOL-MASTER	PHILIP GUIRY
A SCHOOL-BOY	FELIX HUGHES
SCENE	*The Cobbler's Shop in an Antrim Village*

FIRST PRODUCTION IN LONDON OF

"THE CANAVANS"

A FOLK-HISTORY PLAY IN THREE ACTS BY LADY GREGORY.

THE WIDOW GREELY	EITHNE MAGEE
THE WIDOW DEENY	KATHLEEN DRAGO
PETER CANAVAN (The Miller) ..	ARTHUR SINCLAIR
ANTONY CANAVAN (His Brother) ..	PHILIP GUIRY
CAPTAIN HEADLEY (His Cousin) ..	SYDNEY J. MORGAN
SCENE. Acts I and III ..	*The Mill Room at Scartana*
Act II.	*A Room at the Castle.*

Amusing Irish Play.

Lady Gregory's three-act folk-history play, "The Canavans," presented by the Irish Players at the Court Theatre on Monday, was a comical business that showed us an impossible but very enjoyable episode in the life of an Irish miller in the days of Queen Elizabeth. The piece owed much of its success to the ability of Mr. Arthur Sinclair, the first comedian of the company.

3724
1014
Theatr. Plays

On TUESDAY, JUNE 16th, at 9 p.m.

Miss NANCY PRICE and Mr. LYN HARDING

present

"A SCRAP OF PAPER"

By VICTORIEN SARDOU. Adapted by FREDERICK FENN.

Francis Lightly	..	Mr. LYN HARDING
Lord Icebrook	..	Mr. EILLE NORWOOD
Professor Horatio Titmouse	..	Mr. H. O. NICHOLSON
	(By kind permission of Mr. GRANVILLE BARKER and Miss LILIAN MCCARTHY)	
Sydney Wynne	(his Ward) ..	Mr. JACK HOBBS
Percival	(Servant to Lord Icebrook) ..	Mr. OSWALD MARSHALL
James	(Francis Lightly's Servant) ..	Mr. PETER P. MILLAR
Lucy, Lady Icebrook	..	Miss MARGARET HALSTAN
Susan Lawless	..	Miss NANCY PRICE
Barbara Merivale	..	Miss MIELE MAUND
Zenobia Titmouse	..	Miss ANNIE ESMOND
Mrs. Berry	..	Miss ANNIE HILL
Pauline	(Maid to Lady Icebrook) ..	Miss ROWENA JEROME

Act I. .. The Drawing Room at Leverstoke Manor
Act II. .. The Museum-wing in Professor Titmouse's House
Act III. .. .. Conservatory at Leverstoke Manor

TIME—THE EARLY "SIXTIES."

Furniture supplied by J. S. Lyon. *The Mummy used in Act II is of English Manufacture.*

Preceded at 8.30 p.m. by a One-Act Drama, entitled

"THE RECEIPT"

By ANTON MOROV.

Ossip	.. (an Innkeeper) ..	Mr. LYN HARDING
Matka	(his wife) ..	Miss NANCY PRICE
Philka	(their son) ..	Mr. MATTHEW BOULTON
Ephraim	..	Mr. SYDNEY VALENTINE

SCENE .. The Landing of an Inn in a small Polish Town

The Play produced by Mr. NORMAN PAGE.

First Matinee (of both Plays) Wednesday, June 24, at 2.30.

Business Manager .. Mr. OSWALD R. DAWSON
Stage Manager .. Mr. OSWALD MARSHALL
Assistant Stage Manager .. Mr. PETER P. MILLAR

Nea CRITERION THEATRE to this Theatre, *PICCADILLY CIRCUS.*

June 16
E
Orchestra Stall
D 73

Interesting Revival.

There is no reason for finding fault with "A Scrap of Paper," revived at the Criterion Theatre on Tuesday evening, because in some respects it bears an old-fashioned air. That old-fashionedness is one of the greatest attractions of the revival, much more, indeed, than the clockwork regularity with which the story works its way to an end. Mr. Lyn Harding carried the play along in a manner that showed the possession of exceptional stage personality and ability. Miss Margaret Halstan looked very beautiful, and played the part of Lucy Lady Icebrook with distinction. J. W.

HAYMARKET
Manager
HARRISON
Wednesday
Evening
June 17
Orchestra Stl 10/6
No J 21
This to be retained
This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

TO-NIGHT, WEDNESDAY, JUNE 17TH, 1914, AT 8.30
(Subsequent Evenings at 9.0),

FREDERICK HARRISON presents

Driven

A New Play in Four Acts,
By E. TEMPLE THURSTON.

J. N. Staffurth, M.P.	....	C. AUBREY SMITH
Captain Furness	....	OWEN NARES
	(By arrangement with Messrs. Vedrenne & Eadie)	
Sir William Medlicott, M.D.	....	E. LYALL SWETE
A. F. Maudslay, M.D.	....	CYRIL HARCOURT
Passby-Evans, M.D.	....	JOHN HOWELL
Usher	....	REGINALD BACH
Diana Staffurth	....	ALEXANDRA CARLISLE
Barbara Cullen	....	RUTH MACKAY
Holton	....	CONSTANCE CONNELLY
A Maid	....	MAUD E. BELL

Time—The Present.

Act I.—The Drawing Room in Staffurth's House, Lowndes Square. October. 4.30 p.m.

Act II.—The Same, six months later.

Act III.—Scene 1.—Captain Furness's Room in St. James's. The same evening—11.30 p.m.

Scene 2.—The Same. The next morning—10.30 a.m.

The curtain will fall for a few seconds between Scenes 1. and II to mark the passage of time.

Act IV.—Same as Act I. A few minutes anterior to the conclusion of Act III.

The Play produced for FREDERICK HARRISON by E. LYALL SWETE.

D-10
3724
1014
Theatre. Plays

THE Haymarket Theatre is so elegant and comfortable that the author who is so fortunate as to have a play produced there by Mr. Frederick Harrison must always be accounted to have an extra chance or two secured in his favour. I think E. Temple Thurston, whose new four-act comedy "Driven" was produced there on Wednesday, was fortunate, for the audience was on good terms with itself and accepted his drama in the most friendly way. "Driven" is by no manner of means a very good play, but it has some good points. The good points are, however, wholly theatrical. It would be impossible to imagine any people doing in life what the characters in this play do. Not one of them is real, so when Diana Staffurth plays eavesdropper and overhears the doctors tell her husband that she has no more than two years to live, we give the statement no weight whatever, for the doctors act, talk, and generally conduct themselves like the comic doctors of opera bouffe. It makes good entertainment, but it knocks the bottom out of all pretensions to accept the story seriously.

A Stage Dog.

Diana takes the opinion of the doctors with a tragic moan. She makes up her mind at once that her husband will not tell her the awful news, already known to her. He will treat her like a child. And he does. And then, Diana, with this imaginary grievance against the husband she loves and is loved by, swears she will "live," and ten minutes later we find her at the piano singing a neurotic song, while a youthful-looking captain hangs across the instrument drinking in her words. A tragic separation follows—the youthful captain must go out to the Gold Coast to quell that awful rebellion, kept alive through all ages for dramatists who must have such a situation. In this case nothing comes of it. That's the worst of "Driven." Situations arise and nothing comes of them. So it happens all through the play, which if it had been written in the easy, witty manner of "Never Say Die," might have been the best light comedy in London. As it is, there is much that is good in it. Only somehow there was little to surprise us at the end, for we all guessed that Diana would be cured—we never heard what her illness was—that the young captain would turn out a poor lot, and that the heroine and her husband would be reconciled. Diana looked too young and charming altogether for that deadly dull husband, but at the end of the story he made her a present of a tiny Pekinese terrier, and when we saw the "doglet" on the stage drinking milk from a saucer there was much applause and some calls for the author. Miss Alexandra Carlisle acted delightfully. Mr. Owen Nares made the very most of the young captain, and Mr. E. Lyall Swete as a comic doctor was exquisitely funny. There was more to laugh at than cry about in "Driven." S.M.

Sole Lessee and Manager,
TOM B. DAVIS.

Telephone 3243 Gerrard

APOLLO THEATRE,
SHAFTESBURY AVENUE,
LONDON, W.

June 18th, 1914.

Dear Sir,

I am desired by Mr. **TOM B. DAVIS** to enclose herewith voucher for

Friday Evening, June 19th, 1914

WHEN

JAMES WELCH

Will Produce a New One Act Play entitled

Head First

By ARTHUR ECKERSLEY

The Curtain will rise at 8.15.

To be followed at 8.45 by

When Knights Were Bold

Head First

Peter Mansell	**GEORGE DESMOND**
Dr. Binyon	**STANLEY YOURKE**
Bush (Peter's Servant)	**J. H. KERSLEY**
Miss Tremaine (Peter's Aunt)	**MABEL YOUNGE**
Evelyn Blake	**VIOLET GRAHAM**
Miss Wood (Miss Tremaine's Companion)	**MARGUERITE BELLONA**

Scene — *Peter Mansell's Flat, London*

On Friday Mr. Welch prefaced the gay farce with a new first piece, "Head First," by Mr. Arthur Eckersley. "Head First" makes the audience laugh almost as much as "When Knights Were Bold." Out of the adventures of a young man who is expecting a visit from the unknown girl he has been ordered to marry, and a young lady who has lost her memory but turns out to be the expected visitor, Mr. Eckersley has constructed a boisterous little farce, gaily written; and it is very gaily and briskly acted by Mr. George Desmond and Miss Violet Graham as the principals, Mr. Stanley Yourke as a doctor, and others.

5-10
3724
1914
Theatre. Programmes
Plays

THE TIMES

TUESDAY, JUNE 23, 1914.

"LA DAME AUX CAMÉLIAS."

REVIVAL OF DUMAS'S PLAY AT THE SCALA.

Marguérite Gautier	Lydia Yavorska
Olympe	Dorothy Ilma
Saint-Gaudens	Fred Lewis
Prudence	Joan Pereira
Gaston Rieux	Joseph O'Dowd
Armand Duval	Ambrose Flower
Comte de Giray	Frank Darch
Georges Duval	Franklyn Dyall

La Dame aux Camélias is a famous old play, full of memories of great performances—a great play for actresses, who must necessarily be tempted by its various and violent emotions, and who like, each in her turn, to see what she can do to put life into these unrelated, uncharacterized passions. If the actress is great enough she will put character and dignity into them, turning them from the raw material provided by the author into an individual work of art.

This is not the first time, we understand, that Mme. Lydia Yavorska has tried her hand at the raw material. Marguérite Gautier figures in the strikingly long list of her "principal parts," printed in the programme; and anyone who knows her powers and her style will realize that she is not the actress to spare herself in the forcible delineation of the part's emotions. Indeed, her third act (the scene with Duval *père* and her departure from the cottage) gave the opportunity for more tears and cries than we have ever seen or heard in a single act before.

The production is, on the whole, remarkable for vigour rather than for efficiency; but an exception must be made of the excellent performance of Duval *père* by Mr. Franklyn Dyall.

LYCEUM THEATRE

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Lessees ... ... **Popular Playhouses, Limited**

Managing Directors ... . **WALTER MELVILLE and FREDK. MELVILLE**

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

June 24

EVERY EVENING AT 8.

MATINEES WEDNESDAYS AND SATURDAYS AT 2-30

WALTER & FREDK. MELVILLE present

J. BANNISTER HOWARD'S COMPANY

in the Popular Musical Play June 24

THE BELLE OF NEW YORK

Characters:

Ichabod Bronson (President of the Young Men's Rescue League and Anti-Cigarette Society of Cohoes)	Mr. M. R. Morand
Harry Bronson (his Son, a Young Spendthrift)	Mr. Herbert St. John
Karl Von Pumpernick (a Polite Lunatic) ...	Mr. Laurence Caird
"Doc" Snifkins (the Father of the Queen of Comic Opera)	Mr. John Sanger
"Blinky Bill" McQuirk (a Mixed-Ale Pugilist)	Mr. Johnnie Schofield, Junr.
Kenneth Mugg (Low Comedian of the Cora Angelique Comic Opera Company) ...	Mr. Walter Uridge
Count Ratsi Tattatoo / Count Patsi Tattatoo (Twin Portuguese Brothers)	Mr. Ernest Gifford / Mr. T. O'Brien
Mr. Twiddles (Harry Bronson's Private Secretary)	Mr. Arthur Lawrence
Mr. Snooper (a Newspaper Reporter) ...	... Mr. Lionel Law
Mr. Peeper (a Photographer)...	Mr. T. D. Macdonald
William (a Butler)	...Mr. Walter Albert
Cora Angelique (a Queen of Comic Opera)	Miss Dorothy Craske
Mamie Clancy (a Pell Street Girl)	... Miss May Ronayne
Kissie Fitzgarter (a Music Hall Dancer) ...	... Miss Lily Gullick
Betty "the Bat"	Miss Bessie Middleton
Pansy Pinns	... Miss Olive Noble
Myrtle Mince	... Miss Dorothy Vint
Birdie Seed	Miss Phyllis Grosvenor
Gladys Glee	... Miss Raie Denton
Dorothy June	... Miss Lilly Brame
Marjory May	... Miss Enid South
Fifi Fricot (a Little Parisienne)	... Miss Julia James

Cora's Bridesmaids and

Acting Manager and Treasurer .. .. LESLIE HUGHES

Drummer Boys	Miss Winnie Goodwin / Miss Dora Grey
Fricot (Harry Bronson's Chef)	Mr. Tom Macfarlane
A Railway Porter	Mr. Thos. Dixon
Violet Grey (A Salvation Lassie)	Miss Dorothea Clarke

Housemaids, Dancers, Broadway Girls, Guests, Purity Brigade, &c.

ACT 1, Scene 1 THE DINING ROOM OF HARRY BRONSON'S HOUSE ON RIVERSIDE DRIVE, NEW YORK.

Scene 2 ... THE CONSERVATORY OF HARRY BRONSON'S HOUSE.

Scene 3 PELL STREET, NEW YORK, ON THE CHINESE NEW YEAR'S EVE.

ACT 2, Scene 1 FULLER'S CANDY STORE, BROADWAY, NEW YORK.

Scene 2 THE INTERIOR OF THE GRAND CENTRAL STATION, NEW YORK.

Scene 3 ON THE LAWN OF THE CASINO AT NARRAGANSETT PIER.

The Play produced by Mr. B. J. PATERSON, under the personal direction of Mr. J. BANNISTER HOWARD.

The Lyceum Orchestra under the direction of H. SULLIVAN-BROOKE.

3724
1914
Plays

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Another Revival.

Another revival of the week was "The Belle of New York," at the Lyceum Theatre, where the famous old tunes of that success of sixteen years ago were warmly welcomed again by an audience willing to accept everything as being for the best. There is no pretence to give the revival an extravagant setting, but even at the Shaftesbury Theatre in 1898 the management did not expend much money on costumes or scenery. The success was secured then because "The Belle of New York" was a genuine novelty. The comedians were young, clever, and resourceful. The ladies playing parts were charming, the chorus was a delight, and Miss Edna May was glorious. No wonder it made a success such as Americans call "a ten strike." I think this revival will win out at the Lyceum because of memories, but in some of the spaces of the evening we sadly missed those American favourites of sixteen years ago.

Miss Edna May's Delight.

Miss Edna May witnessed the performance one evening at the Lyceum, and declared it to be "perfectly sweet." It was really wonderful, she said, after all these years to find all the old business introduced by the new players.

J.W.

THEATRES.

31/8

ALDWYCH.
On and after MONDAY NEXT, the wonderful success,
BELLE OF NEW YORK
(the same company and production as now playing elsewhere), will be TRANSFERRED to the ALDWYCH THEATRE, EVERY EVENING at 8. MAT. WED. and SAT., at 2.30. Popular Prices, 5s. to 6d. Tele., Gerr. 2815. Box-office now open.

Aldwych
THEATRE

27/6/1914

Orch. Stall

B 8
To be retained

SATURDAY, JUNE 27th, 1914, at 8.

A Heritage of Hate

Dramatized by ARTHUR SHIRLEY
from CHARLES GARVICE'S Novel of the same title.

CAST:

Rath Rayne, the Man of the Island	SAM LIVESEY
Ben, his Faithful Friend	BY HIMSELF
Lord Hatherley, a County Magistrate	CYRIL GRIER
Ralph Bannister, afterwards Earl of Ratton	FRANK TENNANT
Edward Bryan, an English Gentleman	FRANK G. CARIELLO
Silas Workley, a ne'er do-weel	FRANK WOODVILLE
Jim Spavins, a ne'er-do-work	BILLIE OWEN
Mr. Bulpit, a Lawyer	FRED TERRIS
Inspector Ward, of the County Police	ALBERT CHAPMAN
Magistrate's Clerk	LESLIE GRAY
Court Usher	ALFRED BRAYLE
Jenkins	C. STEPHEN GEARY
Davies, Head Gamekeeper	HENRY A. MATHER
Robertson	TOM HALSTEAD
Williams Gamekeepers	SIDNEY BALE
Lady Mary Hatherley, in love with Bryan	DULCE MUSGRAVE
	(By Permission Mr. Granville Barker)
Nita Bannister, Ralph's Wife	MAUD LINDEN
Mrs. Mordaunt, Stella's Mother	AGNES DAVIDSON
Mrs. Maguire, a Lodging House Keeper	AMY FANCHETTE
Sarah Spavins, Jim's Better Half	EDITH GIDDENS
Stella Mordaunt, the Girl of the Island	MOLLY MALIM

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ACT I.

SCENE I. Top Floor of a Tenement House in Lambeth.
The Actor. The Earl. The Deserted Wife.

SCENE II. Street in Lambeth.

SCENE III. The Island of Refuge.
The Storm. The Shipwreck. The Dawn. The Meeting. The Heritage of Hate.

ACT II.

(Three Months Later).

SCENE I. Ratton Hall.
The New Earl. The Unwelcome Visitor. The Compact.

SCENE II. The Island of Refuge.
The Stranger. The Quarrel. The Parting. The Island of Loneliness. The Dawn of Love.

ACT III.

(Six Months Later)

SCENE I. he Glade, Ratton Wood.
The Wife. The Husband. The Murder. The Accusation. The Silent Witness. The Arrest. The Escape.

SCENE II. Street in Lambeth.

SCENE III. Nita's Lodgings in Lambeth.
The Letter. The Departure. The Discovery. The Tin Box.

ACT IV.

SCENE I. Police Court, Ratton.
The Magistrate's Enquiry. The Unexpected Witness. The Dead Speaks. Murder will out. The Retribution.

SCENE II. Country Lane, Ratton.

SCENE III. Ratton Hall.
The Re-union. The Pleading. The Heritage of Love.

The Play produced by SAM LIVESEY.
STAGE MANAGER - - - GEO. E. CARLETON.



Plays

GARVICE NOVEL AS PLAY.

Last Night's Production of "The Heritage of Hate" at the Aldwych.

By Our Dramatic Critic.

There is a quality of disarming innocence about the whole business of the drama called "The Heritage of Hate," presented at the Aldwych Theatre last evening, that renders criticism quite unnecessary. As an entertainment it is anything but dull. Theatrically it is just as good as some other melodramas that depend on unreal sentiment, lurid thrills, and low comedy. The villain usurping the place of the beautiful hero who is the real heir to a title and estates is an old friend of the theatre, and that same villain made another bold show last night.

Everybody who knows Mr. Charles Garvice, the popular novelist, through his books is aware that he sets out his stories with plenty of incident, detail, and description. The difficulties in the way of presenting one of his romances effectively on the stage must be very great. Last evening's production of Mr. Arthur Shirley's version of "The Heritage of Hate" was a proof of the difficulty. Three hours of a stage play could not convince us about that earldom given for the asking almost to a young man who claimed he was the heir. And then that island in the tropics! Where bears, panthers, seals, and an English sheep dog shared the solitude with the Apollo-like hero who never saw a woman, nor a white man, and was wholly unconscious that at home in England wealth and honours awaited him. It was a splendid idea for a novel, but we failed to take it seriously with make-up and scenery. The wreck destroyed all hope of illusion. The fair waif washed ashore was a bold coincidence. The taming of the Adam on the island was dull work. But eventually maid and islander got home to England—different routes of course, and when that hero cleared himself of a charge of murder, he won the title, he won the maid, and incidentally also, let it be said, he won the applause of the audience.

J W.

AMBASSADORS THEATRE

(Opposite the Palace Theatre)

West Street, Shaftesbury Avenue, W.C.

Proprietors - - AMBASSADORS THEATRE. Ltd.
Managing Director - - Mr. HERBERT JAY

Mr. MARCUS DRAPER'S SEASON

June 26th, 1914.

Mr MARCUS DRAPER requests the honour of your presence on

THURSDAY EVENING, JULY 2nd, at 8.30 o'clock.

to witness the Performance of the play in Four Acts, entitled

"THE BLINDNESS OF VIRTUE,"

By COSMO HAMILTON

Thursday Evening, July 2nd, 1914, at 9 o'clock

Mr. MARCUS DRAPER

PRESENTS

"THE BLINDNESS OF VIRTUE,"

By COSMO HAMILTON.

Characters:

The Reverend Henry Pemberton -	Mr. FREDERICK ROSS *By Arrangement with Sir Herbert Tree*
The Hon. Archibald Graham -	Mr. MARCUS DRAPER
Collins - -	Mr. ROLAND BACHNER
Mrs. Pemberton - -	Miss BARBARA EVEREST
Mrs Simmons -	Miss MARY BRONTON
Mary Ann - -	Miss EVA LEONARD BOYNE
Connie - -	Miss FOLLIE EMERY
Elsie Pemberton - -	Miss DOROTHY HANSON

VAUDEVILLE THEATRE

By arrangement with Messrs. A. & S. GATTI

On Monday Evening, July 6th, 1914, at 9 o'clock

Miss EVA MOORE and Mr. H. V. ESMOND

will present a Farcical Comedy, in Three Acts, entitled

Eliza Comes to Stay

By H. V. ESMOND

The Honble. Sandy Verral - - - - - -	H. V. ESMOND
Alexander Stoop Verral - - - - - - -	FRED GROVE
Montague Jordon - - - - - - - -	ERIC LEWIS
Herbert (A Valet) - - - - - - - -	ARTHUR HAMBLING
Lady Pennybroke - - - - - - - -	ESTELLE DESPA
Vera Laurence - - - - - - - - -	SYBIL WESTMACOTT
Mrs. Allaway - - - - - - - - -	CONSTANCE GROVES
Eliza - - - - - - - - - -	EVA MOORE

Acts I., II. and III. - - *Breakfast Room in the Honble. Sandy Verral's Flat in London.*

Preceded at 8.15 by

A Play, in One Act, entitled

By G. E. JENNINGS

Muriel - - - - - - - - -	AVICE SCHOLTZ
Alice Palmer (Dark Cat) - - - - - -	DORA GREGORY
May Williams (Fair Cat) - - - - - -	KITTY LOFTING
Olive Reed - - - - - - - -	SYBIL WESTMACOTT
Clarence Reed - - - - - - - -	LESLIE J. BANKS

Scene - - - - - - - - *A Room in a Nursing Home*

Business Manager (for Eva Moore and H. V. Esmond) - E. L. FURST
Stage Manager - - - - - LESLIE J. BANKS

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Plays

THE TIMES

MONDAY, JULY 6, 1914.

THE NEW RUSSIAN BALLET.

CONVENTIONS IN DANCING.

M. FOKINE'S PRINCIPLES AND AIMS.

TO THE EDITOR OF THE TIMES.

Sir,—I am extremely grateful to the English Press for the attention which it has given to the "Russian Ballet," now appearing at Drury Lane Theatre, but at the same time I should like to point out certain misconceptions which exist as to the history of that ballet and the principles on which it is founded.

The misconceptions are these, that some mistake this new school of art, which has arisen only during the last seven years, for the traditional ballet which continues to exist in the Imperial theatres of St. Petersburg and Moscow, and others mistake it for a development of the principles of Isadora Duncan, while as a matter of fact the new Russian ballet is sharply differentiated by its principles both from the older ballet and from the art of that great dancer.

THE OLD CONVENTIONS.

The older ballet developed the form of so-called "classical dancing," consciously preferring to every other form the artificial form of dancing on the point of the toe, with the feet turned out, in short bodices, with the figure tightly laced in stays, and with a strictly-established system of steps, gestures, and attitudes. Miss Duncan rejected the ballet and established an entirely opposite form of her own. She introduced natural dancing, in which the body of the dancer was liberated not only from stays and satin slippers, but also from the dance-steps of the ballet. She founded her dancing on natural movements and on the most natural of all dance-forms—namely, the dancing of the ancient Greeks.

The new ballet, which also rejects the conventions of the older ballet, cannot nevertheless be regarded as a follower of Miss Duncan. Every form of dancing is good in so far as it expresses the content or subject with which the dance deals; and that form is the most natural which is most suited to the purpose of the dancer. It would be equally unnatural to represent a Greek Bacchic dance with ballet-steps on the point of the toes, or to represent a characteristic Spanish national dance by running and jumping in a Greek tunic and falling into attitudes copied from paintings on ancient Greek vases. No one form of dancing should be accepted once and for all. Borrowing its subjects from the most various historical periods, the ballet must create forms corresponding to the various periods represented. I am not speaking of ethnographical or archæological exactitude, but of the correspondence of the style of the dancing and gestures with the style of the periods represented. In the course of the ages man has repeatedly changed his plastic language and expressed his joys and sorrows and all his emotions under a great variety of forms, often of extreme beauty. For man is infinitely various, and the manifold expressiveness of his gestures cannot be reduced to a single formula.

The art of the older ballet turned its back on life and on all the other arts and shut itself up in a narrow circle of traditions. According to the old method of producing a ballet, the ballet master composed his dances by combining certain well-established movements and poses, and for his mimetic scenes he used a conventional system of gesticulation, and endeavoured by gestures of the dancers' hands according to established rules to convey the plot of the ballet to the spectator.

THE NEW IDEAS.

In the new ballet, on the other hand, the dramatic action is expressed by dances and mimetic in which the whole body plays a part. In order to create a stylistic picture the ballet master of the new school has to study, in the first place, the national dances of the nation represented, dances differing immensely from nation to nation, and often expressing the spirit of a whole race; and, in the second, the art and literature of the period in which the scene is laid. The new ballet, while recognizing the excellence both of the older ballet and of the dancing of Isadora Duncan in every case where they are suitable to the subject to be treated, refuses to accept any one form as final and exclusive.

If we look at the best productions of sculptural and pictorial art from the point of view of a choreographer of the old school thoroughly versed in the rules of traditional gesticulation and of dancing with the toes turned out we shall find that the marble gods of Greece stood in entirely wrong attitudes; not one of them turned his toes out or held his hands in the positions required by the rules of ballet dancing. Equally faulty from the old-fashioned ballet master's point of view are the majestic statues of Michael Angelo and the expressive figures in the paintings of the Renaissance, to say nothing of the creations of Raphael and of all modern art from Rodin down. If we are to be true to the rules of the older ballet we must turn our backs on the treasures of beauty accumulated by the genius of mankind during thousands of years, and declare them all to be wrong.

If we look from the point of view of the natural dancing of Miss Duncan, the fantastic attitudes of the statues which adorn the temples of India, the severely beautiful figures of ancient Egypt, Assyria, and Babylon, the poetic miniatures of Persia, the water-colours of Japan and China, the art of prehistoric Greece, of the popular chap-books and broadsides of Russia all alike are far removed from the natural movements of man, and cannot be reconciled with any theory of free and natural dancing. And yet they contain an immense store of beauty, an immense variety of taste, and are clear expressions of the character and ideals of the various nations which produced them. Have we any right to reject all this variety for the sake of adherence to a single formula? No.

THE FIVE PRINCIPLES.

Not to form combinations of ready-made and established dance-steps, but to create in each case a new form corresponding to the subject, the most expressive form possible for the representation of the period and the character of the nation represented—that is the first rule of the new ballet.

The second rule is that dancing and mimetic gesture have no meaning in a ballet unless they serve as an expression of its dramatic action, and they must not be used as a mere *divertissement* or entertainment, having no connexion with the scheme of the whole ballet.

The third rule is that the new ballet admits the use of conventional gesture only where it is required by the style of the ballet, and in all other cases endeavours to replace gestures of the hands by mimetic of the whole body. Man can be and should be expressive from head to foot.

The fourth rule is the expressiveness of groups and of *ensemble* dancing. In the older ballet the dancers were ranged in groups only for the purpose of ornament, and the ballet master was not concerned with the expression of any sentiment in groups of characters or in *ensemble* dances. The new ballet, on the other hand, in developing the principle of expressiveness, advances from the expressiveness of the face to the expressiveness of the whole body, and from the expressiveness of the individual body to the expressiveness of a group of bodies and the expressiveness of the combined swaying of a crowd.

The fifth rule is the alliance of dancing with the arts. The new ballet, refusing to be the slave either of music or of scenic decoration, but recognizing the alliance of the arts only on the condition of complete equality, allows perfect freedom both to the scenic artist and to the musician. In contradistinction to the older ballet it does not demand "ballet music" of the composer as an accompaniment to dancing; it accepts music of every kind, provided only that it is good and expressive. It does not demand of the scenic artist that he should array the ballerinas in short skirts and satin slippers. It does not impose any specific "ballet" conditions on the composer or the creative artist, but gives complete liberty to their creative powers.

These are the chief rules of the new ballet. Its ideals have not yet been fully realized, its purpose has at any rate been declared plainly enough to split not only the public and the press, but also the members of the St. Petersburg ballet, into two opposing groups, and has led to the establishment of that "Russian Ballet" which visits all foreign countries and is often mistaken for the traditional Russian ballet which still continues its existence in Moscow and St. Petersburg.

No artist can tell to what extent his work is the result of the influence of others and to what extent it is his own. I cannot, therefore, judge to what extent the influence of the old traditions is preserved in the new ballet and how much the new ideals of Miss Duncan are reflected in it. In accordance with the principles of the new ballet which I have set out above, in composing the ballets which (together with the old ballet, *Le Lac des Cygnes*) constitute the repertory of the "Russian Ballet" at Drury Lane I was not only under the influence of the artists of the historical periods represented, but deliberately sought that influence. When I composed an ancient Greek ballet I studied the artists of ancient Greece; when I produced *Le Coq d'Or* I studied the old Russian chap-books and broadsides; and when I produced *Schehérazade*, *Cleopatra*, *Le Spectre de la Rose*, and the Polovtsian dances in *Prince Igor*, in each case I made use of different materials appropriate to the ballet in hand.

Yours faithfully,

MICHEL FOKINE.

SAVOY THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

Lessee and Manager - - Mr. H. B. IRVING

THURSDAY, JULY 9th, 1914, at 8.30.

THE SIN OF DAVID

A Play in Three Acts,

By STEPHEN PHILLIPS.

Sir Hubert Lisle	Commander of the Parliamentary Forces in the Fenland	Mr. H. B. IRVING
Hubert ...	(Child of Lisle and Miriam in Act III.)	Miss SYBIL JOSÉ
Colonel Mardyke	Of the Parliamentary Army. Owner of Rushland House, the Headquarters of the Army	Mr. HENRY VIBART
Cotton		Mr. F. D. DAVISS
Finch		Mr. BASIL RATHBONE
Marsh		Mr. PERCY WALSH
Crablove		Mr. DAVID DOUGLAS
Iron		Mr. CLAUDE BEERBOHM
Joyce	(A Lieutenant)	Mr. A. B. IMESON
A Doctor		Mr. ERNEST H. RUSTON
Ratcliffe	(Servant of Mardyke, afterwards of Lisle)	Mr. TOM REYNOLDS
Messenger		Mr. J. KILLNER
A Soldier		Mr. LESLIE OSWELL
Miriam	(Wife of Mardyke, afterwards of Lisle)	Miss MIRIAM LEWES
Martha	(Sister to Mardyke)	Miss MARIE LINDEN
A Nurse		Miss LOUISE REGNIS
A Serving Woman		Miss MAY HOLLAND

ACT I. Scene ... ... Hall of Rushland House
Time—Summer of 1643, the first year of the War Noontide.

ACT II. Scene ... ... The Same
Time Three weeks later—Night.

ACT III. Scene ... A room in a house on the outskirts of the town of Wakefield.
Time—A few years later.

The change of light in the middle of this Act is intended to indicate the passing of one night.

The Music for "The Sin of David" and the Song in Act II. composed by Mr. CARLTON MASON.

FOLLOWED BY

"THE VAN DYCK"

A Comedy-Farce in One Act,
By COSMO GORDON LENNOX.

Arthur Blair Woldingham	Mr. H. B. IRVING
John Peters	Mr. TOM REYNOLDS
Dr. Porter	Mr. LESLIE OSWELL

Scene—A Sitting-room in a Flat.

Programme of Music.

PRELUDE, "Sin of David"	*Carlton Mason*
IMAGINARY BALLET	*Coleridge-Taylor*
1 SARABANDE ESPAGNOLE ...	*... Massenet*
2 DANCE BOHEME	*... B. Godard*
3 ENTR'ACTE, "Sin of David"	*Carlton Mason*
MARCH, "Gladiator's Farewell"	*... Blankenburg*

MATINEE OF BOTH PLAYS EVERY WEDNESDAY AT 3.

Stage Manager	Mr. TOM REYNOLDS
Musical Director	Mr. CARLTON MASON
Assistant Stage Manager	Mr. LESLIE OSWELL

Ladies are respectfully requested to add to the comfort of the audience by removing their hats.

Box Office (Mr. R. WEAVER) open daily, 10 a.m. to 10 p.m.
Telephone: 2602 Gerrard. Entrance SAVOY COURT, STRAND.

PRICES OF ADMISSION.

Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d
First Circle, 5s. and 4s. Unreserved: Pit, 2s. 6d.; Gallery, 1s.

Extract from the Rules made by the Lord Chamberlain. 1—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4—Smoking is not permitted in the Auditorium. 5—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

General Manager ... ... Mr. ARTHUR BERTRAM

A New Drama.

The new play, "The Sin of David," presented by Mr. H. B. Irving at the Savoy Theatre on Thursday evening, is yet another drama with the Parliamentary wars for a background, and very stern soldiers of the best stage stuff doing very foolish things in the name of love. It is another instance of the eternal triangle, two men and a woman, and here we have Mr. H. B. Irving as one stern soldier sending another to his death because he covets his wife. He gets her too, and then the years pass and the child of this union dies, bringing to the parents who once were passionate lovers a sense of their great crime in the past. Mr. Henry Vibart and Miss Miriam Lewis shared with Mr. Irving in the acting of this drama and helped to secure for it a most friendly reception. The author, Stephen Phillips, has written this play in blank verse, and has done it well. J. W.

D-10
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Plays

WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietors ... Sir Charles Wyndham and Miss Mary Moore.

Sole Lessee ... FRANK CURZON.

LEICESTER SQUARE Underground Station is next door to this Theatre.

By arrangement with FRANK CURZON and GERALD DU MAURIER.

On TUESDAY EVENING, JULY 14th, 1914, at 8.30 o'clock, and EVERY EVENING at 9,

ALLAN AYNESWORTH and BRONSON ALBERY

PRESENT

"FROM 9 TO 11"

A New Play in Three Acts, by WALTER HACKETT.

Cast:

Lawson (*Butler at the Howards'*)	Mr. ALLAN AYNESWORTH
Arthur Drayton	Mr. SAM SOTHERN
Richard Carstairs	Mr. FEWLASS LLEWELLYN
Henry Poynter	Mr. ROBERT AYRTON
Jack Howard	Mr. PATRIC CURWEN
Police Sergeant	Mr. JAMES LINDSAY
Stevens	Mr. BERTRAM PHILLIPS
Alice Howard	Miss LETTICE FAIRFAX
Evelyn Marshall	Miss DOROTHY THOMAS
Susan Smith (*Maid at the Howards'*)	Miss EDYTH GOODALL

(By arrangement with Messrs. VEDRENNE & EADIE)

The Entire Action takes place in the living room of the Howards' Country House, "Sunnymeade."

The Play produced by ALLAN AYNESWORTH.

Scenery by GEORGE R. HEMSLEY.
Miss Fairfax and Miss Thomas's Dresses by MINA BIDDULPH, 51 Maddox Street, W.
Furniture by KEEBLE, Ltd., 417 Oxford Street, W. Wigs by CLARKSON.
Champagne by MOET & CHANDON. Cigarettes by ABDULLA.
Grand Pianoforte by MURDOCH & MURDOCH.

Preceded at 8 o'clock and every Evening at 8.30 by a Play in One Act, entitled

"A VALUABLE RIVAL"

By NEIL F. GRANT.

Alexander Jameson	Mr. BERTRAM PHILLIPS
Maggie Jameson	Miss DOROTHY MacMILLAN
William Bain	Mr. JAMES LINDSAY

Scene—A Sitting-room in Alexander Jameson's House.

The Play produced by ALLAN AYNESWORTH.

FIRST MATINEE SATURDAY NEXT AT 2.30,
AND EVERY WEDNESDAY AND SATURDAY AT 2.30.

The J. H. SQUIRE SEXTETTE will play:—

1. OVERTURE, "Huldigungsmarch"	*Greig*
2. (a) FANTAISIE BRILLANTE, "Hejre Kati"	*Hubay*
(b) MORCEAU, "Le Cygne"	*Saint-Saens*
(c) REVERIE, "Aubadine"	*Chaminade*
3. (a) CELESTE SOLO, "Moon Madrigal" (Soloist Miss JUDITH COOPER)	*Willeby*
(b) FRUHLINGSRAUCHEN	*Sinding*
4. (a) SERENADE	*Pierne*
(c) L'EXTASE (Celeste Obligato)	*Louis Ganne*

Business Manager ... } For ALLAN AYNESWORTH and BRONSON ALBERY { ... CECIL PAGET
Stage Manager ... } { ... HARRY BARFORD

Business Manager ... (For FRANK CURZON and GERALD DU MAURIER) ... HERBERT JAY

ERE was a rumour about in Wyndham's Theatre on Tuesday evening that the new play entitled "From ," being there and then performed first time, possessed some resemo "Seven Keys to Baldpate," which Mr. Charles Hawtrey's autumn at the Apollo Theatre on September rankly, I must say, "I hope not." lays are by American authors, and ays to some extent spoof the audi "From 9 to 11," apart from Mr. Allan orth's fine performance, was dull was not unconsciously funny, and he end came and we were given to and that we had been witnessing the of a story told by one of the characthe prologue, most of us were not tly interested to care what it

entertainment opens in a scene reng a lounge in a country mansion, London jeweller is impatiently askladv of the house to give him back thousand pound diamond necklace got from him on appro. a week Now as the necklace had been to raise money for a few days the id not hand it over; but, knowing husband had released the jewelwas on his way home with it, she ly safe. When, however, she got e to say that his car had broken the road and he would be two te, she was soon at her wits' end ut of the jeweller. Eventually in her romancing uncle to help he, after a tiresomely noisy scene woman, consented to do his best. you will be interested to learn, the tradesman a long story. The "blacked out" for a moment, and n the burglary drama which at the evening we learned was the romancing uncle told to the ween the hours of 9 and 11. It ly entertaining, and, apart from r. Aynesworth an opportunity to versatile, as a detective, a thief, ler, presented no very interestre. The author, Walter Hackett, American, and he seemed very the friendly reception accorded himself, and Mr. Aynesworth. fancy, however, that we shall resemblance between this piece ven Keys" to Baldpate," which play-representation of a story. y different story, and one that ally learn has been written in where the action takes place. J. W.

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Plays

GARRICK THEATRE

Lessees - ARTHUR BOURCHIER and HERBERT SLEATH

Managing Director for Garrick Renters, Ltd. - LOUIS MEYER

EVERY EVENING at 9.

Matinees—WEDNESDAYS & SATURDAYS at 3.

Miss MARIE TEMPEST

WILL PRESENT

A Farcical Romance, in Three Acts, called

The DUKE of KILLICRANKIE

Preceded at 8.30 by

A Farce in One Act, Entitled:

"A COLLECTION WILL BE MADE"

BY

ARTHUR ECKERSLEY.

The Rev. Cuthbert Cheese	... MR. GUY NEWALL
Count Martel	... MR. NORMAN LORING
Paul Roget	... MR. ARCHIBALD FORBES
Colonel Anstruther	... MR. HORTON COOPER
Proprietor of Hotel	... MR. JOHN ALEXANDER
Waiter	... MR. CYRIL DERINGTON TURNER
Boy	... MR. SYDNEY LINNIT
Mrs. Anstruther	... MISS LILIAN CARANAGH
Hon. Miss Murchiston	... MISS SARAH JENNINGS

A Hotel on the Italian Riviera.
Time: The Present.

Mr Arthur Eckersley, whose one act play was added to the bill at the Garrick Theatre on Wednesday, has written what is rather a rarity nowadays, a good little farce that keeps the audience amused from start to finish. He has contrived a funny imbroglio, the chief figure in which is a very simple curate, whose congregation has made a collection so that he may have a holiday abroad. At a smart hotel on the Riviera he literally falls among thieves, but they do not, as usual, fleece him. On the contrary, he is mistaken for a well-known detective in clerical disguise, and no less than four people thrust large sums of money upon him in their anxiety to escape his attentions.

Daily Mail

The first English morning Journal certifying the exact number of copies actually sold daily.

FRIDAY, JULY 17, 1914.

MISS GLADYS COOPER.

UNFOUNDED RUMOURS OF DIVORCE PROCEEDINGS.

SOLICITORS' STATEMENT.

We have received the letter which appears below from Messrs. Herbert Smith,



MISS GLADYS COOPER.
[Foulsham & Banfield.

Goss, King, and Gregory, solicitors to Mr. Herbert and Mrs. Buckmaster (Miss Gladys Cooper).

To the Editor of "The Daily Mail."

SIR,—We have been consulted by Mr. Herbert Buckmaster and his wife—known in the dramatic profession as Miss Gladys Cooper—with reference to baseless statements which have been widely circulated to the effect that divorce proceedings are pending, or contemplated, either by Mr. Buckmaster against his wife or by Mrs. Buckmaster against her husband. The statements in question are absolutely false, and convey a cruel and utterly groundless aspersion upon our clients. Moreover, they have caused Mr. and Mrs. Buckmaster the greatest pain and annoyance.

We are instructed to take immediate proceedings against any person who can be shown to have taken part in originating or circulating the cruel reports in question, and a writ has been already issued against a weekly journal which has recently given currency to them.

HERBERT SMITH, GOSS, KING, AND GREGORY.

62, London-wall, London, E.C., July 16, 1914.

Miss Gladys Cooper is to-day generally regarded as the most beautiful woman of the London stage, and her popularity and drawing powers are enormous. She is appearing in the leading part in Mr. Edward Knoblauch's play "My Lady's Dress" at the Royalty Theatre, this being the third play in which she has appeared for Messrs. Vedrenne and Eadie since she went under their management in the ingénue part in "Milestones."

THE

LITTLE THEATRE,

JOHN ST., STRAND, W.C.

Sole Proprietress: GERTRUDE KINGSTON.

Telephone: CITY 4927.

Dear Sir,

I have much pleasure in informing you of the production, for Three Performances only, of a New Play in Three Acts, by Mrs. W. K. CLIFFORD, entitled

"A WOMAN ALONE,"

Preceded by a New Play in One Act, entitled

"A STUDY IN BEREAVEMENT."

By E. S. P. HAYNES.

The Plays will be presented on:

FRIDAY, JULY 17th, at 8.30 p.m.,
TUESDAY, JULY 21st, at 2.30 p.m.,
THURSDAY, JULY 23rd, at 2.30 p.m.

I enclose herewith a Seat for the use of yourself or representative to witness the First Performance, and, in the event of your being unable to attend, the return of the Ticket will much oblige.

Yours faithfully,

WILLIAM FOSS,
Business Manager.

JULY 14th, 1914.
Cast overleaf.

LITTLE THEATRE.

FOR THREE PERFORMANCES ONLY.

On the Evening of the 17th JULY at 8.30, and Two Matinees on JULY 21st and 23rd at 2.30.

"A WOMAN ALONE"

By MRS. W. K. CLIFFORD.

Richard Bowden	THOMAS WEGUELIN
Henry Langton	HUBERT HARBEN
Jack Percival	FRANK DARCH
Sir Horace Taylor	N. N. WIMBUSH
Algy Carstairs	FRANK FORBES-ROBERTSON
Hesketh	A. E. WALKER
A Visitor	W. D. FAZAN
Bertram	MARSH DUNN
Widhurst	BERTRAM MURRAY
Blanche Bowden	Miss LILLEMOR HALVORSEN
Millicent Percival	Miss FAITH CELLI
Mrs. Vynor	Miss AVICE SCHOLTZ
Countess Augusta	Miss RITA TOMPKINS
Mrs. Martin	Miss JANET HOPE

The Play produced by LEWIS CASSON, and
Presented by the courtesy of the Editor of *The Nineteenth Century and After*.

"A WOMAN ALONE" will be preceded at each performance by

"A STUDY IN BEREAVEMENT"

By E. S. P. HAYNES.

John Matheson	W. D. FAZAN
Dr. Julius Treadwell	NOEL SPENCER
The Rev. Percy Fulton	A. E. WALKER
Ebenezer Binks, Esq. (Solicitor)	FRANK FORBES-ROBERTSON
Mrs. Cardew	Miss RITA TOMPKINS
Miss Alice Cardew	Miss DOROTHY ILMA
Miss Elvira Cardew	Miss ESTELLE GREVILLE
Miss Molesworth	Miss IRIS FRASER FOSS
Miss Honiton	Miss KATHLEEN KERR
Miss Boles	Miss JANET HOPE



SATURDAY, JULY 18, 1914.

Mrs. W. K. Clifford's *A Woman Alone* represents just one more phase of that war of the sexes which haunts the literary imagination.

Richard Bowden, we are assured, is a man of superior talents, but he is at the same time an idler, an egotist, and more than a bit of a bully. His wife Blanche is a romantic Austrian lady, who loves great causes and would like to see her husband play a noble part, with herself in the background regulating the limelight. She knows very well that most men could afford to let their partners take a more intelligent interest in their work, and she also loves to fancy that the nature of woman has been transformed within the last 30 years by education. Richard meets her statement of these claims with abominable rudeness, and so, as they find each other intolerable they agree to separate.

The next act shows us an hotel at Innsbruck. Blanche has asked to meet Richard, who fatuously imagines he will get a reconciliation, if not an apology. He only gets a request not to insult her by sending her money, and a very trying lecture on the place of woman, which does not end except on the very verge of a suffrage debate. Fortunately the last act shows Blanche to have become more tractable. She is sick of the admiration of minor poets, and she is horribly lonely and depressed. She has come to perceive, like Mr. A. F. Benson's undergraduate had, that "sentiment goes for something," and when she hears that Richard is staying next door she writes a pathetic little note, which would make even the brutal man of feminist fancies blush at its abjectness. She need not have been so apologetic. A reconciliation was assuredly prudent, but with a husband like hers it assumed the proportions of heroism.

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Plays

QUEEN'S THEATRE

SHAFTESBURY AVENUE, W.
TELEPHONE: 9437 GERRARD (TWO LINES)

DEAR SIR,

I have the honour to advise you that, by arrangement with Messrs. GEORGE GROSSMITH and EDWARD LAURILLARD, a Special Series of J. T. GREIN'S Independent Matinees will be given at the above Theatre on July 21st, 23rd, 24th, at 2.30 o'clock of

ALFRED SUTRO'S VERSION
OF
MAETERLINCK'S FAMOUS PLAY

"MONNA VANNA"

(LICENSED BY THE LORD CHAMBERLAIN)

I have pleasure in sending herewith Voucher for the use of your Dramatic Critic for the first of such Matinees on Tuesday, the 21st July. Should your representative be unable to attend, will you kindly return the Ticket enclosed at your earliest convenience?

Yours faithfully,

ERNEST H. COLLINS,
Business Manager.

For particulars of Cast, etc., see over.

QUEEN'S THEATRE

ALFRED SUTRO'S VERSION
OF
MAETERLINCK'S FAMOUS PLAY

"MONNA VANNA"

(LICENSED BY THE LORD CHAMBERLAIN)

Cast:

Guido Colonna	*(Commander of the Pisan Garrison)*	NORMAN McKINNEL
Marco Colonna	*(Guido's Father)*	J. FISHER-WHITE
Prinzevalle	*(General in pay of Florence)*	LIONEL ATWILL
Borso, Torello	*Guido's Lieutenants*	MONTAGU LOVE (By kind permission of Mr. CYRIL MAUDE); HOWARD STURGE
Trivulzio	*(Commissioner of the Florentine Republic)*	IVAN BERLYN
Vedio	*(Secretary to Prinzevalle)*	NORMAN HARLE (By kind permission of Mr. OSCAR ASCHE and Miss LILY BRAYTON)
Giovanna, Monna Vanna	*(Guido's Wife)*	CONSTANCE COLLIER

The First and Third Acts take place in Pisa.

The Second outside the City.

Period - The end of the Fifteenth Century.

The Play produced by LEON M. LION.

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THE TIMES

WEDNESDAY, JULY 22, 1914.

Mr. J. T. Grein and his Independent Players have every reason to congratulate themselves. On July 14 they gave, at the Haymarket Theatre, a very fine performance of Ibsen's *Ghosts*, licensed for the first time, and yesterday they gave, at the Queen's Theatre, the first of three *matinées* of Maeterlinck's *Monna Vanna*—also licensed for the first time. Queen Alexandra, in whose honour all were presented with wild roses, the Dowager Empress of Russia, and a large, distinguished, and enthusiastic audience witnessed the performance.

It is difficult to appreciate the grounds on which a licence has so long been refused for a beautiful play. To save the besieged and starving Pisans, Vanna, their captain's wife, goes alone at night, and clad only in her mantle, to the tent of Prinzivalle, commander of the Florentine forces—to find that he has long loved her with a "great, unique, unrealizable love" and that she has nothing to fear from him. It is a scene in which the rarer love triumphs over the ordinary, and there was nothing yesterday to which the least objection could be taken from the point of view of the censor. It was played simply—too simply in fact. Miss Constance Collier, as Vanna, showed too little consciousness of the strain of her ordeal and broke out too readily into frank recognition of her old playmate; and Mr. Lionel Atwill never imported to Prinzivalle the ascendancy of character, the magnetism of a supreme love, which raises the scene to real beauty. There was little tensity; it became rather a quiet talk about old times, and its finest moment was at the end when Prinzivalle learns that he is proclaimed traitor to Florence and Vanna bids him come with her to Florence.

In the more obviously emotional scenes of the last act when Guido, her husband, refuses to believe her Miss Collier rose to a higher level; her despairing attempts to make Guido understand and her final surrender to the inevitable, the lie which alone he will take for truth, were finely portrayed. But, as we said when *Monna Vanna* was privately produced on June 1, 1911, it is "a contest between great, beautiful things and little, mean things," and yesterday, as then, the little, mean things told more forcibly. Mr. Norman McKinnel, as Guido, was the dominating character of the production. He, who regards the condition as loathsome, will not hear of its fulfilment, and later is possessed only with the desire to wash away the stain upon his honour in the blood of Prinzivalle, commanded yesterday through the restraint and power of Mr. McKinnel's acting a sympathy which spoilt the balance of the play. The scene in the tent did not stand out, as in the hands of a great actor and actress it should, as a wonderful and ennobling hour. Marco, Guido's father and Vanna's councillor and supporter, was very finely played by Mr. Fisher White, and one of the best pieces of acting of the afternoon was shown by Mr. Ivan Berlyn as the Florentine Commissioner, who puts Florence before all; but he is a side-issue, and not even Mr. Fisher White could quite overcome the difficulties of the long Maeterlinckian reasonings of Marco.

It was, therefore, an interesting rather than a great performance. Guido's two lieutenants, Borso (Mr. Montagu Love) and Torello (Mr. Howard Sturge) were unnecessarily emotionless, and the crowd was individually well-intentioned rather than homogeneously effective. The scene in the tent, too, would have gained vastly in effect if Monna Vanna's mantle had been less elaborate and glittering and the flare less distracting. The play, which is given in Mr. Sutro's translation and produced by Mr. Leon M. Lion, will be repeated to-morrow and on Friday.

M. Maeterlinck's "Monna Vanna" will be put into the evening bill at the Lyric Theatre for four weeks beginning on Monday next.

THE REFEREE.

SUNDAY, AUGUST 2, 1914.

* * *

Speaking of plays recently "released," as one might say, by the Lord Chamberlain, I have before me a kind of a "throwaway" syllabus, setting forth the reasons given by the members of Mr. Grein's company as to

Why They Played in "Monna Vanna."

Miss Constance Collier thinks "it is a great step in the progress of the drama in England." Mr. Norman McKinnel says: "I am appearing in 'Monna Vanna' because it is worth while." Mr. Fisher White's reason is "because I am glad to be connected with a performance that celebrates the emancipation of this play from the Censor's ban." Mr. Lionel Atwill says, "because the play is really splendid and Prinzevalli is the best part I have ever played." Mr. Montagne Love's reason is that he considers it "one of the finest masterpieces of our time." Finally, Mr. Grein declares that he presented "Monna Vanna" "because it is of universal fame and educational value; because it contains a great ethical idea; because it will go down to the classics," and so on, and so forth. Now what I like about the actors' reasons is that not one of them is sordid enough to say "because I was offered an engagement at a good salary." But what is "the great ethical idea," Mr. Grein? Is it that the heroine, after all her much-paraded "purity," arranges to leave her husband and to go off with the man who bargained that she should go to his tent at midnight with nothing, but a mantle on? Like our old "ethical" friend Brutus, I pause for a reply! Meanwhile "Monna Vanna" goes into the evening bill at the Lyric, starting to-morrow night.

* * *

CRITERION THEATRE.

PICCADILLY CIRCUS, W.

TELEPHONE 3365 REGENT

DEAR SIR,

ON SATURDAY, AUGUST 1ST,

Messrs. ALLAN AYNESWORTH & BRONSON ALBERY

WILL REVIVE

"A PAIR OF SILK STOCKINGS

BY CYRIL HARCOURT.

PRECEDED AT 8.30 BY A NEW AND ORIGINAL COMEDY, IN ONE ACT, ENTITLED

A VALUABLE RIVAL.

BY NEIL F. GRANT

I HAVE PLEASURE IN ENCLOSING HEREWITH VOUCHERS FOR THE USE OF YOUR DRAMATIC CRITIC. SHOULD YOUR REPRESENTATIVE BE UNABLE TO ATTEND, WOULD YOU KINDLY RETURN ME THE TICKETS AT YOUR EARLIEST CONVENIENCE.

I AM,

YOURS FAITHFULLY,

CECIL PAGET,

BUSINESS MANAGER

PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

EVERY EVENING, AT 7.45

MATINEES,
WEDNESDAY & SATURDAY at 2-30

WILLIAM GIFFARD'S SEASON

PRESENTING

THE ROMANTIC DRAMA IN FOUR ACTS,

ENTITLED:

QUEEN AT SEVENTEEN

By J. A. CAMPBELL.

Maurice, Prince of Carpathia	Mr. NORMAN LEYLAND
Baron Streslau, Prime Minister of Danubia ...	Mr. FRANK STONE
General Von Hapsburg, Commander of the Danubian Army ...	Mr FREDK. ARTHUR ELLIS
Lieut. Erneste von Hapsburg, his Son ...	Mr. HENRY C. HEWITT
Lieut. Otto Felson, Friend of Erneste von Hapsburg	Mr. ERIC FANE
Eugene von Tarlitz, Minister of the Interior for Danubia	Mr. DUDLEY VICTOR
Michael von Hanz, Minister of Police ...	Mr. SYDNEY C. KEARNS
Count de Pasthov, Secretary of State ...	Mr. WILFRED FLETCHER
Stefan, Groom in Waiting	Mr. C. S. KEMBLE
Dr. Kurntz, Court Physician	Mr. HENRY WINN
Captain Marklin, of the Danubian Army ...	Mr. BASIL SYDNEY
Captain Helbron ,, ,,	Mr. ARTHUR EWART
Sergeant Bruenter ,, ,,	Mr. ALBERT E. ALLEN
Captain Volgat, Aide-de-Camp to Carpathia ...	Mr. A. R. FOLDER
Captain Dwina ,, ,,	Mr. BEVAN KEMPE
Simon, a Woodcutter in the Forest	Mr. CECIL TRESILIAN
Caspar Jessen, a Cadet	Master PERCY DYER
Bruno, Attendant at the Convent ...	Mr. HERBERT STANTON
The Lady Rosella, of the Danubian Court ...	Miss VERA CORNISH
The Lady Rotha	Miss DOROTHY EDWARDS
Elsa, Simon's Daughter	Miss DOROTHY RADFORD
Mother Superior of the Convent ...	Mrs. F. MARRIOT WATSON
A Drummer Boy	Master JACK ROOKE
A Sentry	Mr. LIONEL SCOTT
A Cardinal	Mr. P. A. THOMPSON
A Priest	Mr. CAMPBELL FLETCHER
Army Doctor	Mr. REGINALD HAMILTON
and	
The Princess Maritza, afterwards Queen of Danubia	Miss JEAN CAVENDISH

Soldiers, Court Ladies and Gentlemen.

ACT 1.	Scene 1.	Simon's Hut in the Forest of Blitz.
	Scene 2.	Exterior of the Convent.
	Scene 3.	Another part of the Convent.
	Scene 4.	Ante-Chamber in the Palace.
	Scene 5	Stone Hall of the Palace.
	"The Coming of the Queen."	
ACT 2.	... ...	Council Room in the Palace.
	"The Wonder of the Queen."	
ACT 3.	Scene 1	The Royal Chapel.
	Scene 2	A Street by the West Bridge.
	Scene 3	Tent on the Battle-field.
	"The Prayer of the Queen."	
ACT 4.	Scene 1	The Royal Gardens.
	Scene 2	Audience Chamber of the Palace.
	Scene 3	Throne Room of the Palace.
	"The Love of the Queen."	

Advance Manager and Press Representative ...	For Mr. WILLIAM GIFFARD.	Mr. WALTER HENDERSON.
Stage Manager		Mr. BASIL SYDNEY.
Assistant Acting Manager		Mr. E. MONTAGU HOGAN.
Acting Manager ...		Mr. HERBERT CARTER.

The Orchestra, under the direction of Mr. ARTHUR WORKMAN, will play the following Selections:—

1. MARCH ...	"The Gladiators' Farewell"	...	*Blankenhay.*
2. OVERTURE ...	... "Queen at Seventeen"		*Arthur Workman.*
3. TWO STEP ...	"All Aboard for Dixie"	...	*William Penn.*
4. INTERMEZZO ...	"Indian Summer"	...	*Neil Moret.*
5. VALSE DE CONCERT	"The Greradiers" ...	...	*Waldteufel.*
6. ENTR'ACTE ...	... "Demoiselle Chic"	...	*Percy Fletcher.*
7. ONE STEP ...	... "You're here, I'm here"	...	*Jerome D. Kern.*

Solo Organist and Pianist .. MR. GEORGE MARTIN.

Daily Mail

The first English morning Journal certifying the exact number of copies actually sold daily.

MONDAY, AUGUST 3, 1914.

"QUEEN AT SEVENTEEN."

MILITARY DRAMA AT THE PRINCES THEATRE.

The military drama called "Queen at Seventeen," which we were privileged to witness at the Princes Theatre on Saturday evening, is of the popular brand originated and encouraged by "The Prisoner of Zenda." It is but fair to Mr. Anthony Hope Hawkins to say that "Queen at Seventeen" is not a bit like his fascinating drama. It is just a poor relation.

The locale of this latest version of an oft-tried subject is, of course, a principality in the Balkans. Even for the purpose of the drama likely names for Balkan States must now be very nearly exhausted. In this new play, by Mr. J. A. Campbell, the events occur in Danubia, but Carpathia and Alsatia are also more or less to blame for the incidents of the story, which begins with the midnight flight of a princess from a convent in order that she may become a queen, and ends with her marriage to the gallant young officer who protected her, beat off the traditional enemy, and made her subjects love her more than ever.

It was no trifling task to give life to an old story such as this; but there was a plucky company for the work, with an exceptionally good actor, Mr. Henry C. Hewitt, for hero, and Miss Jean Cavendish for heroine. These and Mrs. F. Marriott Watson took the chief acting honours, while in the lighter parts Mr. Eric Fane and Miss Vera Cornish were the most successful.

It was a curious mixture, and the audience applauded it; and the author showed himself and appeared impressed. So all was well.

J. W.

QUEEN AT SEVENTEEN

By J. A. CAMPBELL



THE WOUNDED MESSENGER

WEDNESDAY, AUGUST 19th AND EVERY EVENING AT 8.

DRAKE.

Francis Drake - - - - - - - - - - HERBERT TREE
(His First Appearance in this Character)

Queen Elizabeth - - - - - - - - - PHYLLIS NEILSON-TERRY
(Her Original Character)

Lord Burleigh	ARTHUR WHITBY
Lord Howard of Effingham	J. W. MOLLISON
Christopher Hatton	ROHAN CLENSY
Sir Walter Raleigh	SIDNEY DENTON (His Original Character)
John Doughty	CHARLES QUARTERMAINE
Thomas Doughty	PHILIP MERIVALE
Don Guerau D'Espes	W. GAYER MACKAY (His Original Character)
Don Pedro Zubiaur	ALGERNON GREIG
Don Bernardino de Mendoza	DIGBY STROUS
Don Pedro de Valdez	DENNIS WYNDHAM
Sir George Sydenham	HENRY MORRELL
Le Sieur de Marchaumont	ARTHUR V. WEBSTER. (His Original Character)
Sir John Hawkins	JULIAN CROSS (His Original Character)
Martin Frobisher	WILL JAXONE
John Wynter	ALEXANDER SARNER
John Chester	VERNON CRABTREE
Captain John Thomas	FREDERICK JAMES
Thomas Fenner	GEORGE F. WEIR
Tom Moone	MURRAY CARSON
Gregory	HENRY BYATT
Brewer	CHARLES DORAN
Lady Lennox	ROSAMOND MAYNE-YOUNG
Mother Moone	MARY BROUGH

Bright	ROY BYFORD (His Original Character)
Fleming	HOWARD ROSE (His Original Character)
Rev. Francis Fletcher	BEN FIELD (His Original Character)
Pedro	A. B. IMESON
Diego	DEERING WELLS
Mr. Vicary	A. HOUGHTON GODDARD
Mr. Charles	W. J. KEMP
Mr. Caube	MARK NICHOLLS
Cooke	LESLIE RYECROFT
William Hawkins	JAMES STEWART
Yole	STANLEY B. MARSH
Potter	ARCHIBALD FORBES (His Original Character)
Bewes	CHARLES BISHOP
Doidge	WILLIAM PRINGLE
Menhennick	D. N. JENSON
Beckerleg	DAN SEYMOUR
Courtenay	ARTHUR CHICKEN
Haberdasher	A. THORNLEY
Pikeman	GEORGE LAUNDY (His Original Character)
Balladmonger	A. DEWER
Dame Sydenham	STELLA ST. AUDRIE (Her Original Character)
Elizabeth Sydenham	AMY BRANDON-THOMAS



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Waters, J.
Plays

MATINEE EVERY WEDNESDAY AT 2.

STAGE MANAGER—STANLEY BELL. MUSICAL DIRECTOR—ADOLF SCHMID.
ASSISTANT STAGE MANAGER—ALFRED BELLEW. ASSISTANT PRODUCER—BASIL DEAN.
GENERAL MANAGER—HENRY DANA.

POPULAR PRICES:—Reserved Seats: Private Boxes, £2 2s. and £1 1s. Orchestra Stalls and Balcony Stalls, 5s. Balcony, 3s. Upper Circle 2s. 6d. and 2s. Unreserved Seats: Pit 1/6. Gallery 6d.

BOX OFFICE (MR. POTTER) OPEN DAILY 10 TO 10. TELEPHONE GERRARD 1777

* * *

Many hundreds being unable to gain admission at every performance of "Drake," Sir Herbert Tree has decided to given an additional matinée every Saturday, commencing this week. It was originally intended by Sir Herbert Tree that profits arising from the performances of "Drake" should be sent to the Prince of Wales's Fund to be ear-marked for the benefit of members of the theatrical profession who might suffer in consequence of the war. As the committee of the National Relief Fund has decided that it will not be practicable to allocate contributions to any particular class, Sir Herbert has arranged to send any profits from "Drake" to the special committee which is being formed, with Sir Squire Bancroft at its head, for the purpose of helping those of the theatrical profession who suffer by the war.

"Drake."

It is a matter of interest, especially to those who may be watching the experiment of cheap prices in the West End, to note that every bookable seat for the first two performances of *Drake*, revived last night at His Majesty's, was sold a couple of days ago. In the course of a short chat on Tuesday anent the effect of the War on theatrical conditions, Sir Herbert Tree expressed himself thus:—"If the War goes well, theatres will do well; if the War goes badly . . . ."

VAUDEVILLE THEATRE

By Arrangement with Messrs. A. & S. GATTI

On Wednesday Evening, August 26th, 1914, at 8.45 p.m.

Messrs. MARK and SYDNEY BLOW

WILL PRESENT

"MY AUNT"

By SYDNEY BLOW and DOUGLAS HOARE

Adapted from PAUL GAVAULT'S "Ma Tante d'Honfleur"

Mr. Aubrey Braxton	...	A. W. BASKCOMB
Mr. Tarbolton	...	HARRY FRANKISS
Mr. Leslie Tarbolton (his Son)	...	POPE STAMPER
Dr. Sweette	...	ERNEST HENDRIE
Anthony (Aubrey's Manservant)	...	FRANK DENTON
Simpson	...	ALFRED RIVERS
Suzanne Grancier	...	YVONNE GARRICKE
Mrs. Tarbolton	...	MOLLIE LOWELL
Mrs. Montague	...	MADGE SAUNDERS
Miss Rayner	...	VIOLET GOULD
Bryant	...	KATHLEEN GOWER
	AND	
Mrs. Martingale ("My Aunt")	...	LOTTIE VENNE

ACT I. Aubrey Braxton's Flat, Gordon Mansions, W.C.

ACT II. At the Tarbolton's, Budleigh Salterton.

ACT III. Another Room at the Tarbolton's, Budleigh Salterton.

Preceded at 8.15 by

"LAUGHTER IN COURT"

By JOHN KENDALL

His Worship	...	SAM WILKINSON
His Guest	...	HARRY FRANKISS
His Visitor	...	H. E. GARDEN
His Manservant	...	ALFRED RIVERS

SCENE. His Worship's Residence, on the edge of a retired Common in the neighbourhood of London.

The Plays produced by E. DAGNALL

General Manager	MARK BLOW
Stage Manager	ALBERT RIVERS

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VAUDEVILLE THEATRE
STRAND

Phone: Gerrard 3815

By arrangement with Messrs A & S. GATTI



Nightly at 9 p.m. Matinées Wednesday and Saturday, 3 p.m. Preceded at 8.30 and 2.30 p.m. by "LAUGHTER IN COURT."

In ordinary times we do not think "My Aunt" would have roused much laughter, though at the Vaudeville on Wednesday evening people were evidently very glad to have something to laugh at. It is a French farce, very much on the familiar lines; and in transposing it into English the adapters have been even less careful than most adapters to join their flats.

The first act seemed to us the best. It was delightful to see Miss Lottie Venne as the kindly aunt from Exeter who thinks it perfectly right that a young man should go the pace a little, and is only anxious that he should not get landed by some designing female. Nothing could have been more attractive than the mixture of discretion and delight and jealousy and shocked propriety with which she tripped out of her nephew's flat on finding that there was another lady apparently spending the night there. The lady, as it happened, was only Miss Rayner, a journalist from Camberwell, whose designs on Aubrey Braxton were not in the least those suspected by Mrs. Martingale; but it was great fun to see Mr. A. W. Baskcomb growing limper and limper and sadder and sadder under the increasing demands of this woman and of the pair of squabbling lovers, Leslie Tarbolton and Suzanne Grancier. From this beginning the play runs its harmless course with plenty of the usual complications.

WYNDHAM'S THEATRE,
CHARING CROSS ROAD.

Proprietors ... Sir Charles Wyndham and Miss Mary Moore.
Sole Lessee ... ... FRANK CURZON.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

On TUESDAY, 1st SEPTEMBER, 1914, at 8, and EVERY EVENING at 8.30,

"OUTCAST"

A Play in Four Acts, by HUBERT HENRY DAVIES.

Characters.

Geoffrey	Mr. GERALD DU MAURIER
Hugh	Mr. ARTHUR WONTNER
Tony	Mr. GEOFFREY KERR
Taylor	Mr. JULES SHAW
Miriam	Miss ETHEL LEVEY
Valentine	Miss GRACE LANE
Nelly	Miss UNA VENNING
Maid	Miss MAUD BUCHANAN

ACT I.	Geoffrey's Flat in Piccadilly (*3 months pass*)
ACT II.	Same as Act I. (*15 months pass*)
ACT III.	Miriam's Maisonette (*3 weeks pass*)
ACT IV.	Same as Act I.

Scenery by J. A. FRASER and W. H. DAVIES.
Miss Levey's Dresses by LUCILLE, LTD., 23 Hanover Square, W.;
the other Dresses by Madame HANDLEY-SEYMOUR, 47 New Bond Street, W.
Furniture by OETZMANN & Co., LTD., Hampstead Road, N.W.
The Floral Decorations throughout the Theatre by THE CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket, S.W.

FIRST MATINEE SATURDAY NEXT, AND EVERY WEDNESDAY AND SATURDAY AT 2.30.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1.	*a.* MILITARY MARCH	"Pomp and Circumstance"	*Edward Elgar*
	b. "THE BOHEMIANS"	of Puccini	Arrd. by *Charles Godfrey, Junr.*
2.	*a.* "DRAKE'S DRUM"	(Songs of the Times)	*C. Villiers Stanford*
	b. "ON THE MARCH"		*Herbert Oliver*
3.	*a.* ONE-STEP TROT	"Mrs. Rip Van Winkle"	*Fischer-Walker*
	b. GRACEFUL DANCE	"Yellow Jasmine"	*Frederick Cowen*
4.	*a.* PRELUDE		*Rachmaninoff*
	b. BALLET	"Coppélia"	*Délibes*

Musical Director ... ERNEST BUCALOSSI
Stage Manager ... W. T. LOVELL
Business Manager ... HERBERT JAY

D-10
3724
1914
Plays



WEDNESDAY, SEPTEMBER 2, 1914.

Geoffrey has no idea of marriage, but kindly offers to let Miriam be seen dining in his company at the Savoy grill-room. Heartfelt gratitude of Miriam. Geoffrey makes money in the City and behaves very nicely to Miriam, buying her grand pianos and the most expensive Paris frocks, but still she is not happy, always having that eye on marriage. Then Geoffrey, suddenly learning that Valentino has left her husband, finds that he stills loves her madly and that Miriam is a bit of a bore. So he casts her off (promising a handsome settlement) and makes an assignation with Valentine, who is now ready to fall into his arms. Every time the fall is, however, just about to be brought off, there is a ring at the bell which, brings an inopportune laugh from the audience. Of course, it is Miriam, come to return Geoffrey's cheque. She declares, sadly but firmly, that she is going away (to the streets or perhaps the river) and will leave an undisturbed field for the Geoffrey-Valentine embraces which her ringing had frustrated. Then she faints and Valentine is so affected by the sad spectacle that she declares her intention of returning to her deserted husband. Geoffrey, also an instantaneously reformed character, bids her farewell for ever and offers Miriam the marriage which she coveted. But Miriam has just been reading the marriage service for the first time, and has persuaded herself that matrimony should be the exclusive privilege of good women. She therefore nobly refuses Geoffrey's offer; she will go on living with him (always in a domestic *pot au feu* sort of way) as his mistress.

It is a somewhat unlikely tale, made plausible by some exceedingly natural acting by Mr. Du Maurier and Miss Ethel Levey. Of course, the part of Miriam has been written expressly for Miss Levey, who, like many another lady who has achieved a reputation with song and dance in the "variety" theatres, is ambitious of success on the more orthodox stage. Well, last night must have gratified her ambition to the full. Her rich and resonant voice serves her as well for the expression of emotion, whether womanly tenderness or jealous fury, as for the rendering of ragtime songs. She can be quiet, too, and simple; in short, is an actress thoroughly competent for such a part as Miriam. It is true that you occasionally watched her heels with some misgiving—especially when the soda-water drenched her hat. You half-expected to see the Miss Ethel Levey of the Hippodrome bursting through. But no such catastrophe happened; the lady held herself well in hand, and fitted herself with perfect restraint and propriety into the artistic picture. As for Mr. Du Maurier, he cannot help being natural—natural when stupefied with drugs, natural when interrupted in his amours by the door-bell, natural when offering to marry his mistress out of a sense of duty. With these two were Mr. Wontner as a solemn (Oh! so solemn!) friend, Mr. Geoffrey Kerr as a gay (boyishly and delightfully gay) friend, and Miss Grace Lane, who bravely struggled with the ungrateful part of Valentine.

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

NIGHTLY at 7-45.

MATINEES WEDNESDAYS AND SATURDAYS, AT **2-30**

WALTER and FREDK. MELVILLE present

THE GREAT DRAMA,

TOMMY ATKINS

By ARTHUR SHIRLEY and BEN LANDECK.

The Play produced by WALTER and FREDK. MELVILLE.

Characters:

Harold Wilson (Curate of St. Barnabas')		... Mr. Henry Lonsdale
Stephen Raymond (Army Agent and Churchwarden),		Mr. C. F. Collings
Ebenezer Skindle (Organist and Choirmaster)		Mr. Herbert Williams
Captain Richard Maitland	42nd Foot	... Mr. Fred Morgan
Capt. Bob Sparrow	42nd Foot	Mr. Wingold Lawrence
Colour-Sergt. Paddy Mollov	42nd Foot	... Mr. Maitland Marler
Perkins (Sexton)		.. Mr. George Aston
Col. Hardwicke		...Mr. Frank Elsworthy
Sir Simon Redgrave, J.P. ..		Mr. Walter Pemberton
Private Harris		.. Mr. Raymond Wood
Private Mason		... Mr. Frank Lister
Josiah		... Mr. H. G. Wright
Ahmed (an Arab Chief)		... Mr. Percy Baverstock
Jack (Drummer Boy)		... Master Jack Rooke
Thomas Trotman (a Yokel) ..		... Master H. Merica
Rose Selwyn (Col. Hardwicke's Ward)		Miss Florence Radcliffe
Elsie Wilson (Harold's Sister)		... Miss Sybil Sparkes
Martha (Village Gossip)		Miss Cissy Farrell
Margaret Maitland (Richard's Wife) ..		Miss Lillian Hallows
Kate Perkins (Ruth's Maid)		... ... Miss Eva Dare
AND		
Ruth (Raymond's Daughter)		... Miss Jessie Winter

And a Crowd of Auxiliaries, including full Military Band, Soldiers, Choristers, Nursing Sisters, Arabs, Bridesmaids and Villagers.

General Manager .. .. BERT E. HAMMOND

Waters, J.
Plays

ACT I.

Scene 1 .. .. GARDEN OF STEPHEN RAYMOND'S HOUSE
Scene 2 ... ... EXTERIOR OF THE CITADEL

ACT II.

Three months later—Xmas Eve.

Scene 1 ... ... JUSTICE ROOM AT SIR SIMON'S
Scene 2 ... ... RIVERDALE GLEN
Scene 3 .. .. VILLAGE SCHOOL ROOM
Scene 4 .. . ... EXTERIOR OF BARMINSTER CHURCH

ACT III.

Scene 1 .. .. OUTSIDE THE "KING'S HEAD"
Scene 2 . ... A LANE
Scene 3 ... THE CASTLE RUINS AT THE HEAD OF THE CLIFF
Scene 4 .. .. THE SCHOOL ROOM
Scene 5 .. .. INTERIOR OF BARMINSTER CHURCH

ACT IV.

Scene 1 ... ... THE MALAKI FORT
Scene 2 .. .. THE SECRET PASSAGE
Scene 3 ... . THE ENTRENCHMENTS

SCENERY by H. K. Browne, T. Pilbeam and Lyceum Studio.
UNIFORMS, ETC., by W. Clarkson, Wardour Street, W.

The Orchestra, under the direction of H. SULLIVAN-BROOKE, will play the following selections:

1. OVERTURE... ... "England Expects" ... *H. Sullivan-Brooke*
2. SELECTION... ... ... "Iolanthe" .. .. *Sullivan*
3. A NAUTICAL OVERTURE "Plymouth Hoe" ... ... *John Ansell*
4. (*a*) ONE-STEP ... "Fluffy Pets" ... ... *Gilbert*
   (*b*) WALTZ... "When Night is Brightest" *H. Sullivan-Brooke*

The Programme of Music is subject to alteration according to circumstances.

Stage Manager .. .. S. MAJOR JONES

DUKE OF YORK'S THEATRE

SOLE LESSEE & MANAGER: CHARLES FROHMAN

Proprietors ... ... MR & MRS. FRANK WYATT

TO-NIGHT, THURSDAY, SEPTEMBER 3rd, 1914,

CHARLES FROHMAN

PRESENTS

THE LITTLE MINISTER,

A COMEDY IN FOUR ACTS

BY

J. M. BARRIE.

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This Evening at 8 o'clock.

CHARLES FROHMAN

PRESENTS

THE LITTLE MINISTER,

A COMEDY IN FOUR ACTS

BY

J. M. BARRIE.

The Earl of Rintoul	Mr. DAWSON MILWARD
Rev. Gavin Dishart	Mr. DONALD CALTHROP
Captain Halliwell	Mr. LIONEL ATWILL
Thomas Whamond	Mr. HENRY VIBART
Snecky Hobart	Mr. M. R. MORAND
Silva Tosh	Mr. W. H. BROUGHAM
Andrew Mealmaker	Mr. J. B. GORDON
Rob Dow	Mr. NORMAN MacOWAN
Micah Dow	Master DOUGLAS MACMILLAN
Joe Cruickshanks	Mr. FRANCIS J. DUGUID
Sergeant Davidson	Mr. FREDERICK LEISTER
Thwaites	Mr. G. GOODWIN
Nanny Webster	Miss SARA ALLGOOD
Félice	Mademoiselle COLLETTE DORIGNY
Jean	Miss JEAN CADELL

AND

Lady Babbie (Lord Rintoul's Daughter) ...	Miss MARIE LÖHR

ACT I.	**Caddam Woods.**
ACT II.—Scene 1.	**Nanny's Cottage.**
Scene 2.	**The Manse Garden.**
ACT III.	**Rintoul Castle.**
ACT IV.	**The Manse Garden.**

The Play produced under the direction of DION BOUCICAULT.

1914
Waters. J.
Plays

THE TIMES

FRIDAY, SEPTEMBER 4, 1914.

As with many an other parti-coloured play, so with *The Little Minister*, it is the heavier hues that have faded, while the lighter have stood fast.

The dour "releegiousness" of the Thrums Elders, their tragic horror of his goings-on with the supposed "Egeeptian" wench, the ferocity of their behaviour, the divinity that hedges the "Meenister" himself, the aristocratic *hauteur* of the Earl, the ugly vindictiveness of the Captain—it is impossible now to take any of these things seriously. Nay, simply don't believe a word of them. Was there ever such an atmosphere, were there ever such people, in any Thrums in the world? Or are they just early Barrieisms, common objects of "kailyard" fiction, features of an imaginary Scotland for English consumption? Fortunately there are other Barrieisms than these—bits of sheer light-hearted fun and bits of genuine, not merely local, human nature—the [illegible] and high courage and rich temperament of the little minister, the teasing, caressing, in the end irresistible fascination of Lady Babbie, and the quaint humour of the Elders in their moments of secular distraction. It is by these gayer elements that the play is kept live and sweet.

[illegible] young actor, Mr. Donald Calthrop, [illegible] only the other day, still has [illegible] of Puck about him in the clerical [illegible] of the Rev. Gavin Dishart—just [illegible] to add to the delight of the part. A [illegible] performance this, and one that [illegible] ordeal successfully won through for [illegible] an ordeal to compete with the [illegible] in theatrical memories, of [illegible] in the part. Enough that Mr. [illegible] makes a new and quite charming [illegible] so does Miss Marie Löhr of [illegible] an adventure, this one, out of [illegible] skipping, tripping, dancing, [illegible]. The very acting, and the very [illegible] playgoers' minds a little ease [illegible] heavy burden of the real day.

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GARRICK THEATRE

Lessees - ARTHUR BOURCHIER and HERBERT SLEATH

Managing Director for Garrick Renters, Ltd. - LOUIS MEYER

EVERY EVENING AT 8.

Matinees—WEDNESDAYS & SATURDAYS at 2.30.

"BLUFF KING HAL"

A Comedy in Four Acts,

By LOUIS N. PARKER.

King Henry VIII.	**ARTHUR BOURCHIER**
Edward, Prince of Wales	Donald Buckley
Sir Thomas Seymour	Baliol Holloway
Stephen Gardiner, Bishop of Winchester	Herbert Bunston
Sir Thomas Wriothesley, Lord Chancellor	Cecil Humphreys
Eustache Chappuys, French Ambassador	Roland Pertwee
The Duke of Najera	Christopher Steele
Dr. Butts	Cyril Sworder
An Officer	W. S. Hartford
Signor Vendramin, a Venetian Gentleman	Clifford Heatherley
William Morice, Gentleman Usher	Ray Raymond
Fitton	John Liege
The Princess Mary	Mina Leonesi
The Princess Elizabeth	Kathleen Jones
Lady Jane Grey, her Cousin	Odette Goimbault
Lady Herbert	Enid Rose
Lady Tyrwhit	Mary Dibley
Anne Askew	Alice Lonnon
Mistress Barbara	Betty Linley
AND	
Katharine Parr	**VIOLET VANBRUGH**

The Earl of Surrey		I. Solney
Lord Oxford		Robin Cuff
William Parr, Marquess of Northampton		M. Summers
Sir William Herbert		R. J. Tippett
Sir Robert Tyrwhit		Eric Fowler
Sir Nicholas Throckmorton		John C. Rice
Sir George Blagge		B. D. Wood
1st Spanish Gentleman	Attending on the Duke of Najera	W. S. Beard
2nd Spanish Gentleman		Cyril Raymond
A Chaplain		Wilfred Herbert
1st Secretary		Howard Douglas
2nd Secretary		Matthew Lawrence
A Page		Osmond Willson
The Countess of Rutland		Madeline Bellew
Lady Strickland		Alice Stuart
Lady Suffolk		Sarah Brindly
Lady Margaret Douglas		Mary Fowler
Lady Katharine Willoughby		Margaret Ost
Lady Margaret Neville		Isolde Le Roy
Mistress Aglionby		E. Bingham Hall
Mistress Ashley		K. Bingham Hall
1st Venetian Dancer		Gladys Preston
2nd Venetian Dancer		Monica Mellor
Lord Dudley, Page to Queen Katharine		René Waller

The Shade of Katharine of Arragon	Patricia Manners
The Shade of Anne Boleyn	Belle Lind
The Shade of Jane Seymour	Louie Barnes
The Wraith of Anne of Cleves	Olive Temple
The Shade of Katharine Howard	Winifred Bateman

Halberdiers, Huntsmen, Minstrels, Servitors, etc.

Act I. A Gallery in the Palace at Greenwich.

Act II.—Scene 1. The Queen's Bower and a Corridor in the Palace at Westminster.

Scene 2. The Throne Room at Westminster.

Act III.—Scene 1. The Queen's Bower, Westminster.

Scene 2. The Throne Room.

Act IV. The Gardens at Hampton Court.

Period: 1543 to 1546.

There will be an Interval of 10 minutes between Acts I. and II.; 5 minutes between Acts II. & III; 12 minutes between Acts III. & IV.

The Scenery, Properties and Costumes designed by HUGO RUMBOLD.

Incidental Music composed and arranged by Albert Fox.
Music of the Royal Dance composed by Louis N. Parker.
Dances invented by Clifford Heatherley.
Costumes carried out by B. J. Simmons & Co. Wigs by Fox.
The Scenery painted by Hugo Rumbold, Arthur Pullinger and Cecil Cornforth.

Souvenir of "Bluff King Hal" with Eight Illustrations, arranged and written by Austin Brereton, Price 6d.

The New Act Drop representing The Encampment of King Henry VIII. at Marquison, July 1544, painted by Hugo Rumbold from an old engraving.

General Manager	For Arthur Bourchier	William Burchill
Assistant Stage Managers		Claude Edmonds, Clifford Heatherley
Musical Manager		Albert Fox

Business Manager for Garrick Renters, Ltd. ... José G. Levy

Box Office (C. R. Stubbs) 10 to 10.

Telephone Gerrard 9513.

Private Boxes £4 4s., £3 3s and £2 2s. Orchestra Stalls, 10s. 6d.
Dress Circle, 7s. 6d. and 6s. Upper Circle 5s. and 4s.
Pit (unreserved), 2s. 6d. Gallery (unreserved), 1s.
Doors open at 7.45 and 2.

At this Theatre Visitors to the Pit and Gallery are under shelter while waiting for the Doors to open.

The Management reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable

Extract from the Rules made by the Lord Chamberlain.—1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exits and entrance doors, which must open outwards. 3.—Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Smoking is not permitted in the Auditorium. 5.—All gangways, passages, and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary. This Theatre is Licensed by the Lord Chamberlain to Mr. Arthur Bourchier and Mr. Herbert Sleath.

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1914
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THE TIMES

SATURDAY, SEPTEMBER 5, 1914.

Bluff King Hal wished it to be generally understood by the Court that the pain in his toe was *not* the gout. Nicknames were another little weakness of his. The Spanish Envoy was "spindleshanks"; the Bishop of Winchester and the Lord Chancellor were "blackbirds." Whenever he wished to cut short an argument he said *basta*. And, even when over 50, he was an impetuous wooer. Did not M. Paul Bourget once write a story to prove that "Page do l'amour" was 53? He must have been thinking of Bluff King Hal, who was just verging on that age when he married Katharine Parr. Katharine was contemplating marriage with Sir Thomas Seymour, but when the King was so pressing of course he had to have his way. A good and faithful wife to the King was Katharine, but unfortunately Sir Thomas kept hanging about protesting his passion, and the "blackbirds"—the Bishop and the Chancellor—overheard him. This was just the sort of scandal they wanted, for they hated Queen Katharine for her heretical tendencies. Not that Bluff King Hal cared a straw about them, but the fact is he was jealous of Sir Thomas, and the "blackbirds" knew how to turn his jealousy to account. By showing him Sir Thomas's glove in the Queen's bower they worked him into a frenzy, and got him to sign a warrant committing Katharine to the Tower.

Thereupon all the lights went out and dim figures tormented the King. Needless to say, they were the ghosts of his dead wives, who so terrified him that he forgot even his magic *basta*. Worse than that, his living wife argued with him to his face about what Matthew Arnold used to call the Protestantism of the Protestant religion, and Henricus Fidei Defensor flew into a violent rage. This was the moment for the "blackbirds" to execute their warrant. Guard, arrest the Queen and convey her to the Tower! But it so happened that the King had just learned that Katharine had given the loathed Seymour his final *congé*. Further, he was at that moment hiding behind a tree listening to the horrid names (Nero, Caligula, &c.) that the "blackbirds" were calling him between themselves. So he tore up the warrant, hugged the Queen, and sent the "blackbirds" to the Tower instead.

It is all, you see, in Mr. Parker's usual style. He is no more afraid than Shakespeare was to deal freely with history. The ghosts, too, are Shakespearian. So is the Queen's bidding the courtiers "a kind good-night." But the rest is unadulterated Parker. Let it be said, in extenuation, that his play had to be "written round" Mr. Bourchier as Bluff King Hal—no mean circumference. After all, Mr. Bourchier is quite amusing, admirably made up, and revelling in the traditional beefiness and brutishness of Henry as Giant Blunderbore. And Miss Violet Vanbrugh skilfully uses every chance of showing Katharine as a woman of quick wit, sharp tongue, and sweet nature. It is not her fault that the Protestantism of the Protestant religion hardly gets over the footlights. Then there is a tart little Princess Elizabeth delightfully done by Miss Kathleen Nesbitt, and a clever little pedant of a Prince Edward by Master Donald Buckley. Several others of the long cast might be singled out for praise, but, as Bluff King Hal would say, *basta*!



CARRICK THEATRE

ARTHUR BOURCHIER

AND

VIOLET VANBRUGH

IN

Bluff King Hal

by LOUIS N. PARKER

BLUFF KING HAL

Historical Facts

AUTHOR'S NOTE

BEG to state that this play follows history closely, almost meticulously. The story of Henry and Katharine is a ready-made scenario, and has been waiting nearly four hundred years for a playwright to find it. Kate was to have married Seymour, but the King wrecked her from him. Seymour haunted the court after the marriage, and by so doing placed Kate's life in jeopardy. Henry was 53 years old when he married Kate, and he was gouty. He used to rest his leg on her lap. Protestantism was in its infancy and was heresy. The King, Mary, Elizabeth, and Kate until after she had married Henry) were all devout Catholics. Gardiner proposed the compromise in the treaty with the Emperor just as I have described it. Henry loved rough speech and rough practical jokes. "Let Seymour summer" is exactly what he would have said. He was lavish with nicknames, as was Elizabeth after him. The end of his address to Nancy is a textual quotation. The kissing, the stately dance, and the Venetian dance all took place on the occasion of Nancy's visit. Wriothesley was a great scoundrel, and did with his own hand turn the rack on which Ann Askew lay stretched. Katharine had the courage to

argue with Henry on religious questions; she saved Cambridge from confiscation by argument; and the King in his rage at her daring, used the very words I have put in his mouth. Gardiner and Wriothesley insulted the Queen, poisoned the King's mind against her, aroused his jealousy, sent her sister, Lady Tyrwhit, and her friends and servants to the Tower, and persuaded the King to sign her death-warrant. Wriothesley lost that document; it fell into Katharine's hands, and she and Henry—Henry glued to his chair by sickness, and Katharine prone at his feet—had just such a scene as I have presented. Gardiner and Wriothesley were dismissed in the identical words I have used, and the soldiers, brought on by them to arrest the Queen, took them both into custody—as in the play.

As a matter of fact "Bluff King Hal" could be used as a textbook for the study of what appears to be a little known episode in the life of Henry.

I will be quite frank. I have no evidence that the ghosts of dead Queens appeared to Henry. On the other hand, I have no evidence to the contrary. If they did not, they ought to have. It is stated that one of them walks at Hampton Court to the present day. They were much more likely to walk then, as they were fresher. Particular care is taken to distinguish in the programme between the ghosts of the dead and the wraith of the living.

I might have extended the list of accuracies indefinitely, but, as Henry says, "Basta!" which means, Enough.

LOUIS N. PARKER.

Garrick Theatre,

September 4th, 1914.

The Haycock Cadle Co., Camberwell, S.E.

STRAND THEATRE, W.C.

Lessee and Manager ... LOUIS MEYER

Saturday, September 5th, at 8.

LOUIS MEYER revives

"THE SILVER KING"

By HENRY ARTHUR JONES and HENRY HERMAN.

Wilfred Denver	**Mr. H. B. IRVING**
Captain Herbert Skinner (the Spider) ...	Mr. JULIAN ROYCE
Henry Corkett (Geoffry Ware's Clerk)	Mr. FORRESTER HARVEY
Elijah Coombe (a Marine Store Dealer)	Mr. AMBROSE MANNING
Cripps (a Locksmith)	Mr. EDWARD IRWIN
Daniel Jaikes	Mr. ARTHUR WILLIAMS
Samuel Baxter (a Detective)	Mr. JAMES LINDSAY
Geoffry Ware	Mr. ROBERT MINSTER
Frank Selwyn	Mr. RICHARD NEVILLE
Tubbs (Proprietor of "The Wheatsheaf")	Mr. GEO. MARTIN
Binks	Mr. ELDRETT GULSON
Brownson (Tradesmen	Mr. JOHN SARGEANT
Mr. Parkyn (a Parish Clerk)	Mr. JOHN BEAUCHAMP
Gailor Pottle	Mr. T. F. NYE
Leaker	Mr. A. E. MAYNE
Railway Inspector	Mr. ARTHUR SEATON
Bilcher (Betting Men	Mr. FORMAN TIDD
Teddy)	Mr. THOS. MURRAY
Detective (Act II)	Mr. F. WARWICK
Cabman	Mr. WALTER PLINGE
Tipsy Passenger ...	Mr. ALFRED H. PHILLIPS
Railway Porter	Mr. PERCY MARLOW
Detective (Act V)	Mr. S. O. PERCIVAL
Mrs. Gamage	Miss VIOLA FINNEY
Tabitha Durden	Miss EMILY SPILLER
Olive Skinner	MRS. LESLIE FABER
Barmaid	Miss PEGGY MAULE
Lady Passenger	Miss MARIAM CHESTER
Old Lady Passenger	Miss CECILA WILMAN
Susie	Miss EILEEN GERARD
Ned Denver	Miss VIOLET MARLEY
Cissie Denver	Miss RENEE MAYER
	(By permission of Mr. Arthur Collins)
Nellie Denver	**Miss EDYTH GOODALL**
	(By arrangement with Messrs. Vedrenne & Eadie)

School Children, Railway Officials, Detectives, etc.

SYNOPSIS OF SCENERY.

ACT I.

Scene I. The Skittle Alley of "The Wheatsheaf" Clerkenwell.
II. Clerkenwell Close
III. 114, Hatton Garden.



MONDAY, SEPTEMBER 7, 1914.

Obviously *The Silver King* dates back a good deal. It belongs to a time when even in melodrama the heroes were expected to make "speeches" and entirely irrelevant comic people were expected to intervene periodically, just as printed jokes are said to be exchanged by Chinese mandarins in the intervals of a serious conversation. In short, it is more long-winded and more discursive than the present-day model.

But these things are, after all, only skin-deep. The essence of the play is as good and effective as ever. To substitute for the old falsely-accused hero of melodrama a hero who was driven by circumstances to mistake himself for a villain was a master-stroke. So was the invention of the gentleman-burglar, who has had so numerous a progeny in our own day. For these delights one willingly overlooks the worm-eaten melodramatic baggage of beauty-in-distress, faithful family retainer, disguises, *voix du sang*, and so forth. (Not that the pit and gallery overlook them, by any means; contrariwise, they enjoy them abundantly, and not without tears.)

The one real fault of the play is that there is just a little too much of it. When the playgoer of to-day is out for incident, he is in no mood for rhetoric, and the hero's soliloquies, apostrophes, and prolixities of remorse only just escape being felt as *longueurs*. They do escape it, however, thanks to the energy and sincerity of Mr. Irving, who takes as much pains to interpret Wilfred Denver as though he were interpreting Hamlet—like the conscientious artist that he is. Miss Edyth Goodall as beauty-in-distress makes the most of the meagre opportunity such a part affords her fine talent. Mr. Julian Royce is a capital Spider, and there is some good robust comic business from Mr. Arthur Williams, Mr. Forrester Harvey, and Mr. Ambrose Manning. The Strand audience on Saturday night gave the revival the heartiest of welcomes.

ACT II. Scene I. Room in Denver's House.
II. A London Railway Station.
III. Exterior of "The Chequers."
IV. Room in "The Chequers."

ACT III. Scene I. Skinner's Villa near Bromley.
II. Nellie Denver's House (Winter).

ACT IV. Scene I. Library at the Lawn, Kensington Park Gardens.
II. The Grange, Gardenhurst.
NOTE—The curtain will be lowered for four minutes between Scene II. and III. to allow for the heavy change of scenes.
III. Outside Black Brake Wharf, Rotherhithe.
IV. Black Brake Wharf, Rotherhithe.

ACT V. Scene I. Skinner's Villa.
II. The Grange, Gardenhurst.

Three years and six months elapse between Acts II. and III. Six months elapse between Acts III. and IV.

The Play produced by AMBROSE MANNING.

Scenery by Francis H. Bull and A. Pullinger. Mechanics by Pullinger and Pimm. Electrical Effects by P. Sheridan. Costumes by B. & G. Simmons. Miss Goodall's dresses by

Incidental Music by MICHAEL CONNELLY

Programme of Music under the Direction of Mr. Henry Gibson

1	OVERTURE ...	"Mirella"	*Gounod*
2	SUITE ...	"Three Irish Pictures" ...	*John Ansell*
3	SELECTION ...	"Merrie England" ...	*Edward German*
4	Chanson de Matin Scrillana	... ...	*Edward Elgar*
5	MARCH ...	"Boys of the Old Brigade" ...	*Odoardo Barri*

Toilet Table Appointments throughout the Theatre by Hinde's Ltd, London & Birmingham

THE MANAGEMENT WILL NOT HOLD THEMSELVES RESPONSIBLE FOR THE NON-APPEARANCE OF ANY OF THE ARTISTS THROUGH ILLNESS OR ANY OTHER UNAVOIDABLE CAUSE.

Matinee on Wednesdays and Saturdays at 2-30.

General Manager ... ... BERNARD HISHIN
Acting Manager ... ... NORMAN T. NICHOLLS.
Stage Manager ... ... SIDNEY T PEASE
Assistant Stage Manager ... ... ARTHUR SEATON.

Box Office (Mr. JOHN C. BROWN) open 10 a.m. to 10 p.m.
Prices:—Private Boxes, £4 4s.. £3 3s., £2 2s., £1 11s. 6d.
Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.; Last Row, 6s.
Upper Circle, First Two Rows, 5s.; other Rows, 4s. Pit (unreserved), 2s. 6d.
Gallery (unreserved), 1s.
Doors Open 8. Matinees 1-45. Telephone 3830 Gerrard.

LYRIC THEATRE

Licensee ... ... Mr. EDWARD C. ENGELBACH.
Manager ... ... Mr. PHILIP MICHAEL FARADAY.

EVERY EVENING AT 8.15,

A Comic Opera in Three Acts, entitled

...THE...

CHOCOLATE SOLDIER

With apologies to Mr. BERNARD SHAW for an unauthorised parody on one of his Comedies.

Characters in the Opera in the order in which they appear:—

Nadina ..	(*Daughter of Col. Popoff*) ..	Miss MARGARET ISMAY
Aurelia ..	(*Wife of Col. Popoff*) ..	Miss AMY AUGARDE
Mascha ..	(*Aurelia's Cousin*) ..	Miss MABEL BURNEGE
Bumerli ..	(*Lieut. in the Servian Army*) ..	Mr. DEREK OLDHAM
Massakroff ..	(*Capt. in the Bulgarian Army*) ..	Mr. LEMPRIERE PRINGLE
Stephan ..	(*Servant to Col. Popoff*) ..	Mr. ELIOT SKINNER
Mernosk ..	... .	Miss CHRISTINE FERRIS
Jecko ..	.. .. ..	Mr. FRANK MELVILLE
Laska ..	.. .. ..	Miss PHYLLIS ALLEN
Marinska ..	.. .. ..	Miss LORNA DELLA
Poski ..	.. .. ..	Mr. EDMUND DIGUES
Mernitz ..	.. .. ..	Mr. OTTO ALEXANDER
Katinka ..	(*Housemaid to Col. Popoff*) ..	Miss RENE CAREW
Alexius Sparidoff	(*Major in the Bulgarian Army*) ..	Mr. ROLAND CUNNINGHAM
Casimir Popoff	(*Col. in the Bulgarian Army*) ..	Mr. TOM A. SHALE

Officers, Soldiers and Flag-bearers in the Bulgarian Army, Townspeople, Peasants, &c.

Musical Director ... ... Mr. JACQUES HEUVAL

Scenery by McCLEERY. Costumes by NATHAN.
Dances arranged by Mdlle. ROSA. Floral Decorations in Foyer by RUSSELL, Haverstock Hill.
Wigs by CLARKSON. Lighting by DIGBY.

Stage Manager ... . Mr. C. A. MAYNARD
Assistant Stage Manager ... ... Mr. CECIL WOODINGS

Ladies are earnestly requested to remove Hats, Bonnets or any kind of head dress.
This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

MATINEE SATURDAY AT 2.30.

The principal artists, chorus, orchestra and staff both before and behind the curtain are accepting only a minimum amount of salary during the run of "The Chocolate Soldier." Any profit derived therefrom will be handed over to the Belgian Relief Fund, but the Management have guaranteed that in any event a sum of at least 25 guineas per week during the run of the revival will be handed to the Fund whether a profit is made or not. The following have agreed to act as an Honorary Committee for the purpose of auditing the Accounts:—Mr. E. Chapman, Director of and representing the Ciryl Theatrical Syndicate, Ltd.; Mr. H. Hackett, Chartered Accountant; Mr. R. J. Watson, Manager, London and South Western Bank, Charing Cross; Mr. E. Fladgate, Solicitor to the West End Managers' Association.

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

NEAREST TUBE STATION, PICCADILLY CIRCUS.

PRICES OF ADMISSION: Boxes, £1 1s. to £3 3s. Orchestra Stalls, 6s. Balcony Stalls, 4s.
Upper Circle, 3s. Pit, 2s. Gallery, 6d.

Doors open at 8 (wet nights 15 minutes earlier); Matinees at 2. Commence at 8.15; Matinees at 2.30.
Box Office (Mr. A. Chandler) open 10 a.m. to 10 p.m. Telephone 3687 Gerrard.

GENERAL MANAGER ... ... Mr. ALAN FENN
ACTING MANAGER ... ... Mr. TOM PITT

YOU have not seen



The CHOCOLATE SOLDIER !!!

Our "arms" are aching now to embrace you.



"The Chocolate Soldier,"

LYRIC THEATRE.

Every Evening, 8-15. Matinee, Wednesday and Saturday, 2-30.

HAYMARKET
Manager
HARRISON

Tuesday
Evening

Sept. 8

Orchestra Stl 7/6

No. **J 22**

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

TO-NIGHT, TUESDAY, SEPTEMBER 8TH, 1914, AT 8 O'CLOCK

(SUBSEQUENT EVENINGS AT 8.30).

FREDERICK HARRISON presents

The Impossible Woman

A Comedy in Four Acts,

By C. HADDON CHAMBERS.

(Founded on Anne Douglas Sedgwick's (Mrs. Basil de Selincourt) Novel "Tante")

Madame Mercedes Okraska ("Tante")	LILLAH MCCARTHY
Gregory Jardine	GODFREY TEARLE
Franz Lippheim	E. HENRY EDWARDS
Claude Drew	MALCOLM CHERRY
Karen Woodruff	HILDA BAYLEY
Mrs. Talcot	MAY WHITTY
Mrs. Forrester	RUTH MACKAY
Miss Scrotton	HELEN HAYE
Vickers	REGINALD BACH
Maid	MAUD E. BELL

Time—The Present.

Act I.—The Drawing Room in Mrs. Forrester's House, London.
Act II.—Gregory Jardine's Study.
Act III.—Music Room in Madame Okraska's Country House.
Act IV.—Sitting-room in a Village Inn.

The Play produced by the Author.

Scenery for Acts I., II. & IV. by JOSEPH and PHIL HARKER. Scene for Act III. by WALTER HANN & SON.

Miss McCARTHY'S Dresses by OSPOVAT. All other Dresses and Hats by PAQUIN, Ltd., 39 Dover Street, W.

Furniture by SPILLMAN'S, St. Martin's Lane.

Wigs by CLARKSON.

Silverware supplied by CHAPPLE & MANTELL, 32 Strand, W.C.

The Weber Grand Pianofortes supplied by THE ORCHESTRELLE CO., Æolian Hall, New Bond Street

Programme of Music.

1.	(*a*)	Prelude and Entracte ... "Carmen"	*Bizet*
	(*b*)	English National Airs	Arr. by *N. O'Neill*
2.	(*a*)	Old French Melody	*Traditional*
	(*b*)	Valse from "Faust"	*Gounod*
	(*c*)	Violin Solo—Adagio	*Handel*
3.	(*a*)	Scotch Airs	*Traditional*
	(*b*)	Andante	*Cyril Scott*
4.	(*a*)	Valse and Polish Songs	*Chopin*
	(*b*)	Violin Solo—Berceuse	*Jarnefelt*

THE NATIONAL ANTHEM.

Stage Manager, CHARLES LA TROBE.

Musical Director, NORMAN O'NEILL.

MATINEES—EVERY WEDNESDAY AND SATURDAY AT 2.30.
(First Matinee, SATURDAY, SEPT. 12.)

SPECIAL PRICES FOR THE AUTUMN SEASON.

Private Boxes, £2 2s. and £3 3s. Orchestra Stalls, 7s. 6d. Balcony Stalls, 5s.
Balcony, 4s. Upper Circle, 2s. Pit, 2s. 6d. Gallery, 1s.

The Box Office (W. H. LEVERTON) is open daily from 10 to 10.
Telephone—Regent 6030, 6031 and 6032.

Nearest Underground Stations—PICCADILLY and TRAFALGAR SQUARE.

The Theatre is cleansed throughout daily by the "OTOVACUM TURBINE" VACUUM CLEANER.

Business Manager ... ... HORACE WATSON

THE TIMES

WEDNESDAY, SEPTEMBER 9, 1914.

impossible, you are to understand, in the ane sense. For, after all, a woman of the ercedes type is not only possible, but so miliar in modern fiction as to seem almost mmonplace. She is a professional pianist some celebrity, queening it among her little oud of silly devotees; she is *cabotine* to the ery finger-tips, staging scenes throughout life r the pleasure of acting in them; and she is split child, mischievous, and prone to naughty ings. Whenever this type is presented e same problem apparently recurs: ow to show it as a bundle of contradictions et yet woman, apt to be most sincere in the ery midst of a pose, now greedy for fulsome flattery and now thirsting for simple affection, and so forth and so forth—yet carefully o keep the balance of sympathy in its favour? nd it is a question, perhaps, whether this in self not very important type is worth so much effort from so many authors to get it finally and exhaustively "done." About e point, however, there can be no possible estion whatever: "art" or the "artist temperament," as the cant phrase goes, has really nothing to do with the matter. There are as many Mercedes among the philistines as among the rtists. Only, when they *are* artists, they can unt more surely on getting your sympathy; nd that, no doubt, is why Mercedes plays the iano so divinely that all the other people in e play, whom she has outrageously insulted ne after another, can only sit and listen ntranced.

The occasion which the playwright has chosen for exhibiting this character is the marriage of Mercedes's ward, Karen. They would get on very well, the young couple, if left to themselves, but Mercedes comes between them and makes mischief. Karen is a silly little goose who quarrels with her husband because he does not bow before the idol as she does. By and by her own eyes are opened; she sees that Mercedes is a bit of a humbug and can be very much of a cat. Then the young people are reconciled, and Mercedes, after humiliating herself in vain, has to brazen out her defeat on the keyboard of her piano.

Perhaps the struggle for the affection of Karen would be more imposing if the girl had some marked individuality, if she gave you the clear impression that she was worth fighting about. But no, she is just a silly little goose, though Miss Hilda Bayley does contrive to make her a very dainty and winsome little goose. And Mr. Godfrey Tearle makes, of course, a very manly and handsome husband for her. But you don't care greatly about the young couple, for you know all the time that they are a mere pretext—a pretext for the exhibition of Mercedes. Miss Lillah McCarthy throws herself (throws is the word) into the part with a devil-may-care abandonment, lets her hair fall loose over it, swathes it in Oriental robes, illustrates the type by scratching her head and rubbing her nose—in short, expends on it a tremendous energy and a wealth of detail and, best of all, a strong sense of the intense humour and irony of the thing. A fascinatingly repellent figure she makes of it, which is just, of course, what artistically had to be made of it. There is some good work, too, from some of the others, notably from Miss May Whitty and Miss Helen Haye, Mr. Malcolm Cherry and Mr. Henry Edwards. Evidently the audience liked the play, for they "called" the playwright; evidently also they were a little puzzled by the heroine, a little in doubt whether they were expected to like her or to detest her, or to do both. Well, *that* is the essence of the character.

APOLLO THEATRE.

Saturday, September 12th, 1914, at 8 p.m.

Mr. CHARLES HAWTREY'S

PRODUCTION OF

Seven Keys to Baldpate

A MYSTERY FARCE,

In Two Acts, with Prologue and Epilogue.

By GEO. M. COHAN.

(Founded on the Story of that name by EARL DERR BIGGERS.)

---

30 seconds interval between Prologue and 1st Act.
30 seconds interval between 2nd Act and Epilogue.
12 minutes interval between Acts 1 and 2.

William Hallowell Magee ..	Mr. CHARLES HAWTREY
Characters he meets at Baldpate.	
Elijah Quimby	Mr. SYDNEY PAXTON
Mrs. Quimby	Miss LYDIA RACHEL
Characters he sees while at work.	
John Bland	Mr. FRANK WAKEFIELD
Mary Norton	Miss DORIS LYTTON
Mrs. Rhodes	Miss MABEL YOUNGE
Peters (the Hermit of Baldpate)	Mr. HENRY WENMAN
Myra Thornhill	Miss MONA HARRISON
Lou Max	Mr. HERBERT ALEXANDER
Jim Cargan	Mr. D. MAYOR-COOKE
Thos. Haydan	Mr. EDGAR PAYNE
Jiggs Kennedy (Chief of Police of Asquewan Falls)	Mr. GEORGE TULLY
Hal Bentley (the Owner of Baldpate)	Mr. HUGH GIBSON

The Scene is laid in the Hall of Baldpate Inn.

A signal will be given from the Stage by the sounding of a chime of bells one minute before the rise of Curtain.

Miss Doris Lytton's Frock by Madame HANDLEY-SEYMOUR.
Miss Mona Harrison's Frock by Madame ADELE.
Coats and Hats by ANN TAILOR, LTD.
Scenery constructed by JOHN BRUNSKILL and painted by ALFRED E. CRAVEN.
Electrical Effects by T. J. DIGBY.
Wigs by CLARKSON. Furniture by MAPLE & Co.

The Play produced by Mr. CHARLES HAWTREY.

MATINEE
Every WEDNESDAY & SATURDAY at 2.30.

Stage Manager ...	For Mr. Charles Hawtrey	... Mr. B. CAMPLIN-SMITH
Asst. Stage Manager...		Mr. LIONEL WILLIAMS
General Manager ...		Mr. EDWARD FITZGERALD

PRICES OF ADMISSION:—Boxes, £1 1s. to £5 5s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d., Last Row, 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office open 10 to 10 'Phone Gerrard 3243.

Nearest Station, PICCADILLY CIRCUS (Tube).

General Manager ... ...(For Mr. Tom B. Davis)... Mr A. C. BELSEY

ST NIGHT'S NEW PLAY.

That Has Made An Immediate Success.

harles Hawtrey presented London, pollo Theatre last evening, with a l entertainment called "Seven Baldpate." It is an American that extraordinary actor-author M. Cohan, who has put humour, and thrills into this "mystery dapted by him from a published someone else. The play is in two h prologue and epilogue, and the tion takes place in the Baldpate midwinter, when that mountain r summer holiday-makers is closed season. Just how an American ets into that hotel and stays there write a novel in twenty-four hours a bet is Mr. Cohan's theme, but a roposition such as that is will pre- iew playgoers for the thrilling and s events that follow when the im- n of the writer allows the one and to the Baldpate Hotel to have six ns.

rrival one by one of the crooks, d reporters keeps up a never-ending fun and excitement. The play normous success last night, and in g of it Mr. George Tully shared the with Mr. Hawtrey. J.W.

Plays

THE LITTLE THEATRE

JOHN STREET, ADELPHI, STRAND.

Sole Proprietress - - Miss GERTRUDE KINGSTON

IN AID OF THE FUNDS OF THE WAR REFUGEES' COMMITTEE

Mr. **S. W. CARROLL** requests the pleasure

of Mr Ian Walters'

Company to the Private Press Performance of "Forget-Me-Not," on Monday Evening, September 14th, at 8 p.m.

R.S.V.P. (This Ticket will admit.)

Numbered Seat D 2

At 8 p.m.

A NEW VERSION

By BERNARD MERIVALE and FREDK. FENN

OF

FORGET-ME-NOT

BY

HERMAN MERIVALE and F. C. GROVE

CAST

Stephanie, Marquise de Mohrivart	Miss MIRIAM LEWES
Alice Verney	... Miss CICELY STUCKEY
Miss Foley	... Miss HELEN ROUS
Sir Horace Welby ...	... Mr. BEN WEBSTER
Barrato	... Mr. DENNIS NEILSON-TERRY
Prince Malleotti	... Mr. E. H. KELLY
The Marquis de Mohrivart	... Mr. ERNEST A. DOUGLAS
Jacques	... Mr. H. COOPER
Servant at the Verneys ...	... Mr. NORMAN KING

The Play produced by Mr. CYRIL VERNON

Scenery by A. L. LYNDHURST

Dresses by BOUÉ SŒURS

Musical Director ... Mr. CORELLI WINDEATT

ACT I. ... ... De Mohrivart's Gaming House in Paris
ACTS II., III., IV. ... At the Verneys' Villa in Rome

Intervals of Ten Minutes between each Act

for such men as you there would not be such women as I." Mr. Ben Webster undertakes, with his accustomed earnestness, the character of Sir Horace Welby. The other parts—all of a lesser calibre—are in capital hands. Indeed, "Forget-Me-Not" is well worth seeing, for its dramatic texture remains strong even if the edges are little frayed. Take note that the profits of these performances will be given to the Belgian Refugees' Fund.

* * *

Speaking of work for war sufferers, I saw a touching example at the Little Theatre. Near me there sat a young and lovely lady most gorgeously gowned. Throughout the play and throughout the intervals she never ceased knitting a soldier's sock. I could not help reflecting that the sacrifice of a single specimen from the Fair Knitter's

Diamond Encrusted Fingers

would have yielded sufficient money to buy some thousands of socks for our heroes. And, indeed, there would still have been sufficient surplus wherewith the fascinating tricoteuse might have bought some sort of dress material to cover her extremely unprotected neck withal. But I dare say she meant well.

The modern Woman with a Past, which, so far as the British Drama is concerned, was supposed to come into fashion with Pinero's still best play, "The Second Mrs. Tanqueray," really started with the late Dion Boucicault's perhaps worst drama, "Formosa," which, by its production at Drury Lane at the end of 1869, aroused such a sensational newspaper correspondence. Eight years later the up-to-date Woman with a Past found further illustration in the character of Stephanie de Mohrivart in Merivale and Grove's drama,

"Forget-Me-Not,"

which was produced by the now veteran actress Genevieve Ward at the Lyceum and was subsequently played by her in nearly all parts of what Mr. Micawber called "the habitable globe." This drama was revived last Monday at the Little Theatre by Mr. Sydney W. Carroll, who lately toured the play for a brief space in the provinces and the suburbs, anon bringing it to the Coronet. Miss Miriam Lewes again represents powerfully the shady lady who in due course denounces her former paramour in the famous sentence, "If it were not

LONDON OPERA HOUSE

(One Minute from Holborn Tube Station)

Licensed by the Lord Chamberlain to CHARLES B. COCHRAN, 13 Old Cavendish Street, W.

DAILY AT 2.30, 7 AND 9 O'CLOCK.

WAR PICTURES by JURY'S IMPERIAL BIOSCOPE.

Miss ESME BERINGER will recite "Erbert the Bank Clerk," and "England's Answer" by Rudyard Kipling.

CONCLUDING WITH

A Military Sketch in Five Scenes by SEYMOUR HICKS and EDWARD KNOBLAUCH, entitled

'ENGLAND EXPECTS'

(Produced by SEYMOUR HICKS).

CAST.

Hon. Eustace Baring ...	... ...	SEYMOUR HICKS
Adolphus	... ...	HARDING COX
A Page Boy	... ...	SIDNEY FITCHIE
Herr Schmidt ...	... (a Bandmaster) ...	HARRY REYNOLDS
Guy		EDGAR J. COYNE
Tommy.	... (Nuts) ...	MONTAGUE TRAVERS
Alky		KEITH WILLIAMS
Reggie		HAROLD PERRY
1st Recruiting Sergt. ...	... ...	H. EVANS
Policeman	... ...	M. M. EAGOTT
Coster Boy	... ...	L. GREVENSON
Tramp	... ...	C. HART
Lady Mary Winthrope	... ...	ISOBEL ELSOM
Coster Girl	... ...	LILY MAXWELL
A Widow	... ...	ELIZABETH WATSON
Noisettes ...	Pat Egan, Jean Challis, Lilian Valerie, Gladys Brenda, May Taverner, Elsie Margetson, &c.	

British, French and Belgian Soldiers, Germans, Recruiting Officers, Pipers, Crowds, Band of the Page Guards, etc., etc.

Scene 1. Supper Time at the Empire Hotel, "Slacking!"
" 2. A Street, "Cheering."
" 3. Outside Wellington Barracks, "Enlisting."
" 4. On the Road to Cambrai, "Marching."
" 5. The Trenches, "Fighting."

Incidental Music composed and arranged by EDWARD JONES.

Songs, "Percy Get a Move on" (Words and Music by Dom Pedro De Zulueta); "Your King and Country Want You" (The "Daily Mail" Recruiting Song, written and composed by Paul A. Rubens, Published by Chappell & Co., Ltd.), will be sung by Miss ISOBEL ELSOM.

All receipts and royalties received for the sale of copies will be given to Queen Mary's Fund.

Scenery and Effects by JOHN BELL.

Arms, Accoutrements, Quick Firers, etc., by POTTERTONS.

General Manager (for C. B. Cochran) JOSEPH WILSON.
Assistant Manager CLIVE R. McKEE.
Stage Manager HARRY ULPH.
Orchestra under the direction of EDWARD JONES.

The Management reserve the right to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

EXTRACT FROM THE ROYAL WARRANT OF THE LORD CHAMBERLAIN. 6. The name of the actual and responsible Manager for the time being of every Theatre or other place of entertainment for which a Licence is granted by the Lord Chamberlain shall be painted in large and legible characters outside the Theatre or other place of entertainment, and shall be continuously exhibited during such performances in such a position as to be easily seen by the audience.

.O.H.
KINGSWAY.

Matinee
17/9/1914

"England Expects."
Fauteuils.
B 5
To be retained.

Another Dra...a.

The London Opera House is adding to its experiences this week by staging drama. "It is, however," as the nurse said of the baby, "a very little one," for it plays just over an hour only and makes no attempt to compete with the spectacular productions of Drury Lane Theatre. Mr. Seymour Hicks is part author (with Mr. Edward Knoblauch), and plays the leading rôle—that of a nearly middle-aged aristocrat who suddenly awakes to his country's danger and gets busy. The drama is called "England Expects —." It is in five scenes, and all who find that melodrama inspires their patriotism and expresses their feelings will be well satisfied with this. The play is given three times a day at popular prices and a free gallery. Recitations and the kinema pictures make up a nearly two hours' entertainment. J.W.

G 148A
STALLS
Sept. 19.
1914
ST. JAMES'S THEATRE
RETAIN THIS HALF

EVERY EVENING at 8 (MATINEES at 2)

WILL BE ACTED

THOSE WHO SIT IN JUDGMENT

A NEW PLAY, IN FOUR ACTS, BY

MICHAEL ORME

Michael Trent	*(Managing Director of the Beresu Rubber Company)*	GEORGE ALEXANDER
Frank Mears	*(A Clapworth Solicitor)*	NIGEL PLAYFAIR
Margaret Mears	*(His Wife)*	HENRIETTA WATSON
Tom Forbes	*(Margaret's Brother)*	REGINALD OWEN
Sir Jacob Tukes		FREDERICK VOLPÉ
Lady Tukes		HELEN FERRERS
Dolly Tukes		ROWENA JEROMÉ
Gerald Atkinson		NICHOLAS HANNEN
Joan Atkinson		GERTRUDE LANG
Daniel Wade	*(A Trader on the Gold Coast)*	E. VIVIAN REYNOLDS
Kuma	*(The Beresu Chief)*	NORMAN McKEOWN
Kwaku	*(Trent's Head Boy)*	CYRIL CATTLEY
Ajua	*(Kwaku's Daughter)*	BABARA HANNAY
Florrie	*(Maid at the Mears')*	ZOË GORDON

Mr. Robins	JOHN RIDLEY	*Shareholders in the Beresu Rubber Company, Ltd.*	GUY DAWSON
Mr. Turnbull	SYDNEY HAMILTON		J. ADEANE BARLOW
Mr. Tapping	HENRY TEMPLETON		ERNEST MARTIN
A little old Shareholder	IAN O. WILL		MURIEL BARNBY
A Clergyman	LEWIS FIELDER		MABEL KNOWLES
Mr. Treblett	VICTOR WILTSHIRE		IRENE BARNETT
Commissionaire	W. COATS BUSH		STELLA RHO

Act I. The Drawing-room of the Mears' House—Clapworth Common.
Act II. A Compound on the Outskirts of Beresu, on the Gold Coast. (Ten months later.)
Act III. Same as Act I. (Three months later.)
Act IV. The General Meeting of Shareholders in the Beresu Rubber Company, Ltd., at the Ludgate Hotel. (Three weeks later.)

SIR GEORGE ALEXANDER is much indebted to Mr. FRANCIS G. CROWTHER, Secretary for Native Affairs, Gold Coast Colony, for his valuable assistance in connection with the Second Act—the Scene, Native Customs, Costumes, etc.

The Scenery Painted by G. SACKMANN.

THE TIMES

MONDAY, SEPTEMBER 21, 1914.

Probably by some happy accident rather than by design the author offers in this play an anthology of English prose styles. Style No. 1: the hopelessly illiterate. This is attributed to suburban solicitors and the wives of City knights, who drop their h's and mix up their singulars and plurals in a way more familiar, we confess, to our own ear on the stage than in either the City or the suburbs. It is, in short, not so much a style as a conventional sign by which dramatists indicate that the speakers are thoroughly vulgar persons. Style No. 2: the half-educated or cheap journalese. It is used, we regret to say, by the author's "sympathetic" characters — hero, heroine, and heroine's young brother. Specimens of its choice vocabulary are "sapient" and "adipose"—a really dreadful lingo. Style No. 3: the dithyrambic. This is assigned to the hero, when describing a West African swamp, and we would only say about it that we much prefer the real article by Mr. Conrad. Style No. 4: "nigger English," used by the hero in conversing with the West African natives. This, for all we know, is quite correct, and certainly it vexes us less than Nos. 1, 2, and 3.

And as with the sayings, so with the doings. We swallow the scene on the West Coast much more easily than we do the scenes in the City and the suburbs. It appears from the playbill that the African scene has been supervised by an expert, the Secretary for Native Affairs, Gold Coast Colony; and we can only regret that there was no secretary for City and suburban affairs to advise the author in the home scenes. The natives are as amusing as they are (we must assume) authentic, and they swindle the hero over a rubber concession with a hard cynicism only less thrilling than their musical prelude to the vengeance they propose taking on him for having shot one of their girls by mistake. There is a death from fever, the quandary of a hero dazed by brandy (the quinine has given out) and abandoned by his "boys," and his hairbreadth escape from his enemies—all very weird and "all worry capital." Honours here are easy between "Michael Orme" and the Secretary for Native Affairs, Gold Coast Colony.

But at home, in the City and the suburbs, we feel anywhere but at home. Here the illiterate vulgar, already mentioned, are noisily exuberant, but fail to persuade us that they really exist. A Sir Jacob thanks the hostess for her "well-cooked dinner"; his wife thinks it not so good as the food at the Mansion House. We no more believe in this pair than we believe in their host and hostess—a cad and a *femme incomprise*—credible enough singly, but quite incredible as husband and wife. By and by the husband lifts his hand against the lady, not in the way of kindness, and she runs away to throw herself at the head of the hero, lately escaped from West Africa, and hitherto platonically in love with her. Let us hope that the lady has money; otherwise she must prove rather an embarrassment to a man who has just been dismissed from the managing directorship of a rubber company at an excited meeting of shareholders. The excited meeting was delightfully excited; if rubber shareholders really behave like that the City must be much better fun than some of us had supposed.

The hero is Sir George Alexander, who (like ourselves) hardly knows what to make of his purple patch *à la* Conrad, but is very good when dazed somewhere on the Gold Coast. He also seems dazed at the shareholders' meeting, which is being dazed in the wrong place, but that is presumably not so much his fault as the author's. The *femme incomprise* is Miss Henrietta Watson, restrained, sincere, making every word (even the author's prose style No. 2) tell, distilling every drop of emotion from her part. Mr. Norman McKeown makes a brave thing of the African Chief, and there is some clever acting from Mr. Nigel Playfair, Mr. Reginald Owen, and Mr. Nicholas Hannen. There was hearty applause on Saturday night, and at the end a call for the author, Mrs. J. T. Grein. This is understood to be the lady's first, or first important, play, and on the whole we can join in the congratulations. Evidently she has imagination and a sense of the scenic; by and by she may distinguish more clearly between observed realities and theatrical conventions. Incidentally, she might say goodbye to Style No. 2.

Waters, J.
Plays

THE
PLAYHOUSE

Thursday

17/9/1914

Orch Stall

E 19

This to be retained

To-night, Wednesday, September 23rd, at 8.30 (other Evenings at 9)

Mr. CYRIL MAUDE will present, for the First Time, a New and Original Comedy, in Three Acts, called

YOUNG WISDOM

By RACHEL CROTHERS

MAJOR CLAFFENDEN		MR. FRED KERR
MRS. CLAFFENDEN		MISS LENA HALLIDAY
VICTORIA	(Their Daughters)	MISS MADGE TITHERADGE
GAIL		MISS MARGERY MAUDE
BARRY	(Their Son)	MASTER ERIC RAE
CHRISTOPHER BRUCE		MR. EVAN-THOMAS
PETER GERSHAW		MR. JOHN DEVERELL
MAX NORTON		MR. COWLEY-WRIGHT
JEAN		MR. HENRI LAURENT

Act I. Drawing Room at the Claffendens' in Scotland. An Evening in September.
Act II. Room in an old farm-house. Twelve o'clock the same night. } Bruce
Act III. Drawing room at the Claffendens' in Scotland. Four o'clock the next morning. } Smith

The Play Produced by Mr. FRED KERR

Miss MARGERY MAUDE's Dresses by OSROVAL, 60, New Bond Street.
Miss MADGE TITHERADGE's Dresses designed and executed by LUCILE LTD., 23, Hanover Square, W.
Miss LENA HALLIDAY's Dresses by Madame BEATRICE RAYMOND, 76, Regent Street, W.
Wigs by CLARKSON.

Preceded at **8** o'clock (other Evenings at **8.30**) by Mr. HARRY GRATTAN and Mr. HERBERT CLAYTON'S Company in a Military Musical Incident, called

ON DUTY

Words and Lyrics by HARRY GRATTAN. Incidental Music and Songs by HERMANN E. DAREWSKI

THE OLD SERGEANT		MR. HERBERT CLAYTON
THE BUGLER BOY	(His Son)	MASTER WILFRED THORPE
TROOPER SMITH		MR. C. GORDON SHERRY
TROOPER BENBOW		MR. JOHN MORLEY
TROOPER "HARRY BROWN"		MR. ARTHUR HATHERTON

Scene: An outpost on the Belgian frontier at night.

Produced by Mr. HARRY GRATTAN.

NOTE.—The Artistes appearing in the above Sketch wish it to be announced they much regret they are unable to serve in the British Army owing to all of them being beyond the age limit at present in force.

D-10
3724
1911
Waters, J.
Plays

Miss Rachel Crothers, the American author whose play "Young Wisdom" was produced at The Playhouse on Wednesday evening, has never been in England, but if she had been present the other night she might have been satisfied with the friendly reception accorded her story. It is not one to enthuse about. It is a simple, unpretentious affair about two sisters who get it into their silly young heads that it would be a very modern thing ("striking a blow for woman's liberty," one of them, I think, calls it) to live for a while with the men they are engaged to—to see if their tempers and ideals are sympathetic—before actually marrying them.

A Curious Elopement.

One of the sisters actually abducts the milksop she is engaged to and takes him off on what she calls an elopement the evening before she is to be married from her father's house. Her sister and her young man follow them, and by some curious coincidence they all meet an hour later at the cottage of an utter stranger, a summer visitor painting pictures. This artist of the cottage curiously enough becomes the confidant of all four young people, and as he falls at once in love with the girl engaged to the milksop he brings them all home again "to the place from whence they came," and there, winning the gratitude of everyone for his interference, succeeds in putting the milksop out of court and getting the girl to transfer her affections to him. The company made the most of this material, Mr. John Deverell as the milksop being much the best. Miss Margery Maude made the most of her few chances, and Master Eric Rae, a delightful boy character actor, was immense. W.

The Financial Times

WEDNESDAY, 23rd SEPT., 1914.

GAIETY THEATRE CO.

To the Editor of THE FINANCIAL TIMES.

Sir,—Before the forthcoming meeting on 24th September of the Gaiety shareholders I should like to call attention to certain figures in the balance-sheet recently issued which seem to require explanation. The revenue account shows a profit of £267, but the balance-sheet shows liabilities of £24,000, made up as follows:—

Mortgage of lease	£12,000
Loans and overdraft	7,000
Balance from last year	5,000
	£24,000

and a reserve account of £12,000 has disappeared.

The mortgage for £12,000 was effected on 29th May. Will the directors inform us how and when this money has been disposed of? With regard to the reserve account and balance, when were these sums attached? Did the reserve account exist, and if so, in what form? The amount estimated as the value of acting rights to July, 1913, was £14,500. This item is now brought forward as £26,000. "After the Girl" is the only new piece produced during the year. Is it suggested that the acting rights of this piece are worth £11,500? Information is also desired with reference to the present estimate of £10,000 for acting rights. Of what do these consist? When it becomes necessary to write off in one year £16,000 for depreciation, the shareholders may be incredulous of a value of £10,000 being attached to the remainder. May we have particulars of investments at cost?

With a balance of £28 in hand on 3rd July the directors are respectfully asked how they propose to carry on the theatre and to finance any future productions.

Thanks to the rivalry of the Adelphi Theatre under the control of Mr. George Edwardes what was foreseen has happened. A splendid theatrical property has lost all its value. "Our Miss Gibbs" was the high water mark. Since then Miss Gertie Millar, our favourite star, brings fortune to the Adelphi in "The Quaker Girl." The services of Mr. Tanner and Mr. Monckton, who have put so much money into our pockets, were reserved for the same theatre, and finally our regretted comedian, Mr. Edmund Payne after an interval was also annexed. What other result could we expect?

The directors owe the shareholders an explanation on all these points, and we trust they will have the courtesy to supply it.—I am, &c.,

W. A. VICARS.

The Stage.

LONDON, THURSDAY, OCT. 1, 1914.

The Gaiety Theatre Co., Ltd.

Shareholders in the Gaiety Theatre Company have not had this year the satisfaction of a dividend. In the past few years the dividend, which occasionally rose to 20 per cent., has maintained the average at 15 per cent. The report submitted to the shareholders at the annual general meeting on Thursday last at the Gaiety showed a credit balance on the year's working of £267 6s. 1d. The figures in the revenue account show that during the year £64,344 was derived from entertainments receipts, royalties, profits on tours, etc; £40,090 was spent on stage expenses; £6,019 on management, front of the house and general expenses; £3,057 on rent, rates, and taxes; and £5,523 on advertising and bill-posting.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

SATURDAY, OCTOBER 10, 1914.

The directors of the Theatre Royal Drury Lane report a profit for the year ending June 30 last of £25,016 4s. 5d., and recommend a dividend of 10 per cent. It is hoped that circumstances will permit the annual Christmas entertainment to be produced as usual on Boxing night.

D-10
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1914
Waters, J.
Plays

GLOBE
Theatre

Wednesday
30/9/1914

Orch. Stall
D 1

This to be retained

WEDNESDAY, SEPTEMBER 30th, 1914,
And Every Evening at 8.
Matinees, Wednesday and Saturday at 2.15.

MAMEENA

By OSCAR ASCHE.

A Dramatisation of RIDER HAGGARD'S "CHILD OF STORM."

CHARACTERS.

Allan Quatermain	HARCOURT BEATTY
King Mpande	HUBERT CARTER
Prince Umbuyazi	FREDERIC WORLOCK
Prince Cetshwayo	GEORGE D. TRELOAR
Saduka	OSCAR ASCHE
Zikali	HERBERT GRIMWOOD
Umbezi	FRED LEWIS
Masapo	TOM MOWBRAY
Mapita	CALEB PORTER
Messenger	GEORGE SKILLAN
Satoza (servant to Zikali)	JOHN FLANAGAN
Scowl (servant to Allan Quatermain)	KUAMINA ALEXANDER
Princess Nandi	DORA BARTON
Unkomazi	BESSIE MAJOR
Mameena	LILY BRAYTON

Praisers, Warriors, Attendants, Women of the Kraal.

SYNOPSIS OF SCENERY.

ACT I.

Scene 1.—The Cave of Zikali the Wizard.
Scene 2.—Unkomazi's Hut in Umbezi's Kraal at Endulinda.
Scene 3.—A month later. Umbezi's Kraal.
Scene 4.—Five weeks later. The same.
Scene 5.—King Mpanda's Kraal, Nodwengu.
Scene 6.—The Wedding.

ACT II.

Scene 1.—Fifteen months later. An Aloe Grove near Nodwengu.
Scene 2.—An Open Space near Nodwengu.

ACT III.

Scene 1.—A year later. Umbezi's Kraal at Enyoni.
Scene 2. Four days later. The same.
Scene 3.—Next morning. The same.

ACT IV.

Scene 1. The Rocks over the Tugela River.

ACT V.

King Mpande's Kraal, Mgomezulu.

The Play produced by OSCAR ASCHE.
Details of Zulu dress and customs under the supervision of JAMES STUART.
The Music by CHRISTOPHER WILSON.
Scenery by JOSEPH and PHIL HARKER.
Wigs and make-up supplied by CLARKSON.
The Costumes and Properties collected in Zululand by JAMES STUART.
Musical Director: CHRISTOPHER WILSON.
Stage Manager: J. FRITZ RUSSELL.
Asst. Stage Manager: JOHN FLANAGAN.
Chief Mechanist: M. J. COVERDALE. Wardrobe Mistress: M. CHAMPION.

THE TIMES

THURSDAY, OCTOBER 1, 1914.

Though as a play *Mameena* is naught, as a *quasi* kinematographic exhibition of Zuluised and Zulu life it is curious and amusing. Not the semi-Anglicized Zululand of to-day, of course, but the old independent Zululand of the day before yesterday, when the noble savage ran wild and flourished his assegai in frantic war-dances. Here are brown skins, nodding plumes, wizards, kraals, impis, native music, and strange gutturals which may, for all the audience knows, be the Zulu language in its classic purity. It is almost a pity that the chiefs speak English, because the English that they speak is the slack and slipshod English of Englishmen without an ear for style. The rich jabbering and grunting and whooping of the common people is, on the whole, distinctly preferable.

What story there is revolves round Mameena, described as "a kind of Zulu Helen of Troy," but really a mere minx, who flirts with white traders and runs from one black husband to another. All the men are supposed to be her helpless victims, and you look to Mameena, therefore, to display the voluptuous fascinations of a *grande amoureuse*, but Miss Lily Brayton apparently has other views. If the love-making is tamer than you had expected, the quarrelling of the Chiefs leaves nothing to be desired; it is like the gentlemen in "Pickwick," "worry fierce." Quarrelling or wooing, Mr. Oscar Asche is a tremendous figure, and there is brave work from both Mr. Hubert Carter and Mr. Herbert Grimwood. The scenic background is novel and artistic, and the whole "production" ingenious.

D-10
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1911
Waters, J.
Plays

"MAMEENA."

All who have read Sir Rider Haggard's "Child of Storm" the romance of which "Mameena" is a dramatization, will remember that, like other works by that distinguished author, the scene is laid in Zululand, a country whose people were, for the first time, formed into a nation by Tshaka early in the nineteenth century.

Tshaka, by far the most famous Zulu and one of the most remarkable men that ever lived, a conquering warrior who has been variously described as the South African Attila or Napoleon, had several brothers. On his assassination in 1828 he was succeeded by one of these, Dingana, who was in his turn, succeeded in 1840 by another, Mpande. During the latter's reign of 32 years the country enjoyed comparative peace. An exception must, however, be made in regard to the year 1856, when intense rivalry between the King's chief sons, Mbuyazi and Cetshwayo, burst into flame, and involved the country in serious civil war. A battle was fought in December of the same year, near the mouth of the Tugela, in which many thousand are said to have been either slain or drowned owing to the river being in full flood. Cetshwayo was victorious. The fate of Mbuyazi remains uncertain, but he is believed to have been either killed or drowned. It is this great conflict, known as the Battle of the Tugela or Ndondakusuka, which forms the historical conclusion to the story. The result of the engagement was that Cetshwayo was not only universally acknowledged to be heir-apparent, but became practically King of the Zulus, whilst his father, Mpande, was obliged to content himself with but a shadow of royal authority.

Even in the days of Mpande, regiments were occasionally sent to attack tribes which had not tendered allegiance to the Zulus. This explains the expedition against a chief Bangu, undertaken by Saduka with Allan Quatermain's assistance, and alluded to in the First Act.

The army that could offer such resistance as did the Zulus to powerful British columns in 1879 succeeding in the almost entire destruction of one at Isandhlwana was a surprisingly efficient organisation, particularly as the warriors were, for the most part, armed only with shields and assegais, without aid from cavalry or artillery. Only by an enforcement of universal military service could these extraordinary results be achieved. In the play the audience is kept constantly in touch with the Zulu martial spirit, which was always very proud and fierce. This spirit, identical in many respects with "Prussian militarism," though without its malice, was not definitely broken until 1887, when England took over the government of the country.

An attempt is made in "Mameena" to reproduce also something of Zulu life and character when the country was still under its own *régime*, and when the prestige of the invincible army was still at its height. Great care has been taken to introduce incidents, not only in accordance with the romance, but in as strict conformity as possible to the life of an exceedingly interesting people—the brave and savage aristocracy of South Africa. Many of their habits, customs and superstitions, their pastimes, dancing, singing, attitudes, mannerisms and language have been introduced under the guidance of the well-known authority on Zulu matters, Mr. J. Stuart, author of "History of the Zulu Rebellion, 1906," whilst all the costumes as well as the properties used in the play were purchased direct from the Zulus themselves.

It is probably not too much to say that, merely as a collection of Zulu curios, that obtained for "Mameena" is the most complete which has ever been made.

The aim, however, has been to reproduce not so much the interminable detail of savage life in its various aspects, interesting as much of this would undoubtedly be to civilized people, as, during opportunities presented by the dramatization of a story, full of a striking interest of its own, to set before the audience material sufficient for the correct appreciation of a type of drama hitherto unattempted on the British, and perhaps any other, stage.

It only remains to add that "Mameena," who gives her name to the play, is a kind of Zulu Helen of Troy, whose ambition and fascinations, as set out in Sir Rider Haggard's romance, bring about the fall and death of the prince Mbuyazi and the triumph of his brother Cetshwayo, who as King of Zululand, was afterwards conquered by the British.

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1914
Waters, J.
Plays



CRITERION

THEATRE

UNDER THE PATRONAGE OF HER MAJESTY THE QUEEN

To-night, Thursday, October 1st, at 8.30

IN AID OF QUEEN MARY'S WORK FOR WOMEN FUND

will be performed for the first time a new Comedy in Three Acts, entitled

Sir Richard's Biography

By WILFRED T. COLEBY.

Gertrude Vyse	.. (Widow of Sir Richard Vyse)	Miss MARY MOORE
George Vyse	.. .. (Her Son)	.. Mr. ALGERNON WEST
Sir James Aplin, M.D., F.R.C.S., etc	.. (Her Guardian)	Mr ERIC LEWIS
Edith Crawley	.. (Her Secretary)	Miss MARIE HEMINGWAY
Parker	. . (Her Maid)	.. Miss PHYLLIS BARKER
Neville	.. (Her Gardener)	Mr EDWARD RIGBY
Arthur Bretton	.. .. (A Widower)	Mr. SAM SOTHERN
Kitty Bretton	.. (His Daughter)	.. Miss DOROTHY BELL
Mrs Potts	.. (A Plain Young Lady)	Miss PHYLLIS STUCKEY
Miss Strange	.. (A Pretty ditto)	Miss MARGERY SARGENT

SCENE. Hall in Lady Vyse's Country House at Sealands, on the Hampshire Coast.

Dresses by **Paquin**, Dover Street. **Madame Alexandra**, Baker Street. Miss Mary Moore's evening gown by **Worth**, Hanover Square. **Michee Zac**, Hanover St. Flowers, etc., by **Russell**, Haverstock Hill. Scenery by **Hemsley**. Piano by **Rogers**, Berners St. Wigs by **Clarkson**

The Play produced by SIR CHARLES WYNDHAM.

Preceded at 8 by

WAGES NO OBJECT

A Comedy in One Act from the French of MAX MAUREY.

Christopher Hankey	.. ..	.. Mr. ATHOL STEWART
Mrs. Hankey	.. .. (His Wife)	Miss DOROTHY THOMAS
Mr. Butterworth	.. .. (His Friend)	Mr. ARTHUR HARE
Alfred	.. (Cook-General)	.. Miss SYDNEY FAIRBROTHER
Henry	.. ..	Mr CHRISTMAS GROSE

SCENE.—Mr Hankey's Flat

On subsequent evenings the performance of "Sir Richard's Biography" will commence at 9, and of "Wages No Object" at 8.30.

Matinees of both Plays every Wednesday and Saturday at 2.30.

The J. H. Squire Sextette will play—

Before Curtain Raiser

(1) Princes March .. .. *Rosse*

Before Act I

(2) (a) Ban Love Lyrics .. .. .. *Woodforde-Finden*
(b) Temple Bells (b) Till I Wake
(c) Kashmiri Song (c) Less than the Dust

Before Act II

(3) (a) Softly awakes my Heart .. .. .. *Saint-Saens*
(b) Quanter si bella .. .. *Bouchi*

Before Act III

(4) (a) Those Dreams of Love .. .. *Miss Heron Maxwell*
(b) Bolero .. .. *Moskowski*
(c) Valse Caprice .. .. .. *Durang*

Business Manager .. .. Mr. CECIL BRETON

Stage Manager .. .. Mr REGINALD WALTER

D-10
3724
1011
Waters, J.
Plays

The play in which Miss Mary Moore appeared last night at the Criterion Theatre seems to have been written for her, and it fits her like a well-cut glove. Mr. Colcby no doubt has had some assistance in his task from consideration of the parts she has played since "Mrs. Gorringe's Necklace," or indeed, going back earlier, since "The Tyranny of Tears." It may not be said that he is altogether successful in the task of exploiting the humours of the selfish, middle-aged woman with a genius for getting her own way, though up to a certain point he is triumphant. For the first act is a very clever and entertaining piece of artificial light comedy, so good and so complete also that it seems a pity there was a second. We could have been well content to form our own conclusions as to the outcome of the marriage with which the act concludes, without having the author's development of his proposition or half-hearted attempt to give the piece a happy ending. Miss Moore represented Gertrude Vyse, widow, and mother of a grown-up son. She had written a Biography of her husband, with the assistance of her friend Sir James Aplin, a retired once famous physician; and the work, in reality, is a monotonous exposition of her amiability and unselfishness as a wife. In a neatly written scene we are shown that this description is utterly untrue. Lady Vyse wants to get married again and find a husband who will be her slave. She selects as husband Mr. Arthur Bretton, widower, who, after a life of sacrifice to his wife and then to his daughter, wants a spouse who will worship and cherish him, and thinks that he has discovered her in the heroine of Sir Richard's Biography. At the end of the first act we see Arthur and Lady Vyse engaged, each expecting to find in the other a devoted slave; incidentally we discover that Arthur's self-willed daughter is on the point of wedding George Vyse, Gertrude's son, and that Sir James had advised each of the men to secure happiness by taking a strong line.

Up to this point the play was very amusing in its artificial studies of character, and witty at times in dialogue, and very real in construction. Afterwards the construction becomes unsatisfactory: indeed, the work grows nebulous. The piece seems to mark time during the second act, where we are shown the disillusion of the two husbands and their vain efforts to get their own way. In the early part of the third act a sort of secondary plot exhibits itself. Lady Vyse had engaged as secretary Miss Edith Cranley, a sly, pretty girl, obviously incompetent as secretary. Edith, an orphan, is a cold-blooded creature, determined to make a snug home for herself, so she set her cap—to be more accurate her pretty head—at Sir James. The old bird, though delighted to flirt with her, had no wish to marry her. The secondary plot shows how Sir James, whilst meddling with the affairs of Bretton and his wife, got into a mess, for he allowed Gertrude's husband, when furious with his wife, to dictate to him a love letter addressed to Edith proposing an elopement, and this letter, in the handwriting of the old gentleman, enabled Miss Edith, with the assistance of the other characters, to force the ex-physician into an engagement. What really became of George and his wife, or their son and daughter, was obscure; there was a suggestion that after their quarrels came a reconciliation, but nothing indicating that either union found any true basis for happiness.

D-10
3724
1914
Waters, J.
Plays

THE COURT.

"THE SPHINX."

On Saturday, October 3, 1914, was produced here a play, in four acts and an Apotheosis, by Janette Steer, entitled:—

The Sphinx.

Mary ..... Miss Janette Steer
Evelyn ..... Miss Barbara Everest
Sibby ..... Miss Mattie Block
Hortense ..... Miss Marianne Caldwell
Lisette ..... Miss Kitty Marion
Cullam ..... Miss Edith Hunter
Nura ..... Miss Stella Campbell
Tom ..... Mr. Langhorne Burton
Philip ..... Mr. Henry Hargreaves
Waiter ..... Mr. E. H. Hincks
Murray ..... Mr. Robert Hicks
Herr Schmidt ..... } Mr. Henry Daniell
Doctor ..... }

Act one, 1911.—Mary's Studio in Kensington. Act two.—One month elapses. The same. Act three.—Hotel in Grindelwald. One year has elapsed. Act four.—One month elapses. Tom's House at St. Germain. An apotheosis.—Two years elapse. The Studio. Studio scene painted by W. T. Hemsley. Stage manager, Mr. Stanley Roberts. Play produced by the author.

COURT THEATRE.

"THE SPHINX."

PRESUMABLY it is called "The Sphinx" because it is an inscrutable play and the riddle of its meaning no man can guess. No, nor woman either, unless Miss Janette Steer, who wrote it, produced it, and acted the chief part in it, can interpret it. Possibly she can, but certainly last night she failed to do so in four acts and an "apotheosis." Miss Steer's character is that of a married woman who is labelled the Idealist—all the characters are labelled, some at great length—and lives up to her label by denying herself to her husband and taking to sculpture. The husband—labelled the Sensualist in case we should not be able to guess his true character—found frequent consolation elsewhere, and so far as we could keep count kissed every female character in the play. Kissing was his hobby, just as sculpture was his wife's. Sometimes his victims objected, sometimes they didn't. One of them, who was in some obscure way a young relation of his wife's, lived with him quite a long time until one day he talked to her like the masterful male he was and the silly girl poisoned herself, quite forgetting that a gentleman—he was always a gentleman; his wife said that even after she had divorced him—sometimes says things he doesn't mean when he has reached the stage of breakfasting off "cognac and a devilled kidney." Whereupon he died of stage shock or indigestion. Strange to say, in the "apotheosis" he turned up alive and well, but somewhat chastened, expounding on the domestic hearth some pitiable nonsense about the regeneration of man—how he must be born twice of woman, once of her body and the second time of her spirit. At the best he wasn't a very nice man, but we liked him truculent and rakish and sensual better than humbled, reformed, and anæmic, and altogether Mr. Langhorne Burton played him very well. Also Miss Barbara Everest was excellent as his chief victim. The audience took the play in good part.

THE COMEDY THEATRE.

(Licensed by the LORD CHAMBERLAIN.)

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

Under the Management of GEORGE GROSSMITH and EDWARD LAURILLARD.

SATURDAY, OCTOBER 10th, at 8 p.m., and Following Evenings at 8.15.

Mr. ALFRED BUTT

PRESENTS

Miss LAURETTE TAYLOR

In a Comedy of Youth, in Three Acts, entitled:

"PEG O' MY HEART"

By J. HARTLEY MANNERS.

"Oh, there's nothing half so sweet in life
As Love's Young Dream."

The Characters in the Comedy:

"Jerry" ... ... Mr. A. E. MATTHEWS
Alaric Chichester ... ... Mr. PERCY AMES
Montgomery Hawkes ... ... Mr. J. H. BARNES
Christian Brent ... ... Mr. EILLE NORWOOD
Jarvis ... ... Mr. ALBERT SIMS
Mrs. Chichester ... ... Miss HELEN FERRERS
(By arrangement with SIR GEORGE ALEXANDER)
Ethel Chichester ... ... Miss VIOLET KEMBLE-COOPER
Bennett ... ... Miss BETTINA FOREST
"Peg" ... ... Miss LAURETTE TAYLOR

PRODUCED UNDER THE PERSONAL DIRECTION OF THE AUTHOR.

The Scenes in the Comedy:

ACT I. The Coming of Peg. ACT II. The Rebellion of Peg. ACT III. "Peg o' My Heart."

The entire action of the Comedy passes at Regal Villa, Mrs. Chichester's House in Scarboro' in early summer. One month elapses between Acts I. and II.; a single night passes between Acts II. and III.

NOTE.—The Curtain will be lowered in Act II. for one minute to denote the lapse of a few hours.

Dresses by SUZANNE, 31 Baker Street, W. Hats by MAISON LEWIS, Regent Street, W.
Piano by ASCHERBERG & Co., Mortimer Street, W.
Wigs by CLARKSON, Wardour Street, W.

MATINEES WEDNESDAY AND SATURDAY AT 2.30.

General Manager ... } for Mr. Alfred Butt { ... **T. J. COURTLY**
Stage Manager ... ... } { **GISSING WALTERS**

Business Manager (for G. Grossmith and E. Laurillard) ... **ALBERT GILMER**

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Unreserved Seats: Pit, 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

Telephone: 3724 GERRARD.

D-10
3724
1917
Waters, J.
Plays

"PEG O' MY HEART."

Enthusiastic Reception for New Play at the Comedy Last Night.

The new play "Peg o' My Heart," produced for the first time in London at the Comedy Theatre last evening, won an immense success in America, and as the author, Hartley Manners, is an English, or rather an Irish, man, our cousins cannot claim all the kudos of the happy event. Truth to tell, this play, though pleasant and interesting enough, is no epoch-maker. It possesses no new idea, but simply wins its way by reason of its old-fashioned charm and the delightful personality of the American actress Miss Laurette Taylor, who plays the heroine. This lady originated the leading rôle in this, her husband's, play in New York two years ago, and last evening made her London début. The part she acts is the beginning and end of the play. The other characters are no more than her chorus, and it is only fair to say that she justifies her position.

In the story Peg is an Irish girl domiciled with English relatives paid to give her a social education, and just how Peg pulls all the strings with infinite charm, to the advantage of herself, makes the romance that ends ever so happily for Peg and all those around her. The play had a quite enthusiastic reception from the audience, and Miss Laurette Taylor, still retaining the Irish accent of the character she had played, made a humorous little speech.

F.W.

GLOBE THEATRE

SHAFTESBURY AVENUE, W.

Licensed by the Lord Chamberlain to Mr. ALFRED BUTT

Telephone: GERRARD 8722

Under the Management of

GEORGE GROSSMITH and EDWARD LAURILLARD

Mr. ALFRED BUTT'S SEASON

PEG O' MY HEART

6th January, 1915.

Dear Sir,

Owing to the great success and increasing popularity of Miss LAURETTE TAYLOR in "Peg O' My Heart," it has been decided to transfer this play as and from Monday, January 11th, to the Globe Theatre, Shaftesbury Avenue.



"MICHAEL" AND "PEG"

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

FRIDAY, OCTOBER 16, 1914.

TWO-NIGHT THEATRES.

The West End theatres have had to be content with darkened fronts and somewhat smaller audiences. How the ten o'clock closing is going to affect them, the managers are as yet unable to make up their minds. Most of them say that it is best to wait and see, and all of them trust that the authorities will give sufficient light to enable the public to see their way to and from the theatres. Theatres afford many people the only means of relaxation from the strain of current events, and thousands are dependent on them for a livelihood. Therefore the managers of theatres and music-halls live in hope.

In the meantime three theatres—His Majesty's, Haymarket, and Criterion—will, beginning next week, give matinées every day, and reduce the number of evening performances to two. The evening performances at the first two will be on Thursdays and Saturdays, at the other on Wednesdays and Saturdays. Other theatres are expected to adopt the same policy later on.

WINGSWAY THEATRE. Tele., 4632 Ger.
LILIAH McCARTHY. GRANVILLE BARKER.
THE GREAT ADVENTURE, by Arnold Bennett.
LAST WEEKS.
Twice Daily. 2.30 & 8.30. Mats. Weds., Sats. Wish Wynne.
Matinée produced by Granville Barker. 658th TIME.
On and after Monday evening the performance will commence at 7.45.

"The Little Minister" will in future be given at the Duke of York's Theatre every Wednesday, Thursday, Friday, and Saturday afternoon, and every evening except Wednesdays.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

TUESDAY, OCTOBER 20, 1914.

MR. GEORGE EDWARDES.

We are glad to be able to state that Mr. George Edwardes, who had been in Bad Nauheim (undergoing a cure) since before the war, has been able to leave Germany and is now in Holland. The first news of his release was received in a telegram from himself yesterday. He stated he was very well, and gave a surprising proof of it by asking, "Why are my theatres not open?" He also inquired for news of his only son, a cavalry officer now with his regiment in France.

His home-coming will be welcomed in London—where his name is almost a household word. In theatreland, where he is one of the greatest personalities and a most popular figure, the news will be more than well received, and to the many hundreds of people who work for him the arrival in a few days of the "Guv'nor"—as they love to call him—will be a great joy. Mr. Edwardes, owing to ill-health, has been absent from his London office since early in last December.

"PEG O' MY HEART"



VAUDEVILLE THEATRE

On TUESDAY, OCTOBER 13th, 1914,

And Every Evening at 8.30.

Messrs. A. & S. GATTI

WILL PRODUCE

A PLAY OF THE MOMENT

IN FOUR ACTS, ENTITLED

THE COST

By E. TEMPLE THURSTON

PEOPLE IN THE CAST:

Samuel Woodhouse	Mr. FREDERICK ROSS
John Woodhouse (his eldest son)	Mr. OWEN NARES
Percy Woodhouse (his second son)	Mr. JACK HOBBS
Lionel Woodhouse (his third son)	Mr. HAYFORD HOBBS
Dorothy Woodhouse (his eldest daughter)	Miss DORA HARKER
Mabel Woodhouse (his second daughter)	Miss DOROTHEA DESMOND
Katharine Woodhouse (his third daughter)	Miss AGNES GLYNNE
Mrs. Woodhouse (his wife)	Miss MARY ROKKE
Judith Woodhouse (John's wife)	Miss BARBARA EVEREST
Mrs. Pinhouse (the cook)	Miss HANNAH JONES
Moffat (parlourmaid)	Miss GLADYS PRESTON
Major Paget	Mr. ATHOL STEWART
Tradesman	Mr. VAL GURNEY

Mr. Owen Nares appears by the kind permission of Sir Herbert Tree and Messrs. Vedrenne & Eadie;

Mr. Frederick Ross by the kind permission of Sir Herbert Tree;

and Mr. Athol Stewart by the kind permission of Messrs. Vedrenne & Eadie.

ACTS I. & II. - Dining Room, Samuel Woodhouse's Home

ACT III. - - The Kitchen, Samuel Woodhouse's Home

ACT IV. - - - - - - John Woodhouse's Flat

General Manager ... (for Messrs. A. & S. GATTI) ... CECIL PAGET

THE TIMES

EDNESDAY, OCTOBER 14, 1914.

ears hence, no doubt, this war will become, erything in time becomes, material for years hence when the artist can look on it in serenity of contemplation. Meanall that is possible is "topical" art, rcise journalism in disguise; and Mr. ple Thurston modestly recognizes the ssities of the case in indicating his little as "of the moment." He shows how the affects an average City man's average sehold, and tells you what papa and mamma the boys and girls think, and feel, and do t it—how the servants are dismissed and stock of provisions laid in, how shirts made by the ladies, and how papa s little flags into the war map. But it would be hardly worth while our to the theatre to see people beg very much as we are all behaving outit. Mr. Thurston has, of course, to find us at least some rudimentary "story," he spins this round the eldest son of the ily. He is an "intellectual," the author a remarkably promising treatise on ethical blems, who loathes the barbarism of war yet caught by what he calls its "hysteria" cannot be prevented from enlisting. And e cost" of the war in his case is his intelquality; he returns home to his young and babe, outwardly healed of his wounds, warned by the doctors that he will never be equal to sustained thinking. So there e philosopher the less—and the war, we fear d indeed Mr. Thurston admits) will bring t many and far worse tragedies than that. Domestic humours of an unambitious sort—s fussing over family prayers or making self ridiculous in the kitchen, the girls playat domestic service, Mrs. Cook discussing rting with the man from the Stores, and forth make out the rest of the entertainnt. The acting of all concerned proved adequate for the occasion, and the audience med to be well content to be set thinking n at night of the subject which must have n mainly occupying their thoughts all day.

D-10
3724
Plays

GARRICK THEATRE

Lessees - ARTHUR BOURCHIER and HERBERT SLEATH

Managing Director for Garrick Renters, Ltd. - LOUIS MEYER

WEDNESDAY, OCTOBER 14th, 1914, and
EVERY EVENING AT 8.
Matinees every Wednesday and Saturday at 2.30.

"THE DOUBLE MYSTERY"

A PLAY IN FOUR ACTS,

Adapted by JOSÉ G. LEVY from "Le Procureur Hallers"
by LOUIS FORBST and HENRY DE GORSSE.

"Shadows we are, shadows we pursue."

Judge Hallers		**ARTHUR BOURCHIER**
Bünzli (his Secretary)		W. S. HARTFORD
Max Duquesne		ROLAND PERTWEE
Doctor Ferrier		A. E. GEORGE
Joseph		S. CHRISTOPHERSON
Heidegg (Police Inspector)		HERBERT BUNSTON
Police Sergeant		CLIFFORD HEATHERLEY
Poulard (Proprietor of "The Lame Duck")		THOMAS SIDNEY
Charlier	A Gang of Thieves	RAY RAYMOND
Picard	A Gang of Thieves	BALIOL HOLLOWAY
Merlin	A Gang of Thieves	CHRISTOPHER STEELE
Jacquot	A Gang of Thieves	CYRIL SWORDER
Pierre		OSMUND WILLSON
Fritz (Waiter at "The Lame Duck")		CLAUDE EDMONDS
Itzig Belinsky		H. S. WILLIAMS
Louise (Hallers' Sister)		MARY DIBLEY
Marie (Duquesne's Sister)		ENID SASS
Yvonne		K. BINGHAM HALL
Suzanne		E. BINGHAM HALL
Sonia		MINA LEONESI
Elise		BETTY LINLEY
AND		
Roucha la Rouge		**VIOLET VANBRUGH**

The Action passes in a large Frontier Town in Switzerland within 12 Hours.

Acts I, III & IV, at Judge Hallers'. Act II, at "The Lame Duck" Cafe.

DUAL PERSONALITY.

CASES showing prevalence of this mental disorder are to be found everywhere, but, as they do not obtain publicity, they are not generally known.

In the opinion of a well-known specialist in Auto-Suggestion, such people cannot be guilty of any criminal act. It is quite possible that they may act against themselves when suffering from Hysteria, and while not being sane they cannot be classed legally as insane.

The People afflicted are not responsible for their actions, and at times are for all practical purposes insane, yet they return ultimately to quite a normal state of mind. A man or a woman can become for a few hours a different being without being conscious of this transformation, without even having the slightest recollection of it. It is the vengeance which the devil seems to exact from the saints. There is in "Faust" a Sorceress, young and very beautiful, but from her mouth comes out a red mouse! We all carry in us this satanic animal, who occasionally appears.

Medico-Psychologists are of firmer opinion each day that the only cure is Hypnotism.

PRECEDED BY **NELLIE WALKER**

In Selections from her Repertoire, including

"YOUR KING AND COUNTRY WANT YOU."

Written and Composed by Paul A. Rubens. Published by Chappells, price 1/-.

The profits from the sale of this song go to Queen Mary's Women Emergency Fund.

A Signal will be given from the Stage by the sound of knocking, one minute before the rise of the Curtain.

The Scenery and Properties designed by HUGO RUMBOLD.

The Bloodhounds used in the Play supplied by MAJOR RICHARDSON, of Harrow.
Dresses worn by Miss Dibley and Miss Sass by Miss ADA WELLS, of Messrs. CHAS. LEE & SON, Wigmore Street, W. Wigs by FOX.

The New Act Drop representing the Encampment of King Henry VIII. at Marquison, July, 1544, painted by HUGO RUMBOLD, from an old Engraving.

General Manager	For ARTHUR BOURCHIER	**WILLIAM BURCHILL**
Stage Manager	For ARTHUR BOURCHIER	CLIFFORD HEATHERLEY
Associate Stage Manager	For ARTHUR BOURCHIER	CLAUDE EDMONDS

Business Manager for GARRICK RENTERS, Ltd. ... **JOSÉ G. LEVY**

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Plays

THE TIMES

THURSDAY, OCTOBER 15, 1914.

Psychopathological melodrama is nearly always good fun. It combines the usual attractions of romantic fiction with the more austere delights of scientific research. To be thrilled by all sorts of blood-curdling incidents on the stage, and at the same time to feel that you are penetrating the darker secrets of diseased mental states—this, indeed, is burning the candle of pleasure at both ends.

You get this double gratification over *The Double Mystery*, which is a melodrama about double personality. Everybody has heard, of course, about double personality, how a knock on the head or some other accident will turn one individual into two, each ignorant of the other's existence. And everybody knows how these two individuals in one individual may be absolutely opposite in character, A virtuous and dignified and B vicious and degraded. Fascinating ethical puzzles immediately present themselves. Is A responsible for B? Is there really a composite individual A + B? And there is the immense medical problem, How to get rid of the undesirable B. Will drugs do it, or diet, or a rest-cure, or hypnotism? On the stage they generally opt for hypnotism, because you can see the process at work and it doesn't take long. Oh, there's quite a lot of fun in psychopathological melodrama!

What we especially enjoy in *The Double Mystery* is the "policy of thorough" with which the authors have tackled their A+B. A is a high-minded Judge and B is a ferocious burglar. That is a promising start. And B actually burgles his own (that is to say, A's) house. That is better still. But the real *trouvaille* is this: in the very moment of the burglary B changes back to A. Imagine the astounding effect on B's fellow-burglars! To be suddenly brought up for examination before the man who a moment ago was participating in their crime! And imagine the no less astounding effect on A of the charge that he, the worthy magistrate, is a low thief! Indignant incredulity gives way to self-doubt, and then, by little piece after piece of material evidence, to the horrible certainty that the charge is true. Very ingeniously managed, this, and we will not spoil sport by telling how.

Of course the final stage is the elimination of B. That is not altogether convincing, perhaps. It is a case of exciting favourable volition. Make an effort, says the doctor to A, recall B to your memory, realize him, and then cast him out for ever. It is not to be done "in once," but I'll be always there to help you. Now things that are not to be done in once, that will not be completed until long after the curtain is down, are not dramatic, certainly not melodramatic. You feel baulked, you wanted the devil B to be cast out under your nose. But it was not to be. Sacrifices, in these modern enlightened days, must be made to science. Psychopathology *oblige*!

As to the mere, ordinary romantic melodrama of the affair, that naturally is not new, but it is as thrilling as any reasonable playgoer can want. Knives are pointed menacingly at the stomachs of detectives, pistols are fired in the dark, there is a most orgiastic orgy at a thieves' kitchen, and there is one of those wicked outcast girls with pathetic signs of good in her who came originally, we fancy, from Russian fiction. This outcast is played by Miss Violet Vanbrugh with the gusto that never fails her when she gets an evening off in a part of low life.

But, of course, Mr. Bourchier's is *the* part. He is A+B, immensely dignified, incisive, and magisterial as A, but after all putting A quite in the shade by his truculence, ferocity, and ogreishness as B. And the passages from A to B and from B to A—probably the most difficult things in the part—are quite plausibly done, though with an amount of groaning and grunting which is rather painful to witness. No doubt, however, this is another homage to the scientific side of the matter: a determined effort to rise above the mere hero of melodrama into the psycho pathological demonstrator. There is valuable help from Mr. A. E. George (doctor) and Mr. Herbert Bunston (detective) and Mr. Ray Raymond (leading burglar). The audience last night were unmistakably delighted with the whole affair.

L47
G
STALLS
Oct. 15.
1914
ST. JAMES'S THEATRE
RETAIN THIS HALF

EVERY EVENING at 8 (MATINÉES at 2)

WILL BE ACTED

HIS HOUSE IN ORDER

A COMEDY, IN FOUR ACTS, BY

ARTHUR PINERO

Hilary Jesson	(*British Minister to the Republic of Santa Guarda*)	GEORGE ALEXANDER
Filmer Jesson, M.P.		HERBERT WARING
Derek Jesson		IRIS HAWKINS
Sir Daniel Ridgeley		E. LYALL SWETE
		By arrangement with Frederick Harrison
Pryce Ridgeley		C. M. LOWNE
Major Maurewarde		DAWSON MILWARD
Dr. Dilnott		NIGEL PLAYFAIR
Harding		LEWIS FIELDER
Forshaw	(*A Representative of a Provincial Newspaper*)	E. VIVIAN REYNOLDS
Servants		JOHN RIDLEY
		GUY DAWSON
Nina		IRENE VANBRUGH
Lady Ridgeley		ALICE BEET
Geraldine Ridgeley		HENRIETTA WATSON
Mlle. Thomé		BABARA HANNAY

The Scene is laid at Overbury Towers, Mr. Filmer Jesson's Country House, on the outskirts of a Town in the Midlands.

The Action occurs during the Easter Parliamentary recess within the space of Twenty-seven hours.

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Plays



FRIDAY, OCTOBER 16, 1914.

An excellent revival of a typical Pinero play. Nearly all the original players are back again in their old parts, and the audience is lured for an evening into feeling itself back again in that impossible time, that earlier state of being, that wholly different world, named Before the War. And so people laughed last night with the old light-heartedness at the humours of the Ridgeley family, and listened with the old restiveness to the homilies of that incorrigibly verbose diplomatist Hilary Jesson, and asked themselves with the old wonder how so wild a little animal as Nina could ever have been bred in a quiet country rectory, or how so wooden a prig as Filmer Jesson, M.P., could ever have married her. They, or some of them, may have had a touch of the old discomfort ever the author's verbiage, his inveterate habit of making all his personages—not merely the prigs and the Puritans, but the diplomats and the private secretaries, young and old, gentle and simple—talk like a book, and that book distinctly not one of the Hundred Best.

That is one reason for calling it a typical Pinero play, but by no means the only reason. For it is also a capital example of the author's master-faculty, his gift of story-telling, his power of carrying you along, of keeping you always on the alert for what is coming next. No doubt the whole affair is an elaborate concoction rather than a sincere study; no doubt the Ridgeley chorus, amusing as it is, won't bear close examination; no doubt the character of Nina is a necessity of the artificial situation rather than a natural fact; and no doubt the diplomat's talent for preaching overtaxes one's patience. But you must take a Pinero play as you find it, and on the whole you find—the hearty applause last night conclusively proved it—*His House in Order* full of interest, "go," and amusement.

The acting was of high quality all round, and in the case of Miss Irene Vanbrugh really brilliant. She is never so good as when she has to be semi-hysterical and to abandon herself to a nerve-storm. Every quiver, every sob, every outburst of passion, seems not so much acted as wrung out of her. We have seldom seen the actress in finer form. Sir George Alexander, too, was thoroughly at home: easy, suave, good-humoured, obviously enjoying even the lengthy apologues and the dictionary-English. Mr. Lyall Swete was an immense figure of fun. But, as we have said, they were all good, all up to the St. James's high-water mark, and people in search of innocent distraction from the cares of the time ought not to miss this notable revival.

AMBASSADORS
THEATRE

16/10/14

Orch. Stall
F 73

To be retained

At 7.45 p.m. (afterwards 8.15 p.m.)

"From Louvain"

A One-Act Play, in English,

By M. E. M. YOUNG

Cast

THE BELGIAN	-	MR. MURRI MONCRIEFF
HIS GRANDCHILD	-	MISS BETTY BALFOUR
THE ENGLISHWOMAN	-	MISS ESMÉ BERINGER
THE GERMAN	-	MR. JOHN TRESAHAR
THE OTHER ONE	-	M. JULES RAUCOURT

Scene—A deserted Cottage near Louvain, Belgium

Produced by Mr. HARRY GRATTAN

At 8.30 p.m.

"L'Ingenue"

A One-Act Comedy, in French,

By MM. MEILHAC and HALÉVY

Cast

TURQUET	-	M. MAX DEARLY
DAUBERTHIER	-	M. LEON MORTON
OCTAVE	-	M. JULES RAUCOURT
ADELE	-	MLLE. JEANNE SAINT BONNET
LEONTINE	-	MLLE. ALICE DELYSIA

Scene—A Country House in France

Produced by M. MAX DEARLY

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Plays

Concluding with

"Odds and Ends"

A miniature Revue by HARRY GRATTAN, with Music Composed and Arranged by EDWARD JONES.

N.B.—Mr. C. B. Cochran has spared no economy in mounting this Revue.

▼

MAX DEARLY

MORTON

JEANNE SAINT BONNET

DELYSIA

MILLIE SIM J. M. CAMPBELL

LEON DE SOUSA

BETTY BALFOUR MURRI MONCRIEFF

JULES RAUCOURT

8 GRECIAN MAIDS

▼

Produced by Mr. HARRY GRATTAN

▼

Business Manager, Stage Manager, Musical Director (For Mr. C. B. COCHRAN) { Mr. CLIVE R. MCKEE, Mr. MURRI MONCRIEFF, Mr. EDWARD JONES



SATURDAY, OCTOBER 17, 1914.

A PLAY ABOUT LOUVAIN.

Mr. C. B. Cochran opened an "Anglo-Franco-Belgian" seasoo at the Ambassadors Theatre last night with a miscellaneous programme, most of which was received with much favour by an Anglo-Franco-Belgian audience.

We are not sure whether anybody cares to have their feelings harrowed anew just now by such plays as the *From Louvain*, by M. E. M. Young, which opened the bill, even if the acting of Miss Esmé Beringer, little Miss Betty Balfour, and the others had succeeded in introducing some dramatic value into the piece. Meilhac and Halévy's *L'Ingénue*, with M. Max Dearly as Turquet, was much better distraction, and a clever little company, including Mlles. Alice Delysia and Jeanne Saint-Bonnet, and MM. Léon Morton and Jules Raucourt, played it admirably. The same players appeared also in a new revue, *Odds and Ends*, by Harry Grattan and Edward Jones, together with Mr. J. M. Campbell, Miss Milly Sim, the young dancer Miss Joan Carroll, M. Léon de Sousa, and others, including an agreeable troupe of dancers, Jackson's Eight Grecian Maids. The revue was a pleasant piece of nonsense and sense combined, and the effects were cleverly managed on the small stage.

AMBASSADORS THEATRE.

Telephone—Regent 2890, Gerrard 4460.
Sole Lessee—CHARLES B. COCHRAN.



ALICE DELYSIA

PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

SATURDAY, OCT. 17th at 7.45 p.m., and EVERY EVENING at 7.45 p.m.

MATINEES THURSDAY & SATURDAY at 2.15.

Florence Glossop-Harris and Frank Cellier's Season.

THE FAMOUS DRURY LANE DRAMA

CHEER, BOYS! CHEER!

By SIR AUGUSTUS HARRIS, CECIL RALEIGH and HENRY HAMILTON.

Oliver C. Brown	ARTHUR CURTIS
Kitty Parker	MADGE SPENCER
Foreman	WALTER CARR
Reginald FitzDavis	FRANK CELLIER
Cyrus Trueman	TOM HESLEWOOD
Furniture Dealer	MAURICE INGRAM
Wolff Meikstein	GEORGE HOWARD
Lord Archibald Kesteven	ROY G. BEARD
The Marquis of Chepstowe	E. VASSALL-VAUGHAN
Lady Ughtred Kesteven	MAY EDWARD SAKER
Lady Hilyard	FLORENCE GLOSSOP-HARRIS
Blanche Lindesay	PHYLLIS RELPH
George Hilyard	HENRY HARGREAVES
Jackson (FitzDavis's manservant)	GEORGE YOUNG
Lady St. Elmo	RUBY WOOD
Mrs. Ogilvie	DAISY SEDGER
Lady Melrose	GWEN HAWKINS
Countess of Thirlmere	MARY RELPH
Lady Gwendoline Champneys	MARJORIE HESLEWOOD
Lady Mary Wordsworth	MARJORIE OWEN
Mrs. Cholmondeley	MARJORIE ELDRED
Policeman	PERCY HEWITT
Mrs. Bradshaw	SYBIL RUSKIN
Park Chair Money Taker	WALTER TOWNE
Mr. Batfield	ERIC COWLEY
Mr. Drinkwater	JAMES BROOK
Corporal Thompson (2nd Life Guards)	TREVOR SYLVAIN
Sergeant Bucklaw	H. HENRY
Trueman's Clerk	EDWARD MONTAGUE
Footman	KENNETH CRAVEN
Mr. Gordon Lees	CHRISTIAN MORROW
Mr. Phillip Gordon Lees	A. GEORGE FENN
Mrs. Verity	MARJORIE ALLEN
Sir Hilary Fanshawe	PERCY H. VERNON
Captain Champneys	HENRY HOWARD
Forbes	LESLIE OSWELL
The Rev. Mr. Nugent	FRANK COCHRANE
Sergeant	PADDY WHITE
Young Trooper	DOUGLAS RUBERY
Lady Fanshawe	JULIA HEATH

Troopers, Matabele, Fashionable Ladies and Gentlemen, and Furniture Men.

(The characters are placed in the order they appear.)

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Plays

ACT I.

Scene ... Messrs. Flynn & Flynn's Offices, Barrabas Buildings, Bucklersbury, E.C.

ACT II.

Scene 1 ... Hurlingham Polo Ground
Scene 2 ... The Lawn, Hurlingham
Scene 3 The Chambers of FitzDavis
Scene 4 ... ... Hyde Park
Scene 5 ... Trueman's Office, Barrabas Buildings, E.C.
Scene 6 ... ... Lady Hilyard's Drawing Room

ACT III.

Scene 1 ... ... The Hotel, Johannesburg
Scene 2 The Havilah Gold Mine, Matabele Land
Scene 3 ... Tableau I. The Last Stand
Tableau II. "Till Death us do part"

ACT IV.

Scene 1 Trueman's Office, Barrabas Buildings, E.C.
Scene 2 ... ... Chepstowe House

The Play produced by FRANK CELLIER and RALPH KIMPTON.

"CHEER, BOYS! CHEER!" by *Henry Russell* will be sung before the rise of the curtain by
WILLIAM GUIDOTT.

The words have been re-written for this occasion by *Mark Ambient*.
Song in Act II., Scene 6, sung by ARTHUR HOLLAND.

Incidental Music composed and arranged by JAMES M. GLOVER.

Stage Manager ... ...GORDON FLEMING
Assistant Stage Manager .. EDWARD MONTAGUE

Miss Glossop-Harris's Dresses by WALLIS TAYLOR, Westbourne Grove.
Uniforms, Arms, Accoutrements and Wigs by CLARKSON (London).
Scenery by LLOLYN HART. Piano supplied by Messrs. BRINSMEAD.
Typewriter supplied by THE YOST COMPANY, Holborn Viaduct.

The Orchestra, under the direction of **JOSEPH SKUSE**, will play Selections from the following:

EGYPTIAN BALLET ... ... *Luigini*
SPANISH DANCES ... ... *Moszkowski*
GRACEFUL DANCE (HENRY VIII.) ... ... *Sullivan*
PLANTATION SONGS ... ... *Chatham*
MONSIEUR BEAUCAIRE ... ... *Rosse*
DOROTHY ... ... *Cellier*
"IT'S A LONG, LONG WAY TO TIPPERARY" ... ... *Judge*

Cheer, Boys, Cheer, one of the best and latest of the Drury Lane dramas of the Harrisian *régime*, was chosen by Sir Augustus's daughter, Miss Florence Glossop-Harris, and her husband, Mr. Frank Cellier, son of the late Savoyard conductor, for the opening of their season at the Prince's on Saturday, October 17. Produced as the autumn drama in 1895, and transferred from Drury Lane to the Olympic that Christmas, *Cheer, Boys, Cheer* was afterwards toured for years by the late Henry Dundas. It is, therefore, sufficiently familiar to render it unnecessary even to recapitulate the plot of a typical Drury Lane drama, which seems to have aged chiefly as regards the Raleighian rallies of the rather too copious comic relief. "The Lane" gave obviously better scope for the staging of such spectacular scenes as the Polo Ground at Hurlingham and of Rotten Row, with the orating and horsewhipping incidents; but it revives old memories to hear the plaintive air of the song of the title, wafted for some of us down the breezes of half a century, and also "Jimmy" Glover's incidental music, rendered by a capable orchestra, under the control of another old Drury Lane friend, Mr. Joseph Skuse; whilst the poignantly thrilling scenes reproducing Wilson's last stand against the Matabele raiders, and showing the marriage of the dying lion, the Marquis of Chepstowe, to the sorely calumniated Blanche Lindesay, were set forth with much of the pristine effect upon the boards of the Prince's.



Empire Theatre Programme

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PROGRAMME

Week commencing Monday, OCTOBER 19th, 1914

1 OVERTURE ... "Blaze Away" ... *C. Turner*

ALFRED BUTT PRESENTS

2 "BY JINGO, IF WE DO—!"

By
ARTHUR WIMPERIS and HARTLEY CARRICK
With Music by HERMAN FINCK
The Chorus Business, Dances and Ensembles
Invented and arranged by LEONORA
Stage Production by TOM REYNOLDS
Scenery by Bruce Smith & G. Sidney
Scenes Nos. 4 & 8 by Walter Hann
Dresses designed and made by Percy Anderson
Hair ... Clarkson
Wigs by Willis & Clark

The Cast will include

MLLE. REGINE FLORY

MISS KATHLEEN CLIFFORD

MISS AMY AUGARDE — MISS FERNE ROGERS

MISS MABEL RUSSELL

RALPH LYNN

SPENCER TREVOR — FRED GROVES

TOM PAYNE — JAMES GODDEN

JULIEN HENRY — A. B. MAHILTON

"BY JINGO, IF WE DO—!"

SUCCESS OF A NEW REVUE AT THE EMPIRE.

The new revue presented by Mr. Alfred Butt at the Empire Theatre last evening has the strangely happy quality of being topical and yet wholly distracting.

Its title, "By Jingo, If We Do—!" proclaims its patriotic note, and the authors, Messrs. Arthur Wimperis and Hartley Carrick, do not let the audience forget that the keynote of the evening's entertainment is that above all things. But a manager has a duty to his artists as well as to his authors, and somehow—in this instance at all events—authors, manager, and artists have contrived to make "By Jingo, If We Do—!" one of the merriest—at moments—and one of the most serious—at moments—of the stage entertainments to be found today in the variety theatres of this early-to-bed London of ours.

It is tuneful throughout. Mr. Herman Finck never fails to give music of that quality, and the singers are clever, and the dancers are clever, and the ladies among them are pretty as well as clever. One hardly knows which to praise most—Miss Mabel Russell, Miss Kathleen Clifford, or Mlle. Regine Flory. It is an international question, for they represent respectively England, America, and France. One acts delightfully, one sings ever so "cutely," and one dances charmingly.

The men of the company, too, are most excellent. Nothing better than the street character scene on the Embankment has been done for quite a while, and that other episode, "A House on the Frontier," is a powerful, if brutal, piece of stage realism. Altogether this revue is a real revue: it presents the real and the ideal. It had a great reception.

J. W.

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BOX OFFICE TELEPHONE
GERRARD 3830.

STRAND THEATRE,
W.C.

Wednesday Evening, October 21st, 1914
And Every Evening at 8.15 p.m.

LOUIS MEYER presents

A REVIVAL OF

"The Glad Eye"

Adapted by JOSE G. LEVY, from the French of "Le Zebre"
by M. M. Armont and Nancey

Gaston Bocard	-	RONALD SQUIRES
Maurice Polignac	-	H. MARSH ALLEN *(his original part)*
Galipaux	-	E. DAGNALL *(his original part)*
Chausette	-	FRED EASTMAN
Ferdinand Floquet	-	LAWRENCE CAIRD
Tracassin	-	PHILIP KAY
Comte de la Beuve	-	LAMBERT PLUMMER
Francois	-	SIDNEY T. PEASE
Police Sergeant	-	VINCENT HOLMAN
Lucienne Bocard	-	AURIOL LEE *(her original part)*
Suzanne Polignac	-	CECILY STUCKEY
Kiki	-	DOROTHY MINTO
Juliette	-	EILLEEN GERARD

The Play produced by E. DAGNALL

SPECIAL REDUCED PRICES

Stalls, 6s. Dress Circle, 5s. Upper Circle, 4s. & 3s.

Box Office Open 10 a.m. to 10 p.m. Telephone Gerrard 3830

PRINCE OF WALES THEATRE

Sole Proprietors The Executors of the late Mr EDGAR BRUCE

Lessee ..... FRANK CURZON

Tuesday, October 27th, 1914 and every Evening at 8.

FRANK CURZON'S

MUSICAL PRODUCTION

"MISS HOOK OF HOLLAND"

A DUTCH MUSICAL INCIDENT IN TWO ACTS

Chorus of Market Folk, Soldiers, Cheese Merchants, Voyagers, Assistants in the Liqueur Distillery

ACT I.—The Cheese Market at Arndyk.
ACT II. The interior of the Liqueur Distillery, Amsterdam.

The Play Produced by AUSTEN HURGON

Scenery by J. A. Lucas R. Dresses by Messrs. B. J. Simmons & Co.

Matinee Every Wednesday and Saturday at 2. First Matinee, Saturday next at 2

Prices—Boxes £1 1s. to £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Dress Circle, first 5s. 6d. to 4s. Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 7505

Nearest Tube Station Piccadilly Circus

Since Tuesday night Mr. Fred Lyne has taken up the part of the droll, dozy Slinks, in place of Mr. Dan Rolyat

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DALY'S THEATRE

roprietor and Manager - - - - - - - - - Mr. GEORGE EDWARDES
Business Manager - - - - - - - - - - Mr. ARTHUR ALDIN.

WEDNESDAY EVENING, OCTOBER 28th, 1914.

Mr. GEORGE EDWARDES'

PRODUCTION.

A Revival of the English Musical Play.

"A COUNTRY GIRL"

IN TWO ACTS.

The k by JAMES T. TANNER.
Lyrics by ADRIAN ROSS.

The Music by LIONEL MONCKTON.
Additional Numbers and Lyrics by PAUL RUBENS.

A COUNTRY GIRL

THE BOOK BY JAMES T. TANNER.
Lyrics by Adrian Ross.
THE MUSIC BY LIONEL MONCKTON.
Additional Lyrics and Numbers by Paul Rubens.

GEOFFREY CHALLONER	MR. ROBERT MICHAELIS
THE RAJAH OF BHONG	MR. LEEDHAM BANTOCK
SIR JOSEPH VERITY	MR. TOM WALLS
DOUGLAS VERITY	MR. VERNON DAVIDSON
GRANFER MUMMERY	MR. WILLIE WARDE
LORD ANCHESTER	MR. POP CORY
CAPTAIN GRASSMERE	MR. ARTHUR WELLESLEY
PETER GURNEY	MR. FRANK PERFITT
RUBE FAIRWAY	MR. FRED VIGAY
AND	
BARRY	MR. W. H. BERRY
MARJORIE JOY	MISS WINIFRED BARNES
MADAME SOPHIE	MISS MABEL SEALBY
PRINCESS MEHELANEH OF BHONG ...	MISS CLARA BUTTERWORTH
MRS. QUINTIN RAIKES	MISS PHYLLIS LE GRAND
NURSE	MISS KATE WELCH
MISS CARRUTHERS	MISS ELISE CRAVEN
LADY ARNOTT	MISS VEDA LE GRAND
LADY ANCHESTER	MISS MODESTA DALY
LADY CYNTHIA ABBEY	MISS WINSOME RUSSELL
MISS ECROYD	MISS ELSIE SPENCER
MISS COURTLANDS	MISS CONNIE STEWART
MISS EGERTON	MISS DOLLY DOMBEY
AND	
NAN	MISS GERTIE MILLAR

The Stage Production by EDWARD ROYCE.
Costumes designed by COMELLI. Scenery by ALFRED TERRAINE

The curtain will rise at 7.45 p.m. prompt.

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LYRIC THEATRE

Licensee ... ... Mr. EDWARD C. ENGELBACH.

Manager ... ... Mr. PHILIP MICHAEL FARADAY.

THURSDAY, OCTOBER 29th, and EVERY EVENING AT 8 O'CLOCK.

Mr. PHILIP MICHAEL FARADAY

PRESENTS

THE NEW SHYLOCK.

A Comedy of New York Ghetto Life,

By HERMAN SHEFFAUER.

Characters in the order in which they appear:

Sarah Ehrlich ..	.. .. (*Simon's Second Wife*) ..	Miss EDYTH OLIVE
Sam Ehrlich ..	.. .. (*Simon's Son*) ..	Mr. OTTO ALEXANDER
Rebecca Ehrlich	.. .. (*Simon's Daughter*)	Miss MADGE TITHERADGE
Simon Ehrlich ..	.. (*A Russian Jew Pawnbroker*)	Mr. LOUIS CALVERT
Leonard Scribner	.. .. (*Scribner's Son*) ..	Mr. LIONEL ATWILL
A Young Man ..	.. ..	Mr. AUBREY PRUST
A Little Girl ..	.. ..	Miss PEGGI ANDREWS
Louis Scribner ..	.. .. (*A Financier*) ..	Mr. LYSTON LYLE

Time: The Present.

Place: The Jewish Quarter on the East Side of New York.

NOTICE.—A GONG WILL BE SOUNDED PRIOR TO THE RISING OF THE CURTAIN.

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ACT I.	... ...	THE KITCHEN OF THE EHRLICH FAMILY
ACT II.	... ...	... THE INTERIOR OF THE PAWNSHOP
ACT III.	... ...	... ... SAME AS ACT I.
	Three Weeks elapse between Acts III. and IV.	
ACT IV.	... ...	... ... SAME AS ACT I.

THE PLAY PRODUCED BY Mr. P. MICHAEL FARADAY.

The Safe used in Act II. kindly lent by Messrs. JOHN TANN, LIMITED, 117 Newgate Street, E.C.
The Cooking Stove used in Acts I., III. and IV. kindly lent by the GAS LIGHT AND COKE CO., LTD., Horseferry Road, Westminster.
Wigs by CLARKSON. Lighting by DIGBY. Floral Decorations in Foyer by RUSSELL, Haverstock Hill.

Stage Manager	Mr. C. A. MAYNARD
Assistant Stage Manager	Mr. CECIL WOODINGS

Ladies are earnestly requested to remove Hats, Bonnets or any kind of head dress.
This request is made for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

MATINEE EVERY WEDNESDAY & SATURDAY AT 2.30.

PROGRAMME OF MUSIC played on the Pianola Grand Piano kindly supplied by THE ORCHESTRELLE CO., Aeolean Hall, New Bond Street.

a. LE PAPILLONS ... ... *Grieg*	*a.* HUMORESKE ... ... *Gardner*
b. ICH LIEBE DICH ... ... *Grieg*	*b.* DANCE CREOLE ... ... *Chaminade*
c. LORELEY ... ... *Seeling*	FRUHLING ... ... *Moszkowski*

The Management reserve the right to make any alteration in the Cast which may be rendered necessary by illness or other unavoidable causes.

NEAREST TUBE STATION, PICCADILLY CIRCUS.

PRICES OF ADMISSION: Boxes, £1 1s. to £5 5s. Orchestra Stalls, 10s. 6d. Balcony Stalls, First Two Rows, 7s. 6d.; Other Rows, 6s. Upper Circle, Front Row, 4s.; Other Rows, 3s. Pit, 2s. Gallery, 1s.

Doors open at 7.45 (wet nights 15 minutes earlier): Matinees at 2. Commence at 8; Matinees at 2.30.
Box Office (... hone 3687 Gerrard.

GENERAL MANAGER	... Mr. ALAN FENN
ACTING MANAGER	... ... Mr. TOM PITT

His name was perhaps a few sizes too big for him. True, he lent moneys, upheld the ancient faith, despised Christians, talked much of justice, was the widower of a Leah, and had a daughter who stole out of the house at night with a Gentile gallant. Otherwise, no Shylock he, but just a big baby, as indeed his second wife Sarah told him, trying, bless his innocent heart, to put the clock back, and to play at being the venerable Hebrew patriarch in modern New York. Of course his illusions paid him out. His boy, whom he wanted to be a Rabbi, became a fraudulent Wall-street clerk instead, and an even more vulgar thief, robbing the safe wherein his father kept jewels deposited in pawn. His girl, in defiance of his most sacred prejudices, made a mixed marriage, after beginning it as only a mixed *liaison*. When he turned both children out of doors his Sarah departed too, in disgust. He wailed that the God of Israel had forsaken him.

But everything came right in the last act. The young couple were forgiven—after an absurd offer from the gallant to become a Jew which the new Shylock had the sense to reject. Possibly the memory of his great predecessor had set him against compulsory conversion. His boy wrote from Canada to give promise of becoming an honest citizen. And his Sarah returned home to whisper to him about a baby to be (with luck) a boy, and in that event, of course, a Rabbi. He was played by Mr. Louis Calvert with a rich sense of character and a clever exhibition of the humorous-pathetic.

Though the play makes no pretence to any searching analysis of the Jewish or the American or any other question, the audience evidently liked it none the worse for that, warmly applauded the players throughout the evening, and finally "called" the playwright. But for a new Shylock we must still await a new Shakespeare.

'Times'

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Plays

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

On SATURDAY, 31st OCTOBER, at 8 O'CLOCK,

MESSRS.

VEDRENNE AND EADIE

PRESENT

MILESTONES

By ARNOLD BENNETT and EDWARD KNOBLAUCH.

ACT I.	John Rhead	Mr. DENNIS EADIE
	Gertrude Rhead	Miss LYNN FONTANNE
	Mrs. Rhead	Miss EDITH EVANS
	Samuel Sibley	Mr. HUBERT HARBEN
	Rose Sibley	Miss MARY JERROLD
1860	Ned Pym	Mr. STANLEY LOGAN
	Thompson	Mr. WILFRED EATON
ACT II.	John Rhead	Mr. DENNIS EADIE
	Gertrude Rhead	Miss LYNN FONTANNE
	Rose Rhead	Miss MARY JERROLD
	Emily Rhead	Miss ESTY MARSH
	Sam Sibley	Mr. HUBERT HARBEN
1885	Nancy Sibley	Miss ESME HUBBARD
	Lord Monkhurst	Mr. STANLEY LOGAN
	Arthur Preece.. .. .	Mr. MURRAY GRAHAM
	Thompson	Mr. WILFRED EATON
ACT III.	Sir John Rhead	Mr. DENNIS EADIE
	Gertrude Rhead	Miss LYNN FONTANNE
	Lady Rhead	Miss MARY JERROLD
	Lady Monkhurst	Miss ESTY MARSH
	Lord Monkhurst . ..	Mr. CHARLES GRENVILLE
1912	The Hon. Muriel Pym	Miss ISOBEL ELSOM
	Nancy Sibley	Miss ESME HUBBARD
	Richard Sibley	Mr. STEWART DAWSON
	Arthur Preece..	Mr. MURRAY GRAHAM
	Webster	Mr. CAMPBELL GULLAN

The Play produced under the direction of FRANK VERNON.

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited

Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

MONDAY, NOVEMBER 2nd, at 7-45,
and nightly at 7-45.

MATINEES WEDNESDAYS AND SATURDAYS, AT **2-30**

WALTER & FREDK. MELVILLE present

THE SOLDIER'S WEDDING.

Written by WALTER MELVILLE. Music by EDWARD REEVES.
Scenery by H. K. BROWNE and Lyceum Studios.
The Play produced by **WALTER** and **FREDK. MELVILLE.**

Characters:

Jack Brown (of His Majesty's Army)	Mr. HENRY LONSDALE
Colonel James Graham (Grenadier Guards) ...	Mr. CHARLES VANE
Tommy Spratt (the Amateur Cracksman) ...	Mr. FRED INGRAM
Teddy Munro (a Saucy Nipper)...	Master JACK ROOKE
John Marks (an Auctioneer)	Mr. PERCY BAVERSTOCK
George Pherson (a Clerk)	Mr. EDWARD WRIGHT
Jasper Northcot } Farmers {	Mr. A. ANDERSON
Joe Ongar }	Mr. J. WEBB
Watkin (Waiter at the Royal Hotel)	Mr. T. CARTER
Lizzie Walker (a poor girl in search of Matrimony) ..	Miss EVA DARE
Julie de Beauvrais (a Lady of High Life ...	Miss JOY CHATWYN
David Munro (alias Matthew McGuire, a deceived husband)	...Mr. FRANK LISTER
Charles Courtenay (the Colonel's Nephew) ...	Mr. LIONEL GADSDEN
Nathaniel Lee (an old Farmer)	Mr. EDWARD VALENTINE
John Penton (a Policeman)	Mr. JAMES FIELDING
Detective Ashford (of Scotland Yard)	Mr. L. RUSSELL
The Rev. George Perryman	Mr. ARTHUR ROWTON
Mrs. Hatherton (an old inhabitant of King's Langley)	Miss MAGGIE BURTON
Peggy Munro (the woman who left her husband) AND Nancy Lee (the old Farmer's Granddaughter)	Miss LILLIAN HALLOWS Miss JESSIE WINTER

Villagers, Farmers, Soldiers, Policemen, Bridesmaids, Countrywomen, etc., etc.

Acting Manager .. .. BERT E. HAMMOND

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Act 1, Scene 1 .. .. **The Royal Hotel, King's Langley**
THE OLD COLONEL AND THE LADY OF HIGH LIFE.
Father and Son. Enlisting in the Army. Money and Matrimony.
The Evil Passion asserts itself. The Meeting of the Soldier and the Girl.
Scene 2 .. .. **Watford Road**
The Nipper and his Cigarette. Off to the Sale. The Partners in Crime.
Scene 3 .. .. **Old Nat Lee's Farm, King's Langley**
The Story of a Woman's Life. The Timely Warning.
BREAK UP OF THE OLD HOME. THE SALE.

Act 2, Scene 1 .. .. **The Farm House**
REINSTATING THE OLD FOLKS AT HOME. LOVE'S AWAKENING.
Scene 2 .. .. **The Barrack Yard—Return to London**
The Jealous Colonel and the Lady of High Life. How the British Army make a man.
A Woman Ruined my Life. The Amateur Cracksman ready for work.
Scene 3 .. .. **The Colonel's Quarters**
Asking consent to Marry. The Jealous Husband. The Scheme to take
a Soldier's Character away. The Amateur Cracksman in a tight corner.

Act 3, Scene 1 .. .. **Lee's Farm**
The Day before the Wedding. The Return of the Nipper. Here's my Month's Pay.
A BOY'S BEST FRIEND IS HIS MOTHER.
The Meeting of Husband and Wife. The Woman who ran away to lead a life of Shame
A BAD WIFE BUT A GOOD MOTHER.
Scene 2 .. .. **Hyde Park Mansions**
THE WICKED NEPHEW AND THE WICKED WIFE.
Scene 3 .. .. .. **Col. Graham's House at King's Langley**
THE SOLDIER'S WEDDING DAY.
A Present to the Bride. The Colonel getting rid of his Wife.
THE WEDDING BELLS AND THE REVOLVER SHOT.
Scene 4 .. .. **At the Foot of the Altar**

Act 4. Scene 1 .. .. .. **The Colonel's Garden, King's Langley**
The Nipper Detective on the Track. The Mysterious Policemen.
The Stray Shot that found its Mark.
Scene 2 .. .. .. **Inside Colonel Graham's House**
Weaving the Web round the Lady of High Life.
Scene 3 .. .. **The Parish Church, King's Langley**
THE REDCOAT AND HIS BRIDE. THE SOLDIER'S WEDDING.

The Orchestra, under the direction of H. SULLIVAN-BROOKE, will play the following selections :—

1. OVERTURE . "The Soldier's Wedding" ... ... *Ed. Reeves*
2. SELECTION ... ... "The Toreador" ... *Caryll and Monckton*
3. (*a*) ENTRACTE, BALLET, "D'Oseau" ...)
   (*b*) WALTZ ... "When Night is Brightest") *H. Sullivan-Brooke*
4. OVERTURE ... ... "England Expects" ... *H. Sullivan-Brooke*

The Programme of Music is subject to alteration according to circumstances.

Stage Manager .. .. **S. MAJOR JONES**

THE LYCEUM.

"THE SOLDIER'S WEDDING."

As a successor to *Tommy Atkins*, Messrs. Walter and Frederick Melville have hit upon another piece of a partly military type, the former's drama, *The Soldier's Wedding*, originally produced at the Terriss, Rotherhithe, October 8, 1906. There is now no need to recount the varied incidents of this typically Melvillian drama, in which the author has supplied "ad libitum" comic relief of a laughable, if primitive, sort, and has seemingly set about the concoction of a series of startling situations, in which he has aimed apparently rather at effective sensationalism than at logical consistency and probability. The hero, it will be remembered, is Jack Brown, a private in the Grenadier Guards, who, having been adopted by Colonel Graham because that officer had had his life saved in action by the lad's father, has, *mirabile dictu*, been able to save the good round sum of £350. This he devotes to the buying back of the farm at King's Langley, owned for years by old Nathaniel Lee, whose grand-daughter is Nancy Lee, the heroine thus possessing a name usually associated with the sailor's wife in one of Stephen Adams's songs. The restoration of the old homestead to Nat. Lee takes place in one of the best and most taking scenes of the piece thus successfully staged at the Lyceum. Indeed, on Monday some of the hits of the evening were made by the fowls, ducks, and pigeons (several of which found resting places on the ceiling and on the proscenium and the front of a box), and by the highly intelligent and vocally stentorian Irish terrier cast for the part of poor "Towser," who is knocked down for 5s. Later on, "Towser's" exponent took part in a dance with results disastrous to the trousers of the old farmer, as played carefully by Mr. Edward Valentine.

APOLLO THEATRE

TO-NIGHT AT 8.45, 4 Nov

CHARLES HAWTREY and CO.,

Including Miss WINIFRED EMERY and E. HOLMAN CLARK, in

NEVER SAY DIE

By W. H. POST.

CHARACTERS.

Dionysius Woodbury	Mr. CHARLES HAWTREY
Hector Walters	Mr. GEORGE TULLY
Virgil Galesby, M.D.	Mr. E. HOLMAN CLARK
Sir John Fraser, M.D.	Mr. JOHN CLULOW
Griggs	Mr. HUGH GIBSON
Verchesi	Mr. HENRY WENMAN
Buster	Master RONALD HAMMOND
Herman	... "Mr." SPOT
Mr. Gibbs	Mr. E. W. TARVER
Servant	Mr. CHARLES LASCELLES
Auction Man	Mr. EDWARD PAGE
Violet Stevenson	Miss DORIS LYTTON
La Cigale	Miss MONA HARRISON
The Hon. Mrs. Stevenson	Miss WINIFRED EMERY

ACT I. .. **Drawing Room at Mrs. Stevenson's House in Park Lane**
ACTS II. & III. .. **Woodbury's Chambers, King Street, St. James**

Preceded at **8.15** by

THE QUOD WRANGLE

A Farcical Comedy in One Act by OLIPHANT DOWN.

Bill Jenks	Mr. E. W. TARVER
Snippy	Mr. EDGAR B. PAYNE
A Butcher	Mr. FRANK WAKEFIELD
A Policeman	Mr. PHILIP ANTHONY
Miss Ormerod	Miss GLADYS MAUDE
Boy...	Master RONALD HAMMOND

Scene : A Tenement Room.

J. BANNISTER HOWARD'S SEASON

ALDWYCH THEATRE

ALDWYCH, STRAND, W.C.

Licensee and Manager - - - - McLEOD LOADER
Business Manager - - - - - - DONALD BAYLIS

WEDNESDAY, NOVEMBER 4th, 1914,

and EVERY EVENING AT 8.

FIRST MATINEE, SATURDAY NEXT, at 2.30.

THE EARL AND THE GIRL

By Seymour Hicks and Ivan Caryll. Lyrics by Percy Greenbank.

CAST:

Jim Cheese (a Dog Trainer) - - - -		BERT BESWICK
Dick Wargrave (the Real Heir - - -		HADDON CAVE
Hon. Crewe Bootle (the supposed Heir) - -		MONTAGUE SYRETT
A. Bunker Bliss (Elphin Haye's Uncle) - -		JAMES PRIOR
Downham (an American Solicitor) - - -		FRANK W. CANE
Mr. Talk (an English Solicitor) - - -		MARK HENRY
Mr. Hazell (Host of "Fallowfield Arms") -		ALF. E. PASSMORE
Dudley Cranbourne	Friends of Crewe Bootle	H. HILLIARD
George Bellamy		D. MAURICE
Hugh Wallander -		C. BELL
Black Smith - -	Footmen at Stole Hall	E. TRIMINGHAM
Rossiter - -		J. FREEMAN
George - - -		J. BOYS
Charles - - -		G. FRANKS
Elphin Haye (an American Heiress) -		DOROTHY MONKMAN
Liza Shoddam (Jim Cheese's Sweetheart) -		FLORENCE LLOYD (Her Original Part)
Mrs. Shimmering Black (a strong lady) -		HELEN LANGTON
Daisy Fallowfield (Elphin Haye's Friend) -		CRESSIE LEONARD
Miss Virginia Bliss (Elphin Haye's Aunt) -		PHYLLIS BROUGHTON (Her Original Part)
Lady Gussie - -	Ladies of Crewe Bootle's Party	MIA SYLVELIN
Lady Violet -		DAISY GRAINGER
Lady Gwendoline		ESME MANETTE
Lady Ethel - -		MARJORIE GRESHAM
Lady Muriel - -		NANCY HAMLEY
Lady Rosedale -		MARIE GLIER
The Hon. Birdie Harold		— DENMAN
The I. O. Ewe -	Guests at the Hall	— COOKSON
Miss Astorbilt -		DOROTHY WAY
Miss D. Light - -		MARGARET MITCHELL
The Hon. Mrs. de Brett		SONIA RAY
Miss T. Gordon -		VIOLET HEATH
Miss Bertha Late -		NIKKI AMOR
Miss R. Rollo - -		MARIE CLEMENTS
Miss P. R. Brighton		DORIS LEMON
Miss L. Montez -		GRACIE BAKER
Violet Rose - -		BEESIE MIDDLETON
Miss Ventnor - - -		THERESE BLAN

"Earl and the Girl."

Musical comedy of ten or twelve years ago played in a somewhat noisy and none too distinguished way is just what you will now find at the Aldwych Theatre. "The Earl and the Girl" was on its original production at the Adelphi Theatre on December 10, 1903, a rather crude and noisy specimen of the musical play. But at the Adelphi Theatre it had the advantage of the Savoy company in the leading parts, and also, in addition to having a great West End chorus of the smartest type, was extravagantly mounted. In war times and at half the usual West End prices one must not expect the same as one got for twice the sum in times of peace. Therefore, if you are content with boisterous fun and are not exacting on the score of singing "The Earl and the Girl" at the Aldwych Theatre may make a pleasant entertainment. Miss Phyllis Broughton, who was in the original cast, gives distinction to the part she plays. J. W.

J. BANNISTER HOWARD'S SEASON

ALDWYCH THEATRE

ALDWYCH, STRAND, W.C.

Licensee and Manager - - - - - McLEOD LOADER
Business Manager - - - - - - DONALD BAYLIS

WEDNESDAY, NOVEMBER 4th, 1914,

and EVERY EVENING AT 8.

FIRST MATINEE, SATURDAY NEXT, at 2.30.

THE EARL AND THE GIRL

By Seymour Hicks and Ivan Caryll. Lyrics by Percy Greenbank.

CAST:

Jim Cheese (a Dog Trainer)		- BERT BESWICK
Dick Wargrave (the Real Heir		- HADDON CAVE
Hon. Crewe Bootle (the supposed Heir)		- MONTAGUE SYRETT
A. Bunker Bliss (Elphin Haye's Uncle)		- JAMES PRIOR
Downham (an American Solicitor)		- FRANK W. CANE
Mr. Talk (an English Solicitor)		- MARK HENRY
Mr. Hazell (Host of "Fallowfield Arms")		- ALF. E. PASSMORE
Dudley Cranbourne	Friends of Crewe Bootle	- H. HILLIARD
George Bellamy		- D. MAURICE
Hugh Wallander		- C. BELL
Black Smith	Footmen at Stole Hall	- E. TRIMINGHAM
Rossiter		- J. FREEMAN
George		- J. BOYS
Charles		- G. FRANKS
Elphin Haye (an American Heiress)		- DOROTHY MONKMAN
Liza Shoddam (Jim Cheese's Sweetheart)		- FLORENCE LLOYD (Her Original Part)
Mrs. Shimmering Black (a strong lady)		- HELEN LANGTON
Daisy Fallowfield (Elphin Haye's Friend)		- CRESSIE LEONARD
Miss Virginia Bliss (Elphin Haye's Aunt)		- PHYLLIS BROUGHTON (Her Original Part)
Lady Gussie	Ladies of Crewe Bootle's Party	- MIA SYLVELIN
Lady Violet		- DAISY GRAINGER
Lady Gwendoline		- ESME MANETTE
Lady Ethel		- MARJORIE GRESHAM
Lady Muriel		- NANCY HAMLEY
Lady Rosedale		- MARIE GLIER
The Hon. Birdie Harold	Guests at the Hall	- — DENMAN
The I. O. Ewe		- — COOKSON
Miss Astorbilt		- DOROTHY WAY
Miss D. Light		- MARGARET MITCHELL
The Hon. Mrs. de Brett		- SONIA RAY
Miss T. Gordon		- VIOLET HEATH
Miss Bertha Late		- NIKKI AMOR
Miss R. Rollo		- MARIE CLEMENTS
Miss P. R. Brighton		- DORIS LEMON
Miss L. Montez		- GRACIE BAKER
Violet Rose		- BEESIE MIDDLETON
Miss Ventnor		- THERESE BLAN

"Earl and the Girl."

Musical comedy of ten or twelve years ago played in a somewhat noisy and none too distinguished way is just what you will now find at the Aldwych Theatre. "The Earl and the Girl" was on its original production at the Adelphi Theatre on December 10, 1903, a rather crude and noisy specimen of the musical play. But at the Adelphi Theatre it had the advantage of the Savoy company in the leading parts, and also, in addition to having a great West End chorus of the smartest type, was extravagantly mounted. In war times and at half the usual West End prices one must not expect the same as one got for twice the sum in times of peace. Therefore, if you are content with boisterous fun and are not exacting on the score of singing "The Earl and the Girl" at the Aldwych Theatre may make a pleasant entertainment. Miss Phyllis Broughton, who was in the original cast, gives distinction to the part she plays. J. W.

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SATURDAY, NOVEMBER 14th, AT 7.30, AND EVERY AFTERNOON AT 2.
(EXCEPT MONDAY, NOVEMBER 23rd AND 30th.)

SHAKESPEARE'S

KING HENRY IV. (PART I.)

King Henry IV.		BASIL GILL
Henry, Prince of Wales	Sons to the King	OWEN NARES
Prince John of Lancaster	Sons to the King	By arrangement with Messrs. VEDRENNE and EADIE
Earl of Westmoreland	Friends to the King	DIGBY ENGLISH
Sir Walter Blunt	Friends to the King	HENRY MORRELL
Thomas Percy	Earl of Worcester	HENRY C. HEWITT
Henry Percy	Earl of Northumberland	H. A. SAINTSBURY
Henry Percy	surnamed Hotspur, his son	JULIAN CROSS
Edmund Mortimer	Earl of March	MATHESON LANG
Owen Glendower		ARTHUR CRANE
Sir Richard Vernon		STEPHEN ROBERT
Sir John Falstaff		FREDERICK ROSS
Poins		HERBERT TREE
Gadshill		CHARLES QUARTERMAINE
Peto	Followers of Falstaff	ERNEST GRIFFIN
Bardolph	Followers of Falstaff	J. W. MOLLISON
Douglas	Followers of Falstaff	ARTHUR WHITBY
Francis		CHARLES DORAN
Sheriff		DEERING WELLS
1st Messenger		HENRY BYATT
2nd Messenger		W. J. KEMP
Lady Percy	Wife to Hotspur and Sister to Mortimer	ALEXANDER SARNER
Lady Mortimer	Daughter to Glendower and Wife to Mortimer	VIOLA TREE
Mrs. Quickly	Hostess of a Tavern in Eastcheap	DILYS JONES
		MARY BROUGH

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His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE.

SHAKESPEARE'S

KING HENRY IV.

(Part I.)

That Wise Ruler Queen Elizabeth of England said:

"'Tis simple mirth keepeth high courage alive, and God he knoweth England hath need enough of that—ay, and of brave defenders."

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LAST NIGHT'S PRODUCTION OF "HENRY IV."

Falstaffian Humour at His Majesty's.

In the sense that Shakespeare's "King Henry IV." is a fighting, patriotic play, its choice by Sir Herbert Tree for revival at His Majesty's Theatre at the present moment is doubtless a wise one. Anyhow it attracted an audience last evening great enough to fill the theatre to its utmost capacity, and if there was not over-much to thrill us there was a great deal of comedy to amuse and entertain. The title rôle in last night's representation could hardly be said to provide the chief character of the play, Falstaff, his friends and followers, and their adventures are made the chief business of this production.

The play was given by Sir Herbert in sixteen scenes, seven that were, as far as dis-play is concerned, in every way adequate, yet not at all as elaborate as the spectacular effects for which in more peaceful times His Majesty's Theatre is justly famous. As a background to the comicalities of Falstaff last night's stage production was good, and Sir Herbert as the elephantine drinker of sack was in every sense of the word immense. It is true that he entirely marred the King, but his mission was to awake the humour of the audience, to make it forget for the moment more serious things, and in that purpose he succeeded. Under these conditions the quarrel of Hotspur with his King lost much of its effect. It never stripped us.

Mr. Matheson Lang was virile enough as Hotspur. Mr. Basil King was dignity itself as Henry, but they seemed less than they were meant to be because the comedy and not the tragedy of the play was what we were intended to see.

PLAYGOER.

Sir Herbert Tree has done a happy and opportune thing in this revival. At one time the First Part of *King Henry IV.* was called the most popular of all dramatic compositions in the language. Yet the modern stage knows comparatively little of this splendid epic. There were *matinées* of the play by the present producer (then of the Haymarket) in the early summer of 1896, and *matinées* again by Mr. Lewis Waller at the Lyric in May, 1903, when Mr. Waller was, as he had been at the Haymarket, the fine Hotspur; as well as evening performances as part of the Shakespeare Festival at His Majesty's in the spring of 1906.

Synopsis of Scenery.

ACT I.

SCENE 1. In the King's Palace.
SCENE 2. Before a Tavern.
SCENE 3. In the King's Palace.
SCENE 4. A Road by Gadshill.
SCENE 5. A Room in the Palace.
SCENE 6. The Boar's Head Tavern.

ACT II.

SCENE 1. Bangor: A Room in the Archdeacon's House.
SCENE 2. In the King's Palace.
SCENE 3. The Boar's Head Tavern.

ACT III.

SCENE 1. The Rebel Camp near Shrewsbury.
SCENE 2. A Road near Coventry.
SCENE 3. The King's Tent.
SCENE 4. The Rebel Camp.
SCENE 5. The Battle of Shrewsbury (Tableau).
SCENE 6. Part of the Battlefield.
SCENE 7. The Victorious Army.

New Scenery by JOSEPH HARKER. Costumes by B. J. SIMMONS. Wigs by CLARKSON.

Costumes and Archæology have been supervised by PERCY MACQUOID, R.I.

Overture, Entr'acte and Interludes composed by RAYMOND ROZE. Incidental Music by RAYMOND ROZE and J. C. AMES.

Evening Performances of "King Henry IV." will be given every Thursday and Saturday at 8.

Extra Evening Performances of "King Henry IV." on Wednesday, November 25th and on Wednesday, December 2nd at 8.

Notice.—By request, Special Performances of "Drake" will be given on Monday, November 23rd and 30th, at 2 and 8.

STAGE MANAGER—STANLEY BELL. ASSISTANT STAGE MANAGER—ALFRED BELLEW. MUSICAL DIRECTOR—ADOLF SCHMID.
GENERAL MANAGER—HENRY DANA.

POPULAR PRICES:—Reserved Seats: Private Boxes, £2 2s. and £1 1s. Orchestra Stalls, 6s. Balcony Stalls, 5s. Balcony, 4s. Upper Circle, 3s. and 2s. Unreserved Seats: Pit, 2s. Gallery, 1s.

BOX OFFICE (MR. POTTER) OPEN DAILY 10 to 7. TELEPHONE GERRARD 1777.

LONDON HIPPODROME



Programme 6d.

Programme

Week commencing

MONDAY, NOV 16TH, 1914

"BUSINESS AS USUAL"

A HIPPODROME REVUE
IN EIGHT SCENES * *

By F. W. MARK and ALBERT P. DE COURVILLE
Lyrics by F. W. MARK
Music arranged by J. M. GLOVER
Dances and Ensembles by HARRY HALL
Produced by ALBERT P. DE COURVILLE
(Assisted by Will Bishop

ELABORATE CAST:

UNITY MORE	HARRY TATE	VIOLET LORAINE
MORRIS HARVEY	CHRISTINE SILVER	VIVIAN FOSTER
AMBROSE THORNE	HILDA HOYES	HENRI LEONI
EDMUND GOULDING	LAWFORD DAVIDSON	

AND MAMMOTH BEAUTY CHORUS OF OVER 70 PEOPLE

Scene 1—A Harvest Field in France
" 2—Whitehall
" 3—"The Nest," Tooting Bec
" 4—Famous Living Cartoons (By courtesy of Punch)
" 5—A Battlefield
" 6—A Cavalry Charge
" 7—An Up-to-date Sewing Party
" 8—The Allies' Levee

Stage Manager for the Revue - - HARRY HALL

Miss UNITY MORE is appearing by kind permission of George Edwardes, Esq.
Costumes designed by COMELLI & KATEL, and executed by SIMMONS, FISHER, ALIAS, SWAN & EDGAR, MORRIS ANGEL & REVELL. Shoes by GAMBA.
Organ by MUSTEL & SON. Scenery by MCCLEARY, E. H. RYAN and GEORGE HEMSLEY. Special Musical Numbers by HERMAN E. DAREWSKI, Junr., and ELSA MAXWELL.

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VAUDEVILLE THEATRE

Friday, November 20th, 1914

And EVERY EVENING at 8.30

Messrs. A. & S. GATTI

WILL REVIVE

THE FAMOUS COMEDY in THREE ACTS

ENTITLED:

OUR BOYS

By H. J. BYRON

Sir Geoffrey Champneys	(A County Magistrate)	Mr. JOHN BEAUCHAMP
Talbot Champneys	(his Son)	Mr. JOHN DEVERELL
Perkyn Middlewick	(a retired Butterman)	Mr. ARTHUR WILLIAMS
Charles Middlewick	(his Son)	Mr. MALCOLM CHERRY
Kempster	(Sir Geoffrey's Man-servant)	Mr. J. R. TOZER
Poddles	(Middlewick's Butler)	Mr. H. HALLADAY-HOPE
Violet Melrose	(an Heiress)	Miss BARBARA EVEREST
Mary Melrose	(her Poor Cousin)	Miss AGNES GLYNNE
Clarissa Champneys	(Sir Geoffrey's Sister)	Miss HELEN ROUS
Belinda	(a Lodging House Slavey)	Miss SYDNEY FAIRBROTHER

ACT I.	At the Butterman's
ACT II.	At the Baronet's
ACT III.	Mrs. Patchman's "Three Pair Back"

PRECEDED AT 2.30 AND 8 BY A PLAY IN ONE ACT, entitled:

A MAN OF IDEAS

By MILES MALLESON.

Frank Cartwright	Mr. J. R. TOZER
William Goodman	Mr. ERNEST H. COX
Alice	Miss NETTA WESTCOTT
The Man	Mr. CAMPBELL GULLEN

(By kind permission of Messrs. Vedrenne & Eadie)

Scene - - Room in Frank Cartwright's House

Our Boys may justly be accounted as one of the pioneers of record-breaking plays. Produced at the Vaudeville nearly forty years ago, it ran from January 16, 1875, to April 13, 1879, and the night after it completed its 1,362nd performance Henry J. Byron produced another of his many works at the same house. The progress of the comedy has been marked by many interesting features, among them being the celebration of the 1,000th representation on February 19, 1878, when the late David James and Tom Thorne, the managers, presented the entire receipts to London charities. Another notable event was the entertainment at the Bath theatre on February 5, 1879. Mr. Duck, the holder of the country rights, then marked the 1,000th provincial performance by giving all his company presents and a dinner, while Byron wrote a special address, delivered by Edmund W. Garden. *Our Boys* was successful in finding its way to Bath again long afterwards, and celebrating there its 2,000th time in the country. Miss Fanny Brough and Mr. E. S. Willard were for a long time members of the Duck company. The first revival of the play at the Vaudeville took place at the commencement of the management of the Messrs. Gatti on September 14, 1892, and continued well into the next year. Apart from that, there have been revivals at several other Metropolitan theatres. *Our Boys* quickly found its way to America, to Australia, and all the English Colonies. Moreover, it has been translated and acted in Norway, Denmark, Switzerland, Holland, Bavaria, Italy, and France. Of the original Vaudeville cast, Miss Kate Bishop, Mr. Thorne, Miss Cicely Richards, and Mr. William Lestocq happily survive.

THE REFEREE.

SUNDAY, NOVEMBER 22, 1914.

It is not often that Shakespeare is put up for a run at two London theatres concurrently, yet this is the case at the moment of writing. Following hard upon Sir Herbert Tree's splendid revival of "Henry the Forth (Part I.)" at His Majesty's, Miss Glossop-Harris and Mr. Frank Cellier started a very picturesque and capitally cast production of

"The Merchant of Venice"

at the Princes last Monday. Visiting the Princes on Thursday, I found "The Merchant" being followed with the deepest interest and with enthusiastic plaudits by an audience obviously possessing the keenest intelligence. Mr. and Mrs. Cellier's frequent Shakespearean performances in the provinces and suburbs have led many of us to expect sound and brainy work from them. We got it on Thursday. Mr. Cellier's Shylock was a powerful impersonation, with the accent on the villainous or vengeful side. Moreover, it was full of subtle touches that betokened original thought. Miss Glossop-Harris's Portia was as charming and gracious as it was elocutionarily effective, and fully deserved the numerous curtain-calls. A fine rendering of Bassanio, very touching in the pathetic points concerning that "royal merchant" Antonio, was given by Mr. E. Vassall-Vaughan. Mr. Alfred A. Harris was an excellent Antonio, Miss May Edward-Saker an engaging Nerissa, and Mr. Frank Cochrane acted not only artistically but sang melodiously as Gratiano. Jessica was well played by Miss Madge Spencer. Mr. Roy G. Beard was a good Lorenzo and Mr. Edward Montagu an earnest and effective Prince of Morocco.

* * *

This picturesque revival was given every afternoon last week and on Thursday and Saturday evenings. Owing to the increased booking, however, the play will be presented nightly from to-morrow evening and on Thursday and Saturday afternoons.

* * *

"The Dynasts"

presented at the Kingsway Theatre

November 25th. 1914.

THE DYNASTS

An Epic drama by

THOMAS HARDY

Abridged for the stage and produced by

GRANVILLE BARKER

Part First	Trafalgar
Part Second	The Peninsula
Part Third	Waterloo

PROLOGUE

Written for this production by

THOMAS HARDY

In these stern times of ours, when crimson strife
Throws shade on every thoroughfare of life,
Disfigures comely countries with its gore,
And sends back mangled heroes to our shore,
The gift of gifts is sturdy hardihood,
That holds it firm through each vicissitude,
Not only hour by hour, but year by year,
If need be, till life's lurid skies are clear.

Arrested by perceptions such as this,
We gather that it may not be amiss,—
During the few brief minutes you can spare
From the innumerous claims that call your care,—
To raise up visions of historic wars
Which taxed the endurance of our ancestors ;
That such reminders of the feats they did
May stouten hearts now strained by issues hid ;

Therefore have we essayed to represent,
By our faint means, event upon event
That Europe saw a hundred years ago . . . . . .
—What matters that Napoleon was our foe ?
Fair France herself had no ambitious ends ;
And we are happy in a change that tends
To make of nearest neighbours closest friends.

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The Reader		Henry Ainley
Chorus	Strophe	Esmé Beringer
	Antistrophe	Carrie Haase

PART I.—TRAFALGAR.

First Passenger		Cecil Bevan
Second Passenger		Clifford Marquand
Third Passenger		C. Croker-King
Pedestrian		Allan Wade
First Spectator		F. B. J. Sharp
Second Spectator		John Sargent
Third Spectator		Charles Koop
First Old Man		Charles Daly
Second Old Man		W. O. Billington
Mrs. Cantle		Esmé Hubbard
Private Cantle		Norman Page
Admiral Villeneuve	on board the Bucentaure	Clarence Derwent
Flag Captain Magendie		Nicholson Tucker
Lieutenant Daudignon		John Astley
Petty Officer		Gerrard Clifton
Nelson	on board the Victory	Nicholas Hannen
Dr. Scott		Frank Darch
Captain Hardy		Frederick Ross
Officer		Henry Hargreaves
A Lieutenant		William Muir
Pollard, a midshipman		Franklyn Bellamy
Dr. Magrath		Charles Maunsell
Dr. Beatty		A. Harding Steerman
First Citizen		A. G. Poulton
Second Citizen		Charles King
Boy		Arthur Burrell
Third Citizen		Charles Stone
Boatman		Rutland Barrington

PART II.—THE PENINSULA.

First Deserter		Charles Koop
Second Deserter		Franklyn Bellamy
Third Deserter		Sam Wilkinson
Fourth Deserter		Charles King
Fifth Deserter		Reginald Tippett
Sergeant		John Sargent
Officer		John Astley
Napoleon		Sydney Valentine
French Officer		Gerrard Clifton
Marshal Soult,		A. Harding Steerman
Straggler		Clifford Marquand
Colonel Graham		Cecil Bevan
Captain Hardinge		Charles Maunsell
Sir John Moore		H. R. Hignett
Sir John Hope		Bert Thomas
Major Colborne,		William Muir
Surgeon		F. B. J. Sharp
Chaplain		V. Tarver Penna
Sentinel		A. G. Poulton
Mrs. Dalbiac		Beatrice Smith
Mrs. Prescott		Pauline Strauss
Lord Fitzroy Somerset		Henry Hargreaves
Lord Wellington		Murray Carrington
Sergeant Young		Albert Chapman
Second Hussar		Allan Wade
Marshal Ney		Edward Irwin
Marshal Caulaincourt		E. H. Brooke
Marshal Macdonald		Frank Darch
Roustan, Napoleon's Mameluke		Clarence Derwent
Constant, Napoleon's Valet		A. Lubimoff

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PART III.—WATERLOO.

Rustic	Charles Daly
Yeoman	W. O. Billington
A Girl	Dorothy Warren
A Woman	Hilda Francks
Longways	Reginald Tippett
Vicar	F. B. J. Sharp
Private Cantle	Norman Page
A coach guard	John Sargent
Young Officer	Franklyn Bellamy
His partner	Vera Cunningham
Her mother	Florence Haydon
General Sir Thomas Picton	Cecil Bevan
The Duke of Richmond	H. G. Hignett
The Duchess of Richmond	Mary Fenner
The Duke of Wellington	Murray Carrington
Muffling, Prussian Attaché	Allan Wade
The Prince of Orange	Frank Darch
The Duke of Brunswick	C. Croker-King
Gentleman next door	Charles Stone
Napoleon	Sydney Valentine
Marshal Soult	A. Harding Steerman
Another Marshal	E. H. Brooke
A Third Marshal	V. Tarver Penna
An aide	Eric H. Messiter
Another aide	Clifford Marquand
Colonel Marbot	Gerard Clifton
A Prussian prisoner	Charles Koop
Bridgeman,	Charles Maunsell
The Earl of Uxbridge	Nicholson Tucker
Lord Fitzroy Somerset	Henry Hargreaves
An aide	Albert Chapman
Colonel Heymès	Bert Thomas
An aide	H. Brough Robertson
Another Aide	Charles King
Lord Hill	Edward Irwin
Colonel Colborne	William Muir
Lord Saltoun	William Moore

THE abridged version of Thomas Hardy's "The Dynasts," presented by Mr. Granville Barker at the Kingsway Theatre on Wednesday evening, is a striking instance of how a very able stage manager can find himself confronted with an impossible task. "The Dynasts," as it was here seen, was anything but impressive, and one would very much rather retain one's own impressions of Nelson, Wellington, and Napoleon and his marshals than the figures one saw labelled thus on the stage of the Kingsway Theatre. Mr. Barker makes no attempt at spectacle. The background to all of the twenty or more scenes is pretty much the same, a little backing of an appropriate character being introduced now and then to help the illusion. The costumes, however, are numerous, picturesque, and—we may take it—correct.

Wordy Warfare.

This play has for its theme the lesson—as Mr. Hardy understands it—of the Napoleonic wars, and the smashing of Napoleon's power by Britain and her Allies. It is divided into three parts—Trafalgar, the Peninsula, and Waterloo—and finds its expression in numerous fragments of conversation designed to illustrate by masses of detail the attitude of the nations and their leaders in those far-off days of strife. Whether the play does so effectively or not is a matter of opinion. Personally I found the evening a very long one.

J. W.

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Plays

HAYMARKET
Manager
HARRISON

Saturday
Evening
Nov. 28

Orchestra Stl 7/6

No. **J 21**
This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

TO-NIGHT, SATURDAY, NOVEMBER 28th, 1914,
AND EVERY FOLLOWING EVENING AT 8 O'CLOCK.

FREDERICK HARRISON presents

The Flag Lieutenant

A Comedy in Four Acts,
By MAJOR W. P. DRURY and MAJOR LEO TREVOR.

The characters are in the order of their appearance.

Edward Dormer-Lee, *Midshipman* ...	JACK HOBBS
Horatio Hood, *Midshipman*	EDWARD COMBERMERE
Richard Lascelles, *Flag Lieutenant*	GODFREY TEARLE
Vice-Admiral The Hon. Sir Berkeley Wynne, K.C.B.	ARTHUR HOLMES-GORE
Viola Hood	MAUD E. BELL
George Blockley, *Yeoman of Signals* ...	REGINALD BACH
William Thesiger, *Major, Royal Marines*	ALLAN AYNESWORTH
Mrs. Cameron	ELLIS JEFFREYS
Lady Hermione Wynne	STELLA MERVYN CAMPBELL
Christopher Neate, *Admiral's Secretary*	HENRY OLDHAM
John Penrose, *Flag Captain*	G. DICKSON KENWIN
Thomas Steele, *Sergeant of Marines* ...	ERNEST GRAHAM
James Sloggett, *Ordinary Seaman* ...	THOMAS WEGUELIN
Joshua Borlaise, *Private of Marines* ...	GORDON HARKER
Colonel McLeod, *of the Campbell Highlanders*	H. NYE CHART
Walter Crutchley, *Surgeon, R.N.* ...	LANGHORNE BURTON
Captain Munro, *of the Campbell Highlanders*	CHARLES LA TROBE
Memeti Salos, *a Bashi-Bazouk* ...	OLAF HYTTEN
Lady Dugdale	FRANCES IVOR
Mrs. Gough-Bogle	HELEN HAYE
General Gough-Bogle	O. B. CLARENCE
Michael Palliser, *of the Eastern Telegraph Co.*	JOHN WHEATMAN

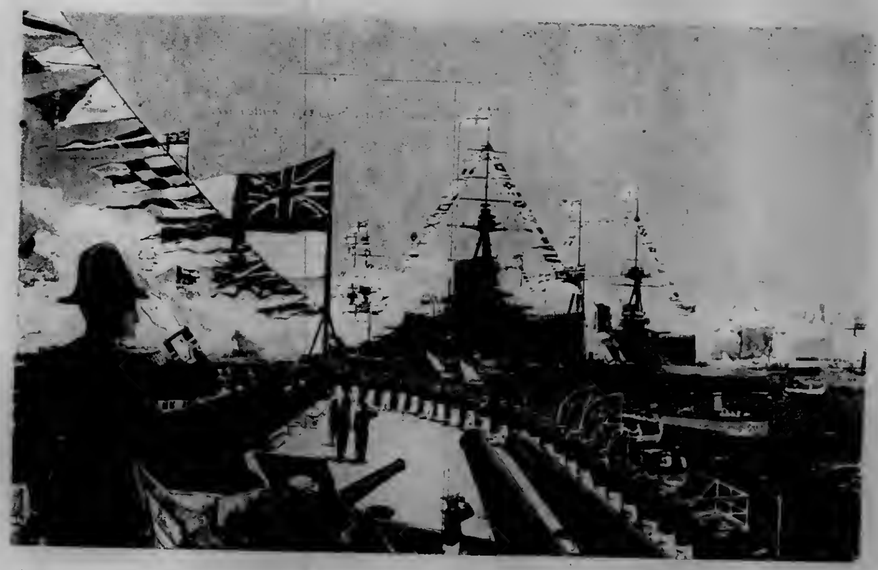
The Play produced for FREDERICK HARRISON by E. LYALL SWETE.

A Splendid Revival.

Managers who provide the London public with plays that are in themselves entertainments calculated to interest and amuse are to be sincerely complimented just now. These are trying and exacting times, and so every simple, clean, and wholesome amusement is a thing to be prized. Mr. Frederick Harrison is therefore to be congratulated for having revived at the Haymarket Theatre that breezy comedy, "The Flag Lieutenant." He has done the thing quite splendidly too with a "star" cast that includes Mr. Allan Aynesworth, Mr. Godfrey Tearle, Mr. O. B. Clarence, Miss Ellis Jeffreys, Miss Stella Campbell, and Miss Helen Haye. This revival is a thing to see.

J. W.





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Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, NOVEMBER 30, 1914.

ACTORS AND THE WAR.

To the Editor of *The Daily Mail.*

Sir,—I hope that a complete list of the names of actors who have joined the forces may soon be published. I think it will then be found that the dramatic profession has done its duty. I have made a hurried list of the names of those who have been associated with me at the St. James's Theatre who are now serving their country, and I have no doubt that other managers could supply even longer lists. Here is the list:

R. Horton Hummel, Cyril Cattley, J. Russell, Philip Desborough, F. Arundel, Trevor Roller, Gerald Jerome, Charles Hunt-Helmsley, Robert Loraine, Norman McKeown, Ernest Thesiger, Tom Woods, Eric Maturin, Charles Blackall, Ivo Dawson, W. C. R. Rose, Harold Holland, M. Elphinstone, Stuart Dennison, Montague Wigan, Guy Dawson; R.N.V.R.: E. Vivian Reynolds, A. P. Horne, T. M. de Courcy.

St. James's Theatre. GEORGE ALEXANDER.

To the Editor of *The Daily Mail.*

Sir,—Mr. Robert Vansittart has asked for statistics of the amount of service being rendered to the country by actors during this present crisis.

The *Stage* has published a list since the beginning of the war, which, although as yet not complete, covers several hundred names. In addition to this there is the United Arts Force, and as good a percentage of special constables as is represented by any other body of civilians, including dramatic authors!

Of course there are some lamentable and noticeable exceptions, but is not this the case in other callings? ARTHUR BOURCHIER.

Garrick Theatre, W.C.

To the Editor of *The Daily Mail.*

Sir,—Who is Mr. Robert Vansittart who is first of all allowed to traduce in your columns my profession, and then ask if it is true?

If he is a young man, why does he not serve himself? If he is elderly he is old enough to know better. If he buys the *Stage* he can see that actors have done well—very well. There may be—are probably—"slackers" in my profession, as doubtless there are in Mr. Vansittart's. By the way, what is his profession? Writing letters to newspapers from a comfortable club in Piccadilly?

I trust, in justice to a community which has served its country, both by giving of its members and of its money, that you will insert this letter.

FRED TERRY.

APOLLO THEATRE

TO-NIGHT AT 8 O'CLOCK.

A Message from Mars

By RICHARD GANTHONY.

Horace Parker	Mr. CHARLES HAWTREY
A Tramp	Mr. GEORGE TULLY
Arthur Dicey	Mr. CHARLES LASCELLES
Dr. Chapman	Mr. H. GESLIN
Mr. Ferguson	Mr. EDGAR B. PAYNE
Sir E. Vivian	Mr. HENRI LAURENT
Sir Roland Wright	Mr. EDWARD ARNOTT
Joe the Coster	Mr. NORMAN HADDOCK
The Emperor	Master EDWARD HAYWARD
Muggeridge	Mr. CHARLES ASHWELL
Jim	Mr. LIONEL WILLIAMS
Policeman	Mr. FRANK WAKEFIELD
Servant	Mr. R. AUSTEN
Watchman	Mr. E. ASHTON
Boy	Master GEORGE WOODHOUSE
The Messenger from Mars	Mr. E. HOLMAN CLARK
Miss Parker	Miss MABEL YOUNGE
Mrs. Clarence	Miss MONA HARRISON
Bella	Miss GLADYS MAUDE
Polly	Miss M. SUMMERLEY
A Flower Girl	Miss G. MEIKLEJOHN
A Poor Woman	Miss LYDIA RACHEL
Girl	Miss ESME WYNNE
Minnie Templer	Miss MARGERY MAUDE

Guests, etc.—Mesdames L. Flockton, Maun Ewin.
Messrs. Hulbert, Haddock, Boddy and Kendall.

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Plays

ROYALTY THEATRE

Licensed by the Lord Chamberlain to J. E. VEDRENNE, Dean Street, W.

ON THURSDAY, 10th DECEMBER, 1914, AT 8 O'CLOCK,

MESSRS.

VEDRENNE AND EADIE

PRESENT

THE MAN WHO STAYED AT HOME

A Play in Three Acts, by

LECHMERE WORRALL and J. E. HAROLD TERRY.

Christopher Brent	Mr. DENNIS EADIE
Carl Sanderson	Mr. MALCOLM CHERRY
John Preston, J.P.	Mr. HUBERT HARBEN
Percival Pennicuik	Mr. STANLEY LOGAN
Fritz	Mr. E. HENRY EDWARDS
Corporal Atkins	Mr. CAMPBELL GULLAN
Mrs. Sanderson	Mrs. ROBERT BROUGH
Miriam Leigh	Miss RUTH MACKAY
Molly Preston	Miss ISOBEL ELSOM
Miss Myrtle	Miss JEAN CADELL
Fraulein Schroeder	Miss MARY JERROLD
Daphne Kidlington	Miss ELIZABETH RISDON

The Play produced under the direction of EILLE NORWOOD.

The Action takes place at Mrs. Sanderson's Select Boarding Establishment in a town on the East Coast, on a certain day in September, 1914.

Scene: Mrs. Sanderson's Private Sitting Room.

The Curtain will be lowered for a few seconds in Act III. to indicate the lapse of some hours.

There will be intervals of 10 minutes each between the Acts.

Mr. MALCOLM CHERRY appears by arrangement with Messrs. A. & S. GATTI.

Miss Ruth Mackay's and Miss Isobel Elsom's Dresses by Madame ESTHER, 5 Grafton St., W., and their Hats by MICHEE ZAC.

Uniforms by L. & H. NATHAN. Wigs by CLARKSON.

The Pianofortes used at this Theatre supplied by GEO. ROGERS & SONS.

The Music under the direction of BENNO SCHEREK.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head-dress.

This rule is framed for the benefit of the audience, and the Management trusts that it will appeal to everyone, and that Ladies will kindly assist in having it carried out.

The Box Office (J. W. Sheppard) is open from 10 to 10 daily. Tel. 3855 Gerrard.

PRICES OF ADMISSION:—Private Boxes, £3 3s. & £2 2s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. & 5s. Upper Circle, 4s. & 2s. 6d. Pit, 2s. 6d.

FIRST MATINEE SATURDAY, DECEMBER 12th, AT 2.30

EXTRACTS FROM THE RULES MADE BY THE LORD CHAMBERLAIN.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards.

Where there is a fireproof screen to the proscenium opening, it must be lowered at least once during every Performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

Stage Manager	Mr. STEWART DAWSON
Business Manager	Mr. STANLEY LE SAGE

A Spy Play.

[illegible] of a new "spy" play at [illegible] Theatre on Thursday evening [illegible] one of the best audiences seen in [illegible] on, and Messrs. Vedrenne [illegible] can congratulate themselves on [illegible] a piece that amused their [illegible] author, Louis Napoge Worrall [illegible] Hatred Fenn—have called their [illegible] "Who Stood at Home." [illegible] [illegible] and in [illegible] [illegible] [illegible]

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Walters, J.
Plays







Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

THURSDAY, NOVEMBER 25, 1915.

On Wednesday "The Man Who Stayed at Home" realised a total of 900 per annum at the box. Its Theatre and for December it will celebrate its first anniversary. In Paris, where it is being played in French, they have altered the title to "Qui," and in America, where it is now a big success, the title given it is "The White Feather."

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Plays

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

FRIDAY, DECEMBER 11, 1914.

A TRIP TO PARIS IN WAR TIME.

DELIGHTFUL BUT DIFFERENT.

By JAMES WATERS.

PARIS.

Before I left London for Paris I was strongly advised by a man who had been there recently not to bring more luggage than I could carry comfortably from the station to an hotel. "There are few railway porters in Paris," he said, "and there are few cabs." He was right about the railway porters. I had to join a syndicate of chance acquaintances of the dining-car in exploiting the services of a man caught red-handed in the act of looking for work. He justified his position with honour, and put each of us with our luggage inside of a cab within the space of five minutes.

The story of there being a shortage of cabs in Paris belongs to prehistoric times. Paris is alive with them, and after luncheon I was convinced that each one of them was on the wrong side of the road. Anyhow, I am prepared to affirm that in Paris you are even now, when crossing a street, taking an even-money chance that a taxicab bowls you over or that if he misses you the driver still has sufficient mental pain to compel him to relieve his feelings in language. People who drive things—whether they are of Paris, London, or New York—possess that talent, and only the inexperienced citizen or the one who wants a quick and entirely new version of his family history will reply to the *bons mots* flung into the air after one of these exciting escapes from injury.

* * * * *

In few departments of life is Paris dull these days. In the afternoon it is wonderfully animated, more animated, I think, than London is at the same hour. When the sun sets the lighted lamps fill the streets with a glow that is simply astonishing to anyone accustomed to the darkened London of the past weeks. At eight o'clock, or it may be a little earlier, Paris seems to disappear into those high, white houses. The dinner-hour is now much earlier, and although the authorities permit the restaurants to keep open until ten o'clock, all the diners have left a good half-hour before that time, and as early as eight o'clock the chairs are piled up in stacks on the terraces of the cafés. Along the main boulevards the full display of arc and other lamps shows up a great thoroughfare almost empty, but about eleven o'clock, when the music-halls and kinema theatres, all of which are doing splendidly, turn out their audiences, something of the old animation appears again in this region of entertainments. So far the drama has made no attempt to resurrect itself. One little theatre is open, and a charity matinée has been given at the Comédie Française. The Opéra is to open at the end of January, but nothing has leaked out yet—unless that remark can be applied to the Wagner scenery and costumes removed from the building last week.

Paris is at its best, these war days, from noon to six. The streets are then alive with people, but the overwhelming majority are women and children. One sees very few young men anywhere. Masculine Paris as seen in the streets, shops, and hotels is either too old or too young to go into the firing line. In the Champs-Elysées the children at play and the *bonnes* are as numerous as ever.

* * * * *

The Rue de la Paix is an interesting street just now. One sees beautifully dressed women in that headquarters of fashion. But instead of arriving in magnificent limousines the customers now come afoot. The jewellers around there and in the Place Vendôme still continue to display the same exquisite taste in showing their goods, and rely on still fewer *objets* in their windows to uphold their reputation and tempt the rich to buy. The milliners, too, have retained their old artistic instinct for display, yet Paris this December shows no design that is not carried out in either black, or white, or grey. In that quarter there are few closed shops now. A few with the blinds down continue to announce that the proprietor and his assistants are at the war, and some that are open—with women to serve in them—give the rank of the proprietor and the regiment with which he is serving at the front.

The demand the war has made on the men of military age has not caused Paris to be neglected. On the contrary, it is groomed to a state of perfection. It may take a greater number of men—because they are older—to do the work, but done it certainly is. The streets are beautifully kept just now; grey and white they look, and particularly in the wide spaces, like the Place de la Concorde or the Place de l'Etoile, the passing figures all dressed alike, in universal black, take the appearance of silhouettes. There are but few soldiers walking in the streets. There is not one uniform for the ten to be seen in London. But every day—mostly in the morning or early afternoon—one can see great, high-powered motor-cars, splashed thick with white mud, racing at terrific speed—come straight from Soissons or Rheims, some sixty miles away, an officer inside and a soldier in red cap at the driving wheel, a loaded rifle beside him.

* * * * *

But Paris gets little colour from the soldiers. On Sunday one sees many of them walking quietly about the streets, spending their few hours' leave looking in the windows of the shops. They are quiet, silent fellows, and by evening they have disappeared—gone back to the barracks in and around the city.

Across the river at the Invalides one gets picturesque glimpses of military men of every rank, and inside the church there is an ever-present group of soldiers beneath the line of seven flags captured from the Germans in the fighting on the eastern frontier. The soldiers who come to see these flags stand silent and uncovered, looking upwards; in front is an ever-present sentinel with bayonet fixed.

* * * * *

Paris has changed much since the war. It has not changed for the worse. Its streets are quieter now. The note of colour is changed. Nature helps but little with colour in December, and tens of thousands of men are being mourned. There are not any orchestras in the restaurants. The supper dance restaurants of Montmartre are closed. L'Abbé Thélème, Bal Tabarin, Le Rat Mort, and all such have closed their doors. Maxime's, in the Rue Royale, is at ten o'clock as dark as night. The hotels of the wealthy quarters are all reopening; only a few remain closed to the public because the Red Cross wants them. The great hotels that are open remain pathetically empty. The visitors are increasing but slowly, and yet Paris looks very beautiful. It inspires admiration in this time of awful trouble, keeping up its normal life, while sixty miles away "on the roads the guns are rumbling."

THE LONDON COLISEUM.

Licensed by the Lord Chamberlain to Mr. Oswald Stoll, Chairman and Managing Director, The Coliseum Syndicate Ltd., Coliseum Buildings, W.C.

Managing Director - - - - - OSWALD STOLL.
Manager, ARTHUR CROXTON.
Stage Manager, HENRY CROCKER.
Musical Director, ALFRED DOVE.
Assistant Manager, H. PRYME.

PROGRAMME.

Week commencing Monday December 21st, 1914.
(X'MAS DAY EXCEPTED)

PROGRAMME—continued.

11.—Mr OSWALD STOLL presents for the first time on any stage, a NEW WAR PLAY by

J. M. BARRIE,

Entitled—

"DER TAG."

SCENE ... ... AN APARTMENT.

Spirit of Culture.....MISS IRENE VANBRUGH
Emperor.....MR. NORMAN McKINNEL
Chancellor.....MR. WILLIAM H. BROUGHAM
Commander-in-Chief.....MR. FRANCIS H. DUGUID

Produced by Mr. DION BOUCICAULT.



TUESDAY, DECEMBER 22, 1914.

Sir James Barrie's knack of keeping some surprise up his sleeve for his audiences is so well known that one expected something out of the common in his conception of a war play, which would appeal to a vast place of amusement like the Coliseum. Out of the common *Der Tag* certainly is, and the author can hardly blame his audiences if they are puzzled at the outset on one vital point. Is this Kaiser, whom Sir James presents to us, his idea of the German Emperor as he actually was during those eventful days of July and August, when the peace of Europe trembled in the balance, or is it his idealized Emperor, his view of how the really great man—the Bonaparte, who is constantly thrown in the Emperor's face, as the emblem of strength—would have wished to mould the destinies of Europe? We confess that we are unable to answer the question. Possibly the playwright intended that it should remain unanswered, and that those who consider the portrait a fantastic one can comfort themselves with the thought that at any rate the ideal is one to be strived for.

If Sir James intends us to take his study of the Emperor as an accurate one, of an ambitious, but honourable, ruler, struggling against an overwhelming destiny of militarism, history must be left to decide whether the view is justified. At any rate, it is not the view of the masses to whom, presumably, *Der Tag* is addressed, who prefer to regard the Kaiser as a headstrong monarch dashing impetuously and at any cost to his goal. The dramatist's analysis of the Emperor really divides itself into two quite distinct sections. In the first we see him in conference with his Chancellor and Commander-in-Chief, whose desires, at least, are perfectly manifest. Their demand is for war, whatever may be the cost, and they beg the Kaiser to attach his signature to the document which will spell European strife. Flattery, hypocrisy, mendacity are all used in the efforts to obtain his permission for war. The arguments which have now become historic are all brought into play—England's internal strife, the uprising of the East, Poland's willingness to side with Germany. "These wounds might heal suddenly if German bugles sound," the Emperor reminds his officers, but the war-lust is insatiable. "You have fashioned us into the sword and now the sword must speak." If we are to accept Sir James's theory, the violation of Belgium was none of the Emperor's wish. He will enter France through Alsace. In vain his officers plead with him that if Germany does not invade Belgium France assuredly will. The Kaiser replies with anger that both nations have pledged their word and will not violate it. As the disgruntled officers retire, there comes to the worried Emperor the Spirit of Culture, who pleads with him that his path of duty lies in the way of peace and, recalling his officers, he brushes aside the declaration of war and declines to attach his signature.

Up to this point we have the idealized Kaiser, the man of ambition, who respects his international obligations. Then, however, *Der Tag* becomes more incoherent. As the Emperor dreams his troubled dreams he sees the horrors of the war into which he has plunged the world—Reims Cathedral bombarded, seats of learning sacked, and to him again appears the Spirit of Culture, this time sorely wounded. In biting words she rebukes him for his deeds. The Russians are at his gates, his best men lie dead on the field of battle. God, his ally, has deserted him. "England was grown degenerate, you have made her great again," says the Spirit of Culture, and passing out of his sight for ever she hands him a dagger as his one means of escape from the meshes of the net in which he is entangled.

Though the intention of *Der Tag* is not always apparent, and though its brevity has tended to make for a certain incoherence, there are some things about the little play which make its presentation an extremely interesting event. There is a dignity and eloquence in some of the speeches, particularly those of the Spirit of Culture in which she practically states the case of the world against Prussian ideals, which show us Sir James Barrie in a most effective light and they form a striking contrast with the comedy which we have been accustomed to expect. Parts of the dialogue in fact might well be quoted as England's argument, and we venture to think that the popularity of *Der Tag* will be greatest in the study. If the exact intention of the play remains obscure, let us hasten to add that the fault is by no means that of the players. Both Miss Irene Vanbrugh as the Spirit of Culture and Mr. Norman McKinnell as the Emperor—in no way made up to represent the Kaiser—were at their best, and it was a real pleasure to hear Sir James Barrie's prose declaimed in the manner that those two players can do.

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ALHAMBRA THEATRE

LEICESTER SQUARE, LONDON

THE ALHAMBRA REVUE

EVERYTHING NEW? NOT LIKELY!

A REVUE

By GEORGE GROSSMITH & COSMO GORDON LENNOX.

Scene XII. . . . . OR . "ROBINSON CRUSOE"

"The Diabolical Davy Jones, whose dastardly deeds are frustrated by the Fearless Fairy, who waves her witching wand and rescues Peter Pan Robinson from his perilous predicament."

A GORGEOUS AND SPECTACULAR PANTOMIME IN SIX SPASMS AND OCCASIONAL INTERLUDES, BY ROBERT HALE.

The Plot was hatched at HATCHETT'S.

(Anyone daring to infringe the copyright of this story will receive an Iron Cross.)

Music stolen by CLAVILLE MIDFON. Lyrics forged by SWEARS.—Costumes designed by MAGIST. Tights by TAUTZ. Shoes by SHOOLBRED. Dances and Ensembles by MAPLE. Stage Production by HANDBILL LARKER.

The Names of others responsible for the Production excised by The Censor.

NOTE.—The Doctor is always in attendance. Morphia may be obtained at the Bars.

The Demon King (A naughty gnome who stops at naught) . . . . . Mr. Lynch

Good Fairy Cockleshell (who never goes to Night Clubs) . . . . . Miss de Bausset

Seaweed . . . Good little Girl . . .
Golden Sand . . . Fairies specially engaged . . . Miss Hope
Silver Fish . . . this pro- . . . Miss Rossiter
Star Fish . . . duction . . . Miss Oliver
. . . from . . . Miss Daly
. . . the A.B.C. Co. .

Will Atkins (The Wicked Pirate King) . . . . . Mr. MORRISON

Billy Crusoe (Robin's step-brother) . . . . . Mr. Leslie

Mrs. Crusoe (Robin's Mother) . . . . . Mrs. AUSTIN

ROBINSON CRUSOE . . . . . Mr. ROBERT HALE

Polly (Robin's sweetheart, Principal Girl) . . . . . Miss MONKMAN

Captain Capstan (The captivating Commander, 2nd Principal Boy) . . Miss Mercer

Louisa (His girl, 2nd Principal Girl) . . . . . Miss Wollaston

Violet (3rd Principal Boy) . . . Miss Graham
Beryl (3rd Principal Girl) . . . Miss Cwynne
Nellie (4th Principal Boy) . . . Miss Inman
Violet (4th Principal Girl) . . . Miss Aston
Mabel (5th Principal Boy) . . . Miss Tierre
Rosa (5th Principal Girl) . . . Miss Sullivan
Cannibal King . . . . . Mr. Sim
Fritz . . . . . Mr. Studer
The Goat . . . . . Mr. Kaufmann
The Monkey . . . . . Mr. Nade
The Parrot . . . . . Miss Bassett
The Lightning Kid . . . . . Mr. Dagnall

Scene I. . . . . "Davy Jones's Locker under the Thames." (W. J. LINGS)

The Costumes for this Scene by BOOTS CASH CHEMISTS.
Goblets, Ignomes and Sea-nymphs by TOMMY DEWAR. The Good Fairy's Wand by SELFRIDGE.
The Demon's Cauldron boiled by THE GAS LIGHT & COKE CO.
OYSTERS in the River bed by HARRY HEMS.

Scene II. . . . . "Mill Wall Docks." (WILL CROOKS)

The Boat in which Robin Sails kindly lent by THE WHITE STAR LINE.
Fairy Cleaning by TRUE-FIT. Fairy Costumes by MISS-FITT.
Mrs. Crusoe's Laundry by THE GARDEN CITY CO.

Scene III. . . . . "Between Decks."

Scene IV. . . . . "The Pirate Ship."

Thunder and Lightning supplied by GEORGE BERNHARD SHAW.
The Mast and Rigging supervised by TOMMY LIPTON.

This Scene will be followed by a realistic and thrilling Storm, in which the good ship sinks

Scene V. . . . . "The Raft. Saved!"

Scene VI. . . . . "The Cannibal Island."

This Island was originally discovered over this Frontiersman by THEODORE ROOSVELT.
Friday's Fire supplied by the SAVOY GRILL.
Savages kindly lent by the SAVAGE CLUB. Escape through Fly kamera Agency.
Animals kindly lent by C. B. COCHRAN from the WONDER ZOO, and loaned by HATTY-BERSEE.

Daily Mail.

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

WEDNESDAY, DECEMBER 23, 1914.

A PANTOMIME BURLESQUE.

Burlesque has not had a better example for many a long day than the travesty of a pantomime introduced this week into the revue at the Alhambra Theatre. It is called "Robinson Crusoe," and its author is Mr. Robert Hale. He plays the chief part in it also—that of the pantomime "principal boy."

The little burlesque comes at the end of the evening, and plays hardly more than half an hour, but into that half-hour is crowded more comicality than often falls to the lot of a playgoer to see. The thing is genuinely, deliciously funny, and Mr. Hale is an unforgettable Robinson Crusoe. He is something to see.

J. W.

PRINCE OF WALES THEATRE.

Sole Proprietors The Executors of the late Mr. EDGAR BRUCE.

Lessee ... ... FRANK CURZON

Monday Afternoon, Dec. 21st, and Twice Daily at 2.30 and 8,

By arrangement with FRANK CURZON

THE BRANDON THOMAS COMPANY

IN THE CHRISTMAS HOLIDAY ATTRACTION

"CHARLEY'S AUNT,"

By BRANDON THOMAS.

Colonel Sir Francis Chesney, Bart. ... (Oxford) . . . Mr. C. M. HOUSE
Stephen Spettigue ... . . . Mr. AMYAS E. PAGE
Jack Chesney ... . . . Mr. H. MAYSH ALLEN
Charles Wykeham ... . . . Mr. WALTER BANNISTER
Lord Fancourt Babberley . . . Mr. PERCY CRAWFORD
Brassett ... . . . Mr. SYDNEY COMPTON
Donna Lucia D'Alvadorez . . . . . Miss OLAVONNE WYNNE
Kitty Verdun .. . . . Matinees ... Miss AMY BRANDON THOMAS
Amy Spettigue . . . Evenings ... Miss MURIEL MARTIN DARVELL
Ela Delahay . . . . . Miss WINIFRED WELLS
. . . . . Miss MARJORIE THOMSON

ACT I. . . . . Jack Chesney's Rooms in College.

ACT II. . . . . Garden outside Jack Chesney's Rooms.

ACT III. . . . . Drawing Room in Spettigue's House.

Time The Present. Commemoration Week, Oxford

Programme of Music under the direction of Mr. EDMUND MANEY:

SELECTION . . . Conductor . . . Mr. EDMUND MANEY
Introducing: I. Gavotte—Bach. 2. Waltz—Lacome. 3. Song—Harrison. 4. Dance—Bach. 5. Let Right Hearts Be Free—Hervé. 6. Song—Lemaire. 7. Pizzicato—Delibes. 8. Oh! Boys—Jones. 9. Le Temps—Lacome. 10. Interval. 11. Pride of Dorset—Jones. 12. Pride of Dorset—Wheeler. 13. Song—Chaminade. 14. Dance—Bach. 15. Pride of Dorset—Jones. 16. Harvard—Le Coq. 17. Finale—Wallace.
Pianoforte used by the Musical Director by BECHSTEIN & SONS, 130, Wigmore Street, W.
Concert Grand by Messrs. COLLARD & COLLARD, 16, Grafton Street, W.

General Manager ... Mr. C. H. RALPH
Acting Manager ... Mr. G. W. HOTEL

Reserved Seats (numbered and Stalls) . . . POPULAR PRICES . . . 1s. to 5s.
Unreserved Seats, Pit, Circle . . . Opera . . .

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WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietors . . . . . Sir Charles Wyndham and Miss Mary Moore.

Sole Lessee ... ... FRANK CURZON.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF Dec 23rd

FRANK CURZON and GERALD DU MAURIER

EVERY EVENING AT 8.30,

"RAFFLES"

A Play in Four Acts, by E. W. HORNUNG and EUGENE PRESBREY.

Characters.

A. J. Raffles	Mr. GERALD DU MAURIER
The Earl of Amersteth	Mr. LYSTON LYLE
Viscount Crowley	Mr. FRANK DENTON
Harry Manders (Bunny)	Mr. GUY RATHBONE
Curtis Bedford	Mr. JULES SHAW
Merton (his Assistant)	Mr. W. T. LOVELL
Crawshay (a Burglar)	Mr. FRANK ROYDE
Goldby (a Butler)	Mr. F. J. ARLTON
Barraclough (Porter at "The Albany")	Mr. HOWARD STURGE
Lady Melrose (Lord Amersteth's Sister)	Miss FRANCES WETHERALL
Lady Ethel (his Daughter)	Miss VIOLET EARDLEY
Gwendolen Conran (a Cousin)	Miss KYRLE BELLEW
Marie (a French Maid)	Miss MAUD BUCHANAN
Mrs. Vidal	Miss HILDA MOORE

ACT I. .. .. **Milchester Abbey** (*September—Evening*)
ACT II. .. .. **The Same** (*Next Morning*)
ACT III. .. **Raffles' Chambers, The Albany, London** (*Next Afternoon*)
ACT IV. .. .. **The Same** (*Night*)

The action of the Play takes place in 24 hours.

Scenery by J. A. FRASER and W. H. DAVIES.
Dresses by LOVSE, Princes Street, Hanover Square, W.
Furniture by OETZMANN & Co., LTD., Hampstead Road, N.W.
Wigs by CLARKSON, Wardour Street, W.
The Floral Decorations throughout the Theatre by THE CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket, S.W.

MATINEE EVERY WEDNESDAY, THURSDAY AND SATURDAY AT 2.30.

The Orchestra, under the direction of ERNEST BUCALOSSI, will play the following Music:—

1. FANTASIE, "Lakmé" ... ... *Délibes*
2. *a.* MORCEAU, "Sur la Riviera" ... ... *Davidoff*
   b. SONG, "When the Angelus" ... ... *Grant*
3. SELECTION, "The Passing Show" ... ... *Herman Finck*
4. *a.* INTERMEZZO, "Huetamo" ... ... *Ancliffe-Gibson*
   b. SONG, "Charmante Marguerite" ... ... *Old French Song*
   c. VALSE, "Innamorata" ... ... *Marchetti*

Musical Director ... ... ERNEST BUCALOSSI
Stage Manager ... ... W. T. LOVELL
Business Manager ... ... HERBERT JAY

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DUKE OF YORK'S THEATRE

ST. MARTIN'S LANE, :: W.C.

THURSDAY, DECEMBER 24th, 1914, at 2 o'clock.

Proprietors ... ... Mr. & Mrs. FRANK WYATT
Sole Lessee and Manager ... CHARLES FROHMAN

AND EVERY DAY ONWARDS at 2 o'clock
THURSDAY and SATURDAY EVENINGS at 8 o'clock

CHARLES FROHMAN presents

PETER PAN OR, THE BOY WHO WOULDN'T GROW UP

By J. M. BARRIE

The Music Composed and Arranged by JOHN CROOK

Peter Pan		MADGE TITHERADGE
Jas. Hook		E. HOLMAN CLARK
Mr. Darling		DONALD CALTHROP
Mrs. Darling		MADGE MURRAY
Wendy Moira Angela Darling		HILDA TREVELYAN
John Napoleon Darling		ROY ROYSTON
Michael Nicholas Darling		ELYOT HAWKINS
Nana		EDGAR PLEON
Tinker Bell		JANE WREN
Tootles	*Members of Peter's Band*	GERTRUDE LANG
Nibs		MARJORIE GRAHAM
Slightly		A. W. BASKCOMB
Curly		PRUDENCE BOURCHIER
First Twin		DORIS McINTYRE
Second Twin		NANCY PAWLEY
Smee	*Pirates*	GEORGE SHELTON
Gentleman Starkey		BEN FIELD
Cookson		CHARLES MEDWIN
Mullins		WILLIAM HARBERD
Cecco		WILLIAM LUFF
Jukes		JAMES ENGLISH
Noodler		FREDERICK LEISTER
		Messrs. DICK COOPER, GORDON CARR, GEORGE WELCH
Great Big Little Panther	*Redskins*	HUMPHREY WARDEN
Tiger Lily		MARGARET FRASER

Braves, ANNA WALDEN, ETHEL WELLESLEY, TONIE EDGAR-BRUCE, GLADYS CALTHROP, IDA PAWLEY.

Mermaid		DORA SEVENING
Baby Mermaid		MOYA NUGENT
Liza	(*Author of the Play*)	MOYA NUGENT
Crocodile		F. W. CECIL and D. ROSE
Ostrich		GORDON CARR

Pack of Wolves— GORDON CARR, F. W. CECIL, M. ROSE, D. ROSE, A. FANCHEUX, G. CLEVERLY.

NEW 'PETER PAN."

"Peter Pan" returned for the eleventh consecutive season to the Duke of York's Theatre and captivated its latest audience as easily as it did those in the years gone by.

This year—after a too long absence—Miss Hilda Trevelyan returns to her original part of Wendy, and Mr. Baskcomb to his of Slightly. Miss Madge Titheradge now takes the part of Peter. Mr. Donald Calthorp as Mr. Darling gave a splendid performance full of character touches.

J. W.

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1914
Waters, J.
Plays

Aldwych
THEATRE

24/12/14

Orch. Stall
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To be retained

THURSDAY, DECEMBER 24th, 1914.

Every Evening at 7.30.

MATINEES: DAILY AT 2 O'CLOCK.

"CINDERELLA"

Book by FRED. BOWYER. Music by B. J. PATERSON.

CAST:

The Baron Mugwump		SCOTT RUSSELL
Myrtle	His Daughters	HAROLD MONTAGUE
Popsy		HARVEY WHITE
Cinderella (Baron's Youngest Daughter)		JULIA JAMES
Pimple (the Page)...		JOHNNY SCHOFIELD, JUNR.
Nick Winter	Private Detectives	DENIS LYNDON
Sexton Blake		HARRY BENET
Prince Charming		LILY IRIS
Dandini (his Valet)		DAISY BARTHOLOMEW
Fairy Godmother		EVELYN HOPE
Fuzzy (Cinderella's Pet Pussy) ...		PAULINE PRIM
Fairy Queen		LENNIE DEANE
Demon		WALTER BRODIE
The Hare		HAROLD BARRETT
Footman		H. FREEMAN
Roger	Village Lassies	GWEN CONNINGTON
Colin		ILINE DENNIS
Robert		NORA COOK
Donald		JANE WELLS
Violet	Village Lads	IDA HARVEY
Alice		EDITH ELLIOTT
Maizie		VIOLET HYDE
Thirza		MADELINE MAR

Huntsmen, Villagers, Guests, etc.

SCENES:

PART I.

SCENE I.	Poppyland.
,, II.	The Baron's Home.
,, III.	Corridor in Baron's Home.
,, IV.	In the Woods.
,, V.	Another Part of Baron's Home.
,, VI.	The Kitchen.

PART II.

SCENE VII.	The Ball Room.
,, VIII.	The Way Home.
,, IX.	The Prince's Palace.

Doll and Golliwog Dance by Miss FLORENCE HERSEE and JOHNNIE SCHOFIELD, JUNR.

Speciality Dances by Miss HELEN MAY.

Producer and Stage Manager - WALTER B. HARCOURT
Musical Director - - - - B. J. PATERSON

Songs and Concerted Numbers by kind permission of Messrs. FRANCIS, DAY & HUNTER; B. FELDMAN & Co.; STAR MUSIC PUBLISHING Co.; REYNOLD & Co.; WEST & Co.; SHEARD & Co., etc., etc.

Piano used by Mr. HAROLD MONTAGUE, supplied by Messrs. CHAPPELL & Co., 50 Old Bond Street, W.

Children's Dances arranged by Miss EUPHAN MacLAREN.

Concerted Numbers and Dances arranged by Mr. JOHNNIE SCHOFIELD, JUNR.

Scenery painted by Messrs. ENGLAND & WALLACE, at Mr. HOWARD'S Crystal Palace Studio.

Wigs by CLARKSON. Costumes by Madame PHILLIPS.

Miss Julia James' Dresses by LUCILLE. Miss Lily Iris' Dresses by ALIAS.

Cat's Dress by H. & M. RAYNE.

Cigarettes supplied by H. L. SAVORY & Co, 47 Piccadilly, W.

Harlequinade at Matinees only.

Clown - - - - - - - WALTER MANFREE.

"CINDERELLA" AT THE ALDWYCH.

The version of "Cinderella" produced by Mr. J. Bannister Howard at the Aldwych Theatre makes a capital entertainment for young and old.

Miss Lily Iris and Miss Julia James, as the hero and heroine, made themselves prime favourites. The best comedy scenes were those in which the two ugly sisters took part, and to Messrs. Harold Montague and Harvey White is due the credit of making these two characters the funniest seen for some years in "Cinderella." Miss Pauline Prim played the black cat with rare humour. Altogether, an excellent pantomime.

J. W.

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Plays



THE LONDON OPERA HOUSE

THE NATIONAL THEATRE OF ENGLAND

Lessee ... ...

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Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

SATURDAY, DECEMBER 26, 1914.

SOLDIERS' CHORUSES.

ENJOYMENT OF OPERA HOUSE PANTOMIME.

The London Opera House anticipated the first public performance of its pantomime "Aladdin"—which is to take place this afternoon—by giving an invitation performance on Christmas Eve, when soldiers on leave formed a considerable part of the audience.

The author, Mr. E. C. Matthews, sets out the story in fifteen scenes, and with unerring dramatic license, makes the majority of the inhabitants of ancient Peking the most patriotic of British subjects and determined opponents of the Huns. The comedians' songs and the dances were much to the liking of the audience. Indeed, one of the features of the afternoon was the enthusiasm which the soldiers threw into the choros of the songs that appealed to them.

The company is a big one—quite 200 people appearing on the stage together in a couple of the scenes. Miss Claire Romaine is a prime favourite; Miss Billie Barlow and Miss Bessie Burke are first rate. The comedians are numerous and funny. There is a pretty ballet of children, with Miss Marjorie Mercer, a delightful child, as première danseuse, and last, but not least, there is a harlequinade.

J. W.

A LONDON PANTOMIME.

MOTION BY THEATRE MANAGER FOR A RECEIVER.

CHANCERY DIV.—Mr. Justice Astbury.

A motion was made on behalf of Mr. Humphry Ellis Brammall, theatrical manager, for the appointment of a receiver and manager of the London Opera House in connection with the pantomime "Aladdin." The defendants were the Mutual Industrial Corporation.

Mr. Russell, K.C. (with him Mr. Simmons), said the defendants were financing the pantomime. Disputes arose, and the plaintiff was excluded from his position as general manager.

It was said by the defendants (said Mr. Russell) that the plaintiff had not supplied them with the proper scenery. Yet the defendants were advertising the pantomime as the most gorgeous and magnificent spectacle the world had ever seen. The gross takings for the first week were £1,500, and for the second £1,300.

Mr. Bennett, for the defendants, read affidavits on their behalf, which stated that Mr. Brammall was excluded because he was not giving proper attention to the show, and the takings did not cover the expenses.

His lordship appointed a receiver of 15 per cent. of the gross takings and gave directions for an early trial of the action.

Dec 26 January 1915

YCEUM THEATRE

... ... Popular Playhouses, Limited
ng Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

TWICE DAILY at 2 and 7-15

THE LYCEUM CHILDREN'S PANTOMIME

Jack and the Beanstalk

Written by NEWMAN MAURICE.
Produced by WALTER AND FREDERICK MELVILLE.
Music specially composed and arranged by H. SULLIVAN-BROOKE.

Scenery by H. K. BROWNE, T. D. PILBEAM, J. SOAMES, and LYCEUM STUDIO.
Mechanical and other effects by THOMAS REES. Properties by WILLIAM CRISP.
Electrical and other effects by JOHN WATERS. Costumes expressly designed and executed by WILLIE CLARKSON, Wardour Street, W.
The Ballets invented and arranged by MDLLE. ROSA.

Characters:

Simple Simon (the Silly Postman of Dimpledown) ... Mr. VICTOR KELLY
King Rulem (A dry old Stick) ... . Mr. HARRY BRAYNE
John Willie } Dimpledown Constabulary ... Mr. GEORGE WELTON
Long Lung } ... ... Mr. PERCY MAUR
Tiny Tom } ... ...Mr. HARRY FARMER
Buggins } Bailiffs .. .. Messrs. JACKLEY and LE SINE
Juggins }
Fairy Starlight ... ... Miss CISSIE VAUGHAN
Demon Mischief ... ... Mr. HAROLD BROWNE
Daisy (A dear old Cow) ... ... Messrs. MACDONALD and ARTHUR
Mr. Hops (Landlord of the Inn) ... ... Mr. HARRY GARDNER
Flossie (A Barmaid) ... ... Miss WINIFRED YORKE
Trotter (Potman) ... ... Mr. F. SAYERS
Princess Rosamund (The King's Daughter) ... Miss DORIS DEAN
Dolly Dimple (The Belle of Dimpledown) ... Mr. HARRY CONLIN
Colin (The Landlord's Son) ... . Miss IRIS BANFIELD
Margery Daw (In Love with Colin) ... ... Miss ELSIE PIDDOCK
Tom } School Children ... ... THE TWO CURES
Alice }
Mister Gobblywobbly (A Giant) ... ... Mr. RICHARD F. SYMONS

Slavey ... ... | The Giant Gobblywobbly's Cooks. | THE BOGANNY TROUPE.
Gravy ... ... |
Pepper ... ... |
Pickles ... ... |
Mustard ... ... |
Cress ... ... |
Ginger ... ... |

AND

Jack (The Hero of the Beanstalk) ... ... Miss LOUIE BECKMAN

Acting Manager .. .. **BERT E. HAMMOND**

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THURSDAY, DECEMBER 24th (CHRISTMAS EVE) AT 7.

SUBSEQUENT EVENINGS AT 8.

DAVID COPPERFIELD

Wilkins Micawber	HERBERT TREE
David Copperfield	OWEN NARES
James Steerforth	By arrangement with Messrs. VEDRENNE and EADIE
Tommy Traddles	BASIL GILL
Uriah Heep	DEERING WELLS
Dan'l Peggotty	CHARLES QUARTERMAINE
Ham	HERBERT TREE
Mr. Dick	FREDERICK ROSS
Littimer	NIGEL PLAYFAIR
A Waiter	W. GAYER MACKAY
1st Old Fogey	ROY BYFORD
2nd Old Fogey	J. WILLIAM MOLLISON
3rd Old Fogey	HENRY BYATT
A Sailor	JULIAN CROSS
	W. J. KEMP
Agnes Wickfield	EVELYN MILLARD
Little Em'ly	JESSIE WINTER
Betsey Trotwood	AGNES THOMAS
Mrs. Micawber	SYDNEY FAIRBROTHER
Clara Peggotty	By arrangement with Messrs. A. & S. GATTI
Mrs. Gummidge	MARY BROUGH
Mrs. Heep	ADA KING
Martha Endell	ROSAMUND MAYNE-YOUNG
Mrs. Crupp	MARY CLARE
The Young Gal	STELLA ST. AUDRIE
Janet	SYBIL SPARKES
	MAUDE PHILLIPS

His Majesty's Theatre
HAYMARKET.

THUR. Evening
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PART I.

Scene 1 ... ... The Magic Glen
Scene 2 ... ... The Village of Dimpledown
Scene 3 ... ... Inside Mrs. Dimple's Cottage
Scene 4 ... ... Dimpledown Railway Station
Scene 5 ... ... On the Road to the Market
Scene 6 ... ... The Enchanted Glade
Scene 7 ... ... In the Clouds of Dreamland
Vision of the Magic Harp and the Hen with the Golden Eggs.

Grand Fairyland Ballet.

Dances by The LOTTIE STONE TROUPE.

Speciality Dances by
Miss NINETTE DE VALOIS
and
Little Miss EDNA MAUDE,
of the Lila Field Company, and THE WORLD FAMOUS DANCER
ROBERT ROBERTY.

Ballet arranged by Mdlle. ROSA
Music composed by H. SULLIVAN-BROOKE.

TABLEAU ... ... SUNRISE.

INTERVAL OF ABOUT TWELVE MINUTES.

PART II.

Scene 8 ... ... Inside the Cottage
Scene 9 ... Outside the Cottage, The Magic Beanstalk
Scene 10 ... ... Castle of Giant Gobblywobbly
Scene 11 ... ... Inside the Castle
Scene 12 ... ... Cloudland
Scene 13 ... ... Among the Beans
Scene 14 ... ... The King's Palace

CHILDREN'S COMIC HARLEQUINADE.

The Lyceum Clown ... ... Mr. HARRY GARDINER
Pantaloon ... ... Mr. PERCY BAYERSTOCK

Stage Manager ... ... MAJOR JONES

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SATURDAY, DECEMBER 26, 1914.

In prefacing *The Dynasts* Mr. Hardy said that his chronicle-piece assumed a common foreknowledge of its subject. The spectator was to "assist" thereat in more than the Gallic sense, to supplement what was shown with what he knew of its personages and events. Anyone who turns "David Copperfield" into play-form not only must make this identical assumption, but will make it with more confident assurance of fulfilment. For we know the people of romance far better than we can ever know the people of history. New facts may come to light any day to alter the biographies of Nelson and so, their biographies are only partial glimpses of the total lives they led. But Wilkins Micawber and Uriah Heep are *all* there on the printed page, and they have no life outside it. They cannot change; we possess them in their entirety, a *trajet fait*.

READY-MADE CHARACTERS.

Because of this immutability we know them better even than those whom, colloquially but quite unphilosophically, we call "real" people, our friends of daily life who, just because they live, are changing every moment under our eyes. Mr. Parker then, his Dickens in hand, has a fairly easy task. He need "prepare" nothing and "explain" nobody. He can fling Micawber at us ready-made and take Uriah's umbleness for granted. Two things only are absolute essentials: to give us the really critical points of the Dickensian curve and to shine by his own absence. These critical points were almost indicated in advance: the Micawber *motif* and the Peggotty *motif* there, and there with the classic text as little as possible alloyed by Mr. Parker's prose.

It is just as well to recognize at once that these chronicle-pieces, whether from historic or romantic material, are not for every taste. With all their advantages of the spectators foreknowledge, their personages who bring with them their approved *dossier* and need no introduction, they will hardly bear comparison with a self-contained work of art that has sprung fresh and whole from its author's brain. They cannot but lack organic unity and closeness of texture. This perhaps is an academic point not likely to importune many of the Christmas visitors to His Majesty's; but that a book like "David Copperfield" has for another consideration is more serious. It is many of us long since ceased to be a book and become part of our very selves, inextricably blending with our earliest recollections and more think of the world of romance without this story than we could think of London without St. Paul's. And so thinking of it, or their feeling it within us as a whole, with its own atmosphere, with every detail of dialogue and description just as it is and not otherwise, so loving it with an absolutely unreasoning, almost animal, kind of love, we are inclined to resent any rearrangement or omission of its parts, any interference with it whatsoever, as a mutilation. That very totality and immutability of its characters which we began by counting for an advantage to the stage-adapter here cries to him "Hands off!" His Micawber, we say, may be all very well, but he is not our Micawber, or not all our Micawber.

ART AND MR. MICAWBER.

And this brings us to the actor, for it is upon him that the difficulty most hardly presses. For Micawber in his hands of necessity gets farther away from our Micawber than ever; he becomes Micawber conditioned, actual, translated by the personality of Sir Herbert Tree. Now this infirmity of personal translation is, of course, true also of any well-known character whom the actor has to undertake—true of Mark Antony, true of Hamlet—and it was one of the reasons why Charles Lamb disliked seeing Shakespeare acted. But the difference is that Mark Antony and Hamlet were conceived and shaped by their maker to be acted, whereas Micawber was not. Frankly we would ourselves rather read about Micawber becoming maudlin over the punch-bowl, in Dickens's mitigating text, than see him crudely at it on the stage. But since after all actors must act, and, apparently, Micawber must be acted, let us make the best of it and say that Sir Herbert is as good a Micawber as one could seem, he was bound to be a good Micawber because he was a good Richard II. Both characters are incorrigible sentimentalists, and both have the lyric touch. Each finds a sure and ready solace for his woes in turning to contemplate them, to give them artistic expression, to find the right attitude for them, and then to forget their bitterness in the virtuoso's joy in the attitude. Add Micawber's own special qualities—the punch-bowl mixture of the orotund, the florid, the composite, the convolute, or in the architect's word, the *baroque*—and you see at once that Sir Herbert is the right man in the right place.

Inevitably his Dan'l Peggotty, though good enough, is not so marked a triumph. For one thing, it was not so marked a triumph on Dickens's part. He obviously saw Micawber, possessed him body and soul, revelled in every tone and tint of him, whereas he handled Peggotty as more or less "common form," so that the man comes out idealized and simplified, a type, like a peasant of George Sand. Considering that the simple pathetic is not Sir Herbert's strongest point, one was surprised to find him doing so well and, what is more, doing best just where the most pathetic notes—Peggotty's paroxysms of grief over Emily's flight and of joy over her recovery—had to be sounded.

THE DICKENSIAN NOTE.

Two other things stand out from the rest of the cast in high relief: the Heep of Mr. Charles Quartermaine and the Mrs. Micawber of Miss Sydney Fairbrother. These were both so absolutely, so authentically, Dickensian as almost to persuade us to take back what we have said about acting Dickens. Indeed, we feel grateful to both these players for illuminating and intensifying our Dickens for us: after seeing them we feel that we know our Heep and our Mrs. Micawber better than before. The Betsey Trotwood of Miss Agnes Thomas runs them very close, and two other capital performances are Mr. Frederick Ross's Ham and Mr. Nigel Playfair's Mr. Dick. Miss Evelyn Millard is a mild and sweet Agnes, and Mr. Owen Nares is an equally mild and

Synopsis of Scenery.

ACT I.

SCENE 1.—Dover. Miss Betsey Trotwood's Garden.
SCENE 2.—London. The Dining Room at the Golden Cross.
SCENE 3.—Yarmouth. Peggotty's Boat House.

ACT II.

SCENE 1.—London. David's Lodgings in Buckingham Street.
SCENE 2.—Canterbury. Wickfield's Garden.
SCENE 3.—Yarmouth. Peggotty's Boat House,
SCENE 4.—London. David's Sitting Room, Highgate.
The Stage will be darkened during this scene to mark the passage of time.
SCENE 5.—Canterbury. Uriah Heep's Office.

ACT III.

SCENE 1.—Gravesend. The Hold of an Emigrant Ship.
SCENE 2.—Yarmouth. Ham Peggotty's Kitchen
SCENE 3.—Yarmouth. The Shipwreck.

ACT IV.

Dover. Miss Betsey Trotwood's Cottage.

Programme of Music.

OVERTURE ... ... "Cricket on the Hearth" ... ... *Sir Alexander Mackenzie*
VALSE GRACISUSE ... ... *Edward German*
CAMEO ... ... *S. Coleridge Taylor*
1st ENTR'ACT—SUITE ... ... "Old English Airs" ... ... *arranged by Adolf Schmid*

ACT II.

GAVOTTE PASTORALE ... ... *Theodore Holland*
L'ANGLAISE AND MENUETTO ... *J. H. Fiocco; arr. by Norman O'Neill*
CARISSIMA ... ... *Sir Edward Elgar*
VARIATIONS ... "Three Blind Mice" ... *Joseph Holbrooke*
2nd ENTR'ACT ... { "Dream Children" ... *Sir Edward Elgar*; Intermezzo ... ... *Granville Bantock*

ACT III.

NOCTURNE ... ... *Grace Hawkins*
STORM MUSIC from "The Tempest" ... ... *Sir Arthur Sullivan*
3rd ENTR'ACT ... { "Woodland Pictures" ... *Percy E. Fletcher*; "Country Song" ... ... *Gustav von Holst*

Scenery by JOSEPH HARKER. Costumes by B. J. SIMMONS and Miss LEVERICK. Wigs by CLARKSON.

The Costumes have been supervised by PERCY MACQUOID, R.I.

The Theatre Edition of "David Copperfield," with illustrations, is on sale from the attendants, price 1/-

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.

STAGE MANAGER—STANLEY BELL. ASSISTANT STAGE MANAGER—ALFRED BELLEW. MUSICAL DIRECTOR—ADOLF SCHMID.
GENERAL MANAGER—HENRY DANA.

POPULAR PRICES:—Reserved Seats: Private Boxes, £2 2s. and £1 1s. Orchestra Stalls, 6s. Balcony Stalls, 5s. Balcony, 4s. Upper Circle, 3s. and 2s. Unreserved Seats: Pit, 2s. Gallery, 1s. BOX OFFICE open Daily 10 to 10. Telephone Gerrard 1777.

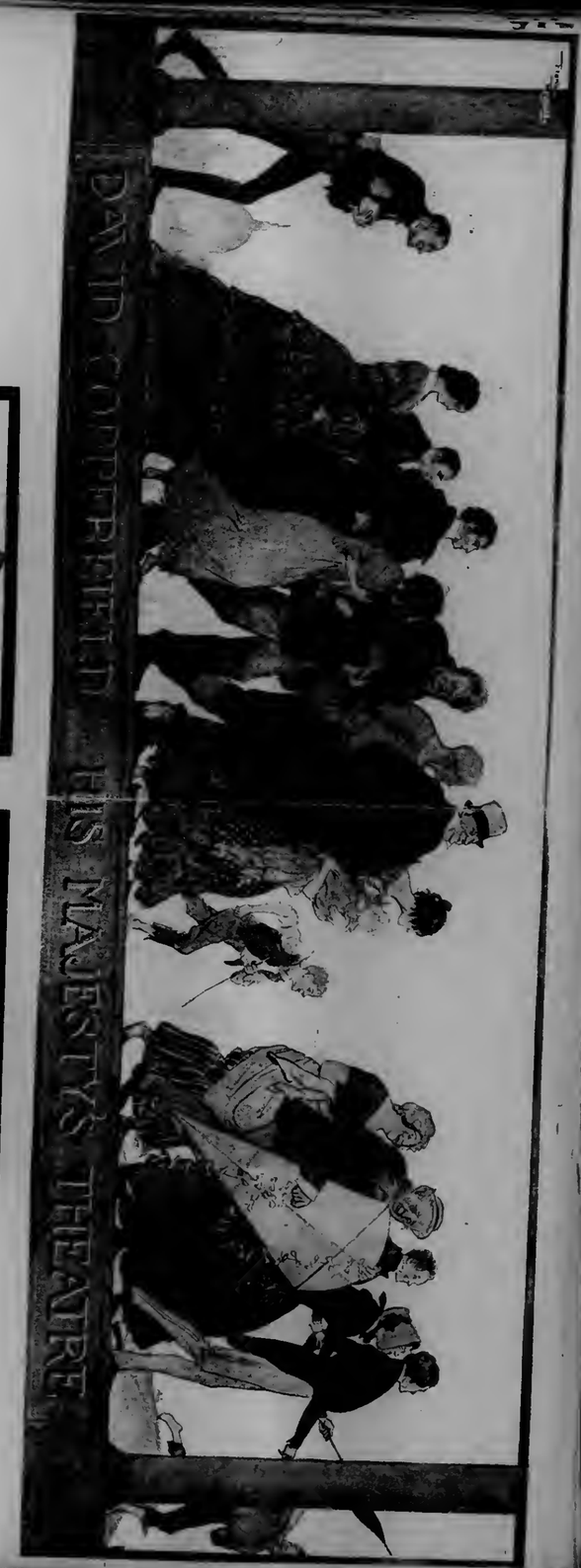
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sweet Copperfield The parts of Little Em'ly and Steerforth pleasantly enough done by Miss Jessie Winter and Mr. Basil Gill, are reduced to mere thumbnail proportions.

It would be interesting to divine the impressions produced by the performance on the stray people in the Christmas Eve audience who had not read the book. (We are bound theoretically to assume their monstrous existence, because it is said the younger generation "cannot read" Dickens!) Anyhow, they must have had pleasure of some sort, for the whole house throughout the evening loudly testified its delight. Probably they took it for a variety entertainment, with "turns" by a comic "patter" gentleman with an egg-shaped head, another with a big kite, and a third who, informed of a wreck outside, fell to shouting "Ahoy, ahoy!" presumably as an incantation. They will understand it all (except perhaps the "ahoy!") when they go to the book. Let them bless Sir Herbert Tree for sending them to it!







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PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

BOXING DAY at 2.30 and 7.30.

MONDAY, December 28th, TWICE DAILY at 2.30 & 7.30,
and during the week.
Onwards EVERY EVENING at 7.30.
Matinees, WEDNESDAY, THURSDAY & SATURDAY at 2.30

Season under the direction of Andrew Emm.

THE STIRRING AND LIFE-LIKE PLAY

ON HIS MAJESTY'S SERVICE

New and Elaborate Scenery by Alfred Whyatt, George Tweddell and Assistants. Correct Uniforms and Equipments by John Hyman, Leicester Square, W. Mechanical and other Effects by G. Jones, C. Herman.

Frank Fairway	Mr. HENRY LONSDALE
Charles Hedley, his Cousin	Mr. H. E. HERBERT
Will Rawson, a Sailor, afterwards a Soldier, O.H.M.S.	Mr. RONALD ADAIR
General Fairway, O.H.M.S....	Mr. HUGH MONTGOMERY
Bob Wittles, a Postman, O.H.M.S.	Mr. ANDREW EMM
Geo. Middleton, Landlord of the "Cherry Tree" Inn	Mr. GEORGE MITCHELL
Private Jones, O.H.M.S.	Mr. HARRY HARTLEY
Ned Farley, Head of a Gang of Thieves ...	Mr. GEORGE MANTED
Joe Hurley, Nick Bothwick { his Mates }	Mr. FRANK ELSWORTHY
... ...	Mr. W. JACKSON
Police Inspector Stacey, O.H.M.S.... ...	Mr. JACK CLARK
Phœbe Smith	Miss NELL BROWNE
Private Will Smith, O.H.M.S.	Mr. HART LINDSAY
Jack Harkaway	Mr. ALKE BLOWER
P.C. Merry, O.H.M.S.	Mr. P. WARDEN
Sergeant Millward, O.H.M.S. ...	Mr. NORMAN LEYLAND
Mary Parkins, Employed at "Cherry Tree" Inn	Miss BESSIE WALTERS
Molly Thorne, an Adventuress	Miss LILIAN HALLOWS
Master Frank, Frank Fairway's Son ...	Little VIOLET MARLEY
Madge Middleton, Frank's Wife	Miss ROSE RALPH

ACT I. Scene 1 ... Inside the "Cherry Tree" Inn, Portsmouth
THE NEW COMERS.
News of the War. The General's Son and the Innkeeper's Daughter.

Scene 2 ... ... A Lane off the Main Road
Birds of a Feather. The Plan.

Scene 3 ... Outside the "Cherry Tree" Inn, Portsmouth
Will Rawson's Fate. The Curse of the Land. On the Track of Ned Farley's Gang. The Old Love and the New. The Murder.

ACT II. Scene 1 ... Frank Fairway's Chambers in the West End
The New Life. Wife or Mistress. The Ruined Home. The Escaped Convict.

Scene 2 ... ... Outside the Barracks
The Postman's New Situation. Charles Hedley's Scheme for Fortune.

Scene 3 ... ... The Horse Guards, Whitehall
The General's Son and his Newly-made Wife. The Unseen Enemy. Disowned. What Luck stands before him.
Your King and Your Country Calls. **On His Majesty's Service.**

ACT III. Scene 1 ... ... At the Front
Writing Home to Mother. The Red Cross Nurse. The Spy. Going to her Death.

Scene 2 ... ... On Active Service
The British (?) Soldier. Treachery. Sentenced to Death. The Forlorn Hope. Can we hold out?
To Death or the Victoria Cross? The Despatches have been delivered.
Timely Arrival of the Naval Brigade.

ACT IV. Scene 1 ... ... Portsmouth. The New Home
Invalided Home. The Soldier's Wife. Mother and Son.
The Sailor's Lover. A Mother's Love. The Three Generations meet.
On His Majesty's Service.

"ON HIS MAJESTY'S SERVICE."

Mr. Walter Melville's well-known military drama "On His Majesty's Service," when first produced many years ago was called "On Her Majesty's Service"; it was revived on Saturday at the Princes Theatre, Shaftesbury-avenue. Four acts and innumerable scenes—as is the custom of thrilling melodrama, clinging tenaciously to effective curtains—gives the performance an element of movement, and if the story is of the order that punishes hero and heroine very cruelly for crimes they have not committed, it most assuredly makes amends in the long run.

The patriotic and warlike notes are sounded loud and long in Mr. Melville's drama and quite delighted the audience, which wanted nothing better. Mr. Henry Lonsdale made a manly hero, and Miss Rose Ralph was very pleasing as the long-suffering heroine.

J. W.

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THE
PLAYHOUSE

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This to be retained

TO-DAY, SATURDAY, DECEMBER 26th, 1914, at 2 and 8
and TWICE DAILY

MR. H. BERNHARDT WILL PRESENT

LITTLE LORD FAUNTLEROY

A Play, in Three Acts, by FRANCES HODGSON BURNETT

THE EARL OF DORINCOURT		MR. ALFRED BRYDONE
CEDRIC ERROL (LORD FAUNTLEROY)		LITTLE CORA GOFFIN
MR. HAVISHAM	*(a Solicitor)*	MR. J. J. BARTLETT
MR. HOBBS	*(a Grocer)*	MR. F. OWEN BAXTER
HIGGINS	*(a Farmer)*	MR. FRED GROVE
WILKINS	*(a Groom)*	MR. CHRISTMAS GROSE
DICK	*(a Bootblack)*	MR. ALBERT E. BENNETT
THOMAS,		MR. RAY
MINA		MISS ELLA ERSKINE
MARY		MISS MAUD SHELTON
MRS. ERROL ("DEAREST")		MISS LILIAN BRAITHWAITE

Act I. — **A Room in New York**
Acts II. and III. — **At Dorincourt Castle**

EVERY EVENING at 8 MATINEE EVERY DAY at 2

"LITTLE LORD FAUNTLEROY."

"Little Lord Fauntleroy" was revived on Saturday for the holiday season at The Playhouse, and if (like most other plays that are old favourites) it seemed a trifle old-fashioned, it still retains the atmosphere of pleasant sentiment that originally recommended it.

It is twenty-six years since Mrs. Frances Hodgson Burnett's play was first presented in London, and to enumerate all the promising child actresses who have played the part of the little hero in the many English revivals would require some labour. On Saturday Miss Cora Goffin played the part prettily.

J. W.

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LYRIC THEATRE

Lessee ... ... Mr. EDWARD C. ENGELBACH.

EVERY EVENING at 8 o'clock. MATINEES EVERY DAY at 2.30.

Mr. J. BANNISTER HOWARD

PRESENTS

"THE EARL AND THE GIRL"

By SEYMOUR HICKS and IVAN CARYLL. Lyrics by PERCY GREENBANK.

Jim Cheese	...	... (a Dog Trainer ...	... Mr. BERT BESWICK
Dick Wargrave ...	...	... (the Real Heir) ...	... Mr. BASIL FOSTER
Hon. Crewe Boodle ...	...	(the Supposed Heir)	... Mr. TALLEUR ANDREWS
A. Bunker Bliss ...	...	(Elphin Haye's Uncle)	Mr. JAMES PRIOR
Downham	...	(An American Solicitor)	... Mr. M. R. MORAND
			(His Original Part)
Mr. Talk	...	(An English Solicitor,	... Mr. MARK HENRY
Mr. Hazell	...	(Host of "Fallowfield Arms")	... Mr. CHARLES WAKEMAN
Dudley Cranbourne ...	...	Friends of Crewe Boodle	... Mr. H. HILLIARD
George Bellamy ...	...		... Mr. D. MAURICE
Hugh Wallender ...	...		... ... Mr. C. BELL
Rossiter	...	Footmen at Stole Hall	Mr. E. TRIMMINGHAM
Charles	...		... Mr. J. BOYS
George	...		... Mr. G. FRANKS
Elphin Haye	...	(an American Heiress)	... Miss ELLALINE TERRISS
Liza Shoddam... ...	...	(Jim Cheese's Sweetheart)	... Miss FLORENCE LLOYD
			(Her Original Part)
Mrs. Shimmering Black	...	... (a Strong Lady) ...	... Miss HELEN LANGTON
Daisy Fallowfield ...	...	(Elphin Haye's Friend)	... Miss EDITH DRAYSON
Miss Virginia Bliss ...	...	(Elphin Haye's Aunt)	...Miss PHILLIS BROUGHTON
			(Her Original Part)
Lady Gussie	...		Miss MIA SYLVELIN
Lady Violet	...		Miss DAISY GRAINGER
Lady Gwendoline ...	...	Ladies of Crewe Boodle's Party	Miss ESMIE MANETTE
Lady Ethel	...		Miss AUDLEY THORPE
Lady Muriel	...		Miss NANCY HAMLEY
Lady Rosedale ...	...		...Miss MARIE GLIER
The Hon. Birdie Harold ...	Miss DENMAN	Guests at the Hall	Miss Bertha Late ... Miss AMY HARCOURT
The Hon. I. O. Ewe	Miss COOKSON		Miss R. Rollo ... ...Miss MARIE CLEMENTS
Miss Astorbuilt	Miss DAISY BARKER		Miss P. R. Brighton ... Miss DORIS LEMON
Miss D. Licht...	Miss MARGARET MITCHELL		Miss L. Montez ... Miss GRACIE BAKER
The Hon. Mrs. De Brett...	Miss LILY BRICE		Violet Rose ... Miss BESSIE MIDDLETON
Miss T. Gordon ...	Miss VIOLET HEATH		Miss Vendmer ... ... Miss THERESE BLAN

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AND THE GIRL" REVIVED.

Earl and the Girl" was revived
ay by Mr. J. Bannister Howard at
'Theatre with a much stronger
than that he presented it with at
rch Theatre some weeks ago. The
rs are Miss Ellaline Terriss, Mr.
rand, Mr. Talleur Andrews, and
Foster, and they with the others
giving a very excellent perform-
is popular musical comedy.

J. W.

Shaftesbury Theatre, W.

December 18th, 1914.

Dear Sir,

I am desired by Mr. F. R. Benson and Mr. Robert Courtneidge to forward you the enclosed ticket for the use of your Dramatic Critic, on Saturday Afternoon, Dec. 26th, at 2 o'clock, to the first performance of

SHAKESPEARE'S

HENRY V.

Owing to this performance taking place on Boxing-Day, should you or your representative be prevented from being present, I shall be obliged if you will kindly return the tieket to me as soon as possible, and say the earliest date, most convenient to yourself, for which I may have the pleasure of exchanging it.

Yours faithfully,

A. S. PIGOTT,

Manager for Mr. F. R. Benson.

Chorus		OTHO STUART
King Henry V.		F. R. BENSON
Duke of Gloucester		GROSVENOR NORTH
Duke of Bedford		LANCELOT HEELEY
Duke of Exeter, Uncle to the King		MOFFAT JOHNSTON
Earl of Westmoreland		REGINALD DENHAM
The Archbishop of Canterbury		FRANK COCHRANE
Bishop of Ely		J. R. MAGEEAN
Earl of Cambridge		GEORGE MANSHIP
Lord Scroop		LEONARD PARISH
Sir Thomas Grey		REGINALD DENHAM
Gower	Officers in King Henry's Army	GEORGE MANSHIP
Sir Thomas Erpingham		W. H. QUINTON
Fluellen		A. E. GEORGE
Macmorris		J. R. MAGEEAN
John Bates	Soldiers in the same	A. B. IMESON
Michael Williams		E. LYALL SWETE

By kind permission of Mr. Frederick Harrison

Pistol	BALIOL HOLLOWAY
Nym	H. O. NICHOLSON
Bardolph	A. B. IMESON
Boy	LEAH HANMAN
English Herald	MARION FOREMAN
Charles VI., King of France	E. HARCOURT WILLIAMS
Louis, the Dauphin	BASIL RATHBONE
Duke of Orleans	DARBY FOSTER
The Constable of France	CHARLES DORAN
Montjoy	CHARLES WARBURTON
French Prisoner	H. O. NICHOLSON
French Page	ALICE DE GREY
A Camp Follower (with Dance)	LEAH HANMAN
Isabel, Queen of France	EVELYN HALL
Katharine, Daughter to Charles and Isabel	JEAN STERLING MACKINLAY
Alice, a lady attending on her	ELINOR ELDER
Hostess of a Tavern in Eastcheap, formerly Mistress Quickly, and now married to Pistol	ROSE EDOUIN

Act 1. Scene 1—A Room of State at Westminster. Scene 2—Eastcheap. Scene 3—A Tavern at Southampton. Act 2. Scene 1—A Room in the French King's Palace. Scene 2—Before Harfleur. Act 3. Scene 1—The English Camp at Picardy. Scene 2—The French Camp at Agincourt. Scene 3—The English Camp. Scene 4—The Field of Battle (Tableau). Scene 5—After the Battle. Act 4. Scene 1—Another part of the Field. Scene 2—Room in the French King's Palace.



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FOREWORD

By F. R. B.

"May never War advance his bleeding sword 'twixt England and fair France, that English may as French, French Englishmen receive each other. God speak this, Amen."—*Henry V.*

THAT is the conclusion of our play. That is the conclusion of the Drama played for 1,000 years on the stage of Europe.

Many times have the two neighbours met in the battle-field, oftener as foes than as friends, but always in the same spirit of generous rivalry, with the same acknowledgment, in the main, of the unwritten law of Chivalry that the Allies are shewing to-day. "All things are ready if our minds be so. Now soldiers march away, and as thou pleasest God dispose the day," comes down to us from the time of Elizabeth when the foundation of our present Empire had been made possible by the defeat of the Armada and the "murderous Machiavel" of Spain. This might be our excuse, if excuse were wanted, for keeping "business as usual" for the present in the Theatre Orb, till summoned if need be, to play more directly some part in the larger but still little O the world—a world in agony.

The Anglo Celtic Empire depends on the capacity of its people for Poetry, that is for seeing, thinking, making, doing. To the doers of deeds, the thinkers of great thoughts, the shapers of their own and the world's destiny, Poetry becomes the numbered value of life's rhythm. "Show me a Nation's laws and I will tell you her decadence." "Let me hear her songs and I will tell you the glory of her achievement." "We Greeks" defeated the Persians at Marathon and Salamis because we have ever loved things beautiful and free." Part of that ideal, alas, not all, is our birthright. Ἔστιν θάλασσα τίς δέ νιν κατασβέσει; There is the sea and who shall quench its might"—or ours. True to-day of our sea-girt Isle as of the Southern Peninsula in the time of Pericles. "Service is Power," quoth Alfred the Great; later, Ich dien becomes our motto. "Give yonder soldier my cup," moans the dying Sydney, "his need is greater than mine." "Die, but never surrender," triumphant ring the last words of Lawrence at Lucknow. Splendid is our heritage won for us by centuries of discipline and duty, of joy and sorrow, self-sacrifice and love and strife. Crudely, half consciously, often wrongfully, blindly, blundering, has developed this Empire of the Cymrhu, the brother peoples. Celt, Teuton, Roman, Saxon, Scandinavian, Norman strong fighters all, surviving heroes forced to turn their backs to the last wall or cliff and fight for land and life and liberty.

But half-welded, inchoate and incoherent, at times strangely apathetic and self-centred, but still strenuous, this crisis has forced us to realise our limited power, our infinite future. Has History ever recorded an Empire whose component parts have little, if any, formal bond, whose units are not obliged to send one soldier or to spend one sbilling, and yet are giving to the uttermost their heart's treasure and their blood—for what? For the songword of our race, for Freedom. Who but a poet can realise such an ideal so simple, so complex, so individual, so universal, so free, yet so self-governed, learning from the needs of all men, taking colour and shape from all races. From the four quarters of the earth they come, and with them the elder Aryan from India, often misunderstood, often misjudged, in the moment of national danger he offers his aid "all I possess." And so the practical poets with the will to the good not merely the will to power have wended their way to the West by road and river and stormy sea, singing as they went for joyousness of their strong, full life. The melody of their march is the music of great deeds, the blending of many bloods, the reconciling of many antagonisms round a common ideal of noble citizenship: a common ideal of Empire, not for conquest, or exploitation, or lust of greed, but an Empire for expansion and association; an Empire, which in terms of patriotism and intensification of national life shall bring the world a step nearer to the Brotherhood of Man. Of such is the kingdom of Poetry, and Shakespeare wears its crown. His songword becomes the epitome of deeds that lead to Kingship, part cause, part result. Henry's prayer at Agincourt finds an echo in the cry of the Connaught Rangers and many another in the presence of overwhelming odds—"Mother of God, be merciful to the loved ones at home if we should fall to-day! Charge!" Many a Commanding Officer knows, to his sorrow, the story of old Siward and his son, to his grief and to his glory. "Had he his hurts before, why then God's soldier is he. Had I as many sons as I have hairs I would not wish them to a fairer death." The dying soldier in the hospital turns to the Colonel: "Did I do my bit of the job all right, sir?" "First rate, boy, first rate!" "Thank you. That's all I wanted. Good-night, sir." And in Life's story and Death's noble fellowship Tommy becomes the Peer of the King of Poets, the fashioner of Fate and faithfulness for the free.

During intervals of the performance of "Henry V." by Mr. F. R. Benson's company at the Shaftesbury Theatre last night, the Lord Mayor of London and Major-General Sir Francis Lloyd addressed the audience on the importance of every available man offering himself for the front.

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SAVOY THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

SATURDAY, DECEMBER 26th (BOXING DAY),
and Daily at 2.30 p.m., until further notice.

Messrs. STEDMAN'S MAGNIFICENT CHRISTMAS PRODUCTION

ALICE IN WONDERLAND

Founded on LEWIS CARROLL'S Delightful Stories "ALICE IN WONDERLAND" and "THROUGH THE LOOKING GLASS."

Book by H. SAVILLE CLARK. Music by WALTER SLAUGHTER.

ACT I.—ALICE'S ADVENTURES IN WONDERLAND.

Mad Hatter ...	Mr. FRANKLYN VERNON
Mock Turtle ...	Mr. JAMES HARCOURT
Gryphon ...	Mr. LEEDAM STANLEY
March Hare ...	Miss NORA EDWARDS
White Rabbit ...	Miss VERA HAMILTON
Caterpillar ...	... Mr. ROY LORRAINE
Duchess ...	Miss AMY FANCHETTE
Cook ...	Miss WINIFRED PORTER
Cheshire Cat ...	... Miss RENE EMILLAR
Dormouse ...	...Miss HERMA HILAIR
First Fairy } First Lobster } ...	Miss VIOLET DENZEL
King of Hearts ...	. Mr. PERCY DAVISON
Queen of Hearts ...	... Miss EVELYN HILL
Knave of Hearts ...	... Mr. REG VICKERS
Executioner	Mr. ROBERT MACNAMARA

AND

Alice ... **Miss IVY SAWYER**

ACT II.—THROUGH THE LOOKING GLASS.

Mad Hatter ...	Mr. FRANKLYN VERNON
White Queen ...	... Miss EVELYN HILL
White King ...	... Mr. REG VICKERS
Lily ...	... Miss ENA STRANGE
Rose ...	Miss VIOLET GRAHAM
Red Queen ...	Miss AMY FANCHETTE
Red King ...	... Mr. ROY LORRAINE
Oyster Queen ...	... Miss VERA CLARK
Guardian of the Shell Throne ...	... Mr. REG VICKERS
First Oyster ...	Miss ALICE RANDALL
Second Oyster ...	Miss DOROTHY ARDLEY
Tweedledee ...	Mr. JAMES HARCOURT
Tweedledum ...	Mr. LEEDAM STANLEY
Carpenter and Humpty Dumpty ...	Mr. ROBERT MACNAMARA
Walrus ...	Mr. PERCY DAVISON
Unicorn ...	... Miss COTTESMORE
Lion ...	Master PAUL MARCUS

AND

Alice ... **Miss IVY SAWYER**

Jesters:—Misses Joyce Pettit, Lilly Redinger, Cynthia Greaves, Gladys Du Boisson.

Lobsters:—Misses Linda Clark, Mai Deacon, Mildred Seymour.

Fairies, Cards, Chessmen, Housemaids, Humpty Dumpty, Guards, Etc.:—Misses Bessie Hamilton, Dorothy Dean, Joan Richardson, Gladys Gunn, Nellie Ireland, Kitty Bashman, Clara Brookes, Clare Hesleton, Marjorie House, Margaret Davidson, Violet McAnliffe, Barbara Halliday, Gwen Gilbert, Clemence Meyer, Ethel Fisher, Bertha Teharna, Winifred Atwell, Gladys Birney, Mary Longhurst, Iris Gordon, Kitty Murray, Evelyn Newstead, Grace Jackson, Gladys Fancourt, Dolly Murray.

LITTLE THEATRE,

ADELPHI, W.C.

On SATURDAY, DECEMBER 26th, at 2.30

"THE COCKYOLLY BIRD"

An Adventure, by Mrs. PERCY DEARMER. Music by MARTIN SHAW.

Real People.

KIT	(*a Little Boy*) ...	FAY LILMAR
LAVINIA	(*a Nursery Maid*) ...	IRIS MILLER
MISS BROWN ...	(*a Governess*)	MARGARET WATSON
MOTHER ...	(*a very nice person*)	LETTICE FAIRFAX
MRS. PRIM } MRS. PRUE }	(*Two Cross Nurses*)	MARIAN BIRD DORA LEVIS
THE DARLING		OAKRIDGE DOLLIE

Toys.

JUM JUM	(*a Little Black Doll*)	ELSIE GRENVILLE
THE COCKYOLLY BIRD ...		DOROTHY MANVILLE
LITTLE EDWARD	(*a Teddy Bear*) ...	ROY LILMAR
NOAH	(*the Owner of the Ark*)	DOROTHY FINLAYSON
	(By permission of the ACADEMY OF DRAMATIC ART)	
MRS. NOAH	(*his Wife*)	MARGUERITE FINLAYSON

Animals.

A POLAR BEAR		HARRY LIVESEY
	By permission of Madame MARIE BREMA	
MRS. POLAR BEAR		NANCY BURDETT
A CRAB		IRIS ROWLAND

Japanese.

KISS OO	(*a Little Girl, afterwards* PHOEBE)	DORIS PROSSER
KOO KOO	(*Another Little Girl*)	GENITHA HALSEY
LUK OO ...	(*a Third Little Girl*)	... VERA LENNON
CHEE KI	(*a Little Boy*)	... IRIS ROWLAND

Pleasant Cannibals.

THE CANNIBAL KING ...	LEONARD CALVERT
THE CANNIBAL A. D. C.	... ROY LILMAR
THE CANNIBAL PRIVATE SECRETARY	MURIEL HARGROVES
THE BAND	JESSON ROY VERA LENNON

Penguins, Polar Bears, Butterflies, Japanese, Pleasant Cannibals, and Pleasant Cannibal Children: MARY SYKES, GLADYS SINCLAIR, IDA MELLOR, IVY CONNER, MARY BELDON, DAVINI ST. CLAIR, PEGGY FOSTER, MARGERY SANDERS, SHEILA GEERE, EILEEN COWTISHAW, KITTY FITCHIE, JOAN FAIRBAIRNS, MURIEL THOMAS, WINNIE REVELLIUS.

On Tuesdays the part of JUM JUM will be played by AUDREY TREVELYAN.

SCENE I.	**The Schoolroom.**	**SCENE IV.**	**Japan.**
SCENE II.	**The Schoolroom changed.**	**SCENE V.**	**A Cannibal Island.**
SCENE III.	**The North Pole.**	**SCENE IV.**	**The Schoolroom again.**

There will be an Interval of 10 Minutes between Scenes IV. and V.

The Battle Song of the Fleet at Sea by SHEILA CAVANAGH. Irish Songs (Wat. Music by MARTIN SHAW. Hon. Hockey Master at Oxford University Press.

The Aeolian Ladies' Orchestra under the direction of ROSABEL WATSON.

Dances by GWLADYS DILLON.

Scenery designed by PAUL SHEEVING. Dresses designed by PAUL SHEEVING, JESSIE MOORE and others. Properties by [illegible]
The Cockyolly Bird and Properties by SHEILA COLMAN SMITH. Music by CLARKE.
The dress worn by Esther Fenton designed and executed by LESLIE PHELPS, 28a, Albemarle Street, W.

The Play is produced by Mrs. PERCY DEARMER.

Theatre Manager ... ... W. T. CUNNINGHAM
Stage Manager ... ... A. J. PILMER
Assistant Stage Manager ... MURIEL HARGROVES
Business Manager for Mrs. Dearmer ... ALICE KINSLEY

"The Cockyolly Bird, the Book of the Play," [illegible] and illustrated by Mr. PERCY DEARMER, is published by Messrs. HODDER & STOUGHTON, price **7 6**, and can be had at all Booksellers, also at the Attendants' office, Theatre.

"The Cockyolly Bird," the New Xmas Toy, manufactured by Messrs. HAMLEY & Co., 86, High Holborn, [illegible] the Theatre, price **1 3, 2 9,** and **3 11.**

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THEATRE ROYAL DRURY LANE, LIMITED

MANAGING DIRECTOR, ARTHUR COLLINS

Mr. Arthur Collins requests the pleasure of

M^r. James Waters 's

Presence on

BOXING-NIGHT

Saturday Evening, Dec. 26, 1914

AT SEVEN O'CLOCK

To witness the Production of

The Sleeping Beauty Beautified

A FAIRY TALE

BY

GEO. R. SIMS and ARTHUR COLLINS

Music Composed, Selected and Arranged by J. M. GLOVER

Produced by ARTHUR COLLINS

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

SIDNEY SMITH,
Business Manager.

On BOXING-NIGHT, Saturday, December 26th, at 7.

THE SLEEPING BEAUTY BEAUTIFIED

CAST OF CHARACTERS:

Mr. GEORGE GRAVES	as	**Duke of Monte Blanco**
Mr. WILL EVANS	,,	**Pompos** { Nemo's confidant, formerly Chancellor to Monte Blanco
Mr. BERTRAM WALLIS	,,	**Auriol**
Mr. FORRESTER HARVEY	,,	**Duke Nemo**
Mr. STANLEY LUPINO	,,	**Finnykin, a foundling**
Mr ARTHUR CONQUEST	,,	**Big Head**
Mr. ARTHUR POOLE	,,	**Jacques, a peasant**
Miss FERNE ROGERS	as	**Princess Marcella (Beauty)**
Miss RENÉE MAYER	,,	**Puck**
Miss NANCY BUCKLAND	,,	**Zizi, a Dairy Maid**
Miss KATE HOLBROOK	,,	**Spyreena**
Miss RITA CARR	,,	**Jeanne, Jacques' Wife**
Miss DOROTHY MOODY	,,	**Première Danseuse**
Miss STELLA ULMAR	,,	**A Fairy**
Mr. BRYAN POWLEY	as	Gaga
Mr. REGINALD GROOM	,,	The Mime
Master JACK RENSHAW	,,	A Folly
Miss CARRIE MURRAY	,,	Beauty's Chaperon
Miss MARIE LOVELL	,,	The Equerry
Miss BARBARA KEPPELL	,,	Goldstick
Miss R. RAYMOND	,,	Silverstick

THE TILLER TROUPE

Fairy Godmothers:

Miss GWEN FOTHERGILL
Miss NITA MAY
Miss JANE MASON
Miss IVY WILLIAMS
Miss AMY PRESTON
Miss MAUD ROSS

Courtiers:

Mr. L. ASHDOWNE
Mr. F. TONGE
Mr. J. HORNBY

Witches:

Mr. E. MORGAN
Mr. EDWARDS
Mr. ODNIL

Stage Manager - - ERNEST D'AUBAN
Acting Manager - - C. F. TAYLOR
Secretary - R. H. LINDO
Treasurer - C. H. THOMAS
Business Manager - - SIDNEY SMITH

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Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

WEDNESDAY, JANUARY 6, 1915.

DRURY LANE RESIGNATION

MISS FERNE ROGERS AND THE GERMANS.

Miss Ferne Rogers, an American, the principal girl in the pantomime of "The Sleeping Beauty—Beautified," at Drury Lane Theatre, resigned her part on Monday night in consequence of an unpleasant feeling that arose between her and the other principals of the company.

Miss Rogers is alleged to have on several occasions expressed opinions wholly sympathetic with the Germans and the manner in which they are conducting the war, and as several of her brother and sister artists strongly objected to her presence in the company, Mr. Arthur Collins, after careful inquiries, put the matter before Miss Rogers after Monday night's performance and accepted her resignation.

Miss Rogers has been succeeded as principal girl by Miss Nancy Buckland.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

TUESDAY, DECEMBER 29, 1914.

WAR CONCERTS.

CASINO AUDIENCE OF WOUNDED MEN.

MISS ELLALINE TERRISS'S "THANK YOU" SONG.

FROM OUR SPECIAL CORRESPONDENT,
JAMES WATERS.

BOULOGNE, Monday.

The British Concert Party organised to sing to the British soldiers on the lines of communication in France had a strenuous day of travel and work yesterday; but they got the welcome of a soldiers' chorus when the midday boat from Folkestone arrived at the Maritime Station at Boulogne soon after dark, and happily that compensated them in some degree for the distress of a rough crossing.

That same evening Mr. Hicks's party gave a concert at the Boulogne Casino to an audience largely consisting of wounded soldiers lying in bed, and they gave it without even the suspicion of a hitch. The great salon of the casino, which in days of peace was the *salle de jeu*, is now a vast space occupied with beds, and in these beds are wounded men. It is the great room into which in other days many a gallant lad has sailed with a pocket full of one-hundred-franc notes, prepared for the best and generally getting the worst of fortune; and now the nymphs painted on the pale blue ceiling look not on tables covered with green baize but on men lying in pain and on gentle nurses and doctors ever there to help them.

"YOU'RE SIMPLY SPLENDID."

It was a strange scene when the concert party entered the great salon. All around the wide space occupied by the beds were deep lines of soldiers, officers of every branch of the service, privates, and doctors, and seated in front of them the red-caped nurses. The windows at one end of the apartment were wide open, and below them stood rows of bathing cabins on the sands. A huge brazier throwing up flames from the red coals made eerie figures of some passers-by, and out on the sea stretched the rays of a searchlight.

The whole combination of strange effects brought home to one's mind the curious contrasts conjured up by war, for into the midst of these visual effects there entered the sounds of music, and to them were turned the attentions of wounded men.

The little concert party made no attempt to pose. They were dressed just as they were in the Channel boat. Mr. Van Allen told stories and played a violin. Mr. Hicks sang one short song and told two short stories. Mr. Willie Frame talked and "reminisced." Miss Ellaline Terriss sang two songs, and with one that thanked the brave soldiers for what they had done she made a very happy effect. The refrain of the song, which is by Arthur Wimperis, is:

So, thank you, for all that you are doing,
We are really proud of you,
For you'll be among the first, when the shells begin to burst,
And we love you for your courage, too.
You've thrown up everything to do your duty,
We know you'll never rest until it's done.
Your King and Country need you, so we pray God bless and speed you.
Oh, we think you're simply splendid, every one.

Mr. Ben Davies charmed everybody with "Songs of Araby" and another ballad. Miss Ivy St. Helier sang and played some excellent chorus songs. Mr. Eli and Miss Olga Hudson gave instrumental duets, and then, altogether, the company sang "Auld Lang Syne" and a verse of the National Anthem, and so brought to an end at half-past nine or thereabouts a very happy evening.

It was a very successful start to the tour. Only we who had to come out into the cold pelting rain, to trudge home, felt that we had not much to say to those soldiers who had been doing something.

LINK WITH HOME.

BOULOGNE, Monday Afternoon.

The wind-driven rain beat hard on the Casino at Wimereux when the motor-cars conveying the British concert party drew up at the entrance at three o'clock today, but the building within was cheerful with electric lights, and the wounded soldiers were eagerly watching for those who were coming to sing for them.

The kinema theatre of the casino came in splendidly for the purposes of the concert party, and there, in many lines close to the stage, we found arranged the beds in which lay the badly wounded. Scores of other poor fellows in warm blue jackets sat behind the beds on chairs, and every man, except the very sick, was busy with a cigarette.

Some of the poor chaps were so handicapped by bandages that they could not light their own cigarettes, but all were cheerful to a wonderful degree in spite of their wounds and the grey, depressing mist that lay on the sea beyond the uncurtained windows.

Every available corner of the hall and the corridors leading to it were crammed with soldiers of every rank, and among the wounded sat many nurses, happy and cheerful, caring tenderly for the soldiers in their charge.

The lasting impression created by this and last night's concert was that it is an admirable thing to send over from London those little parties, well equipped for giving an amusing hour or two to the poor British wounded lying maimed in the hospitals of France. Everyone con-



Artisti dei teatri londinesi di varietà che ottennero di recarsi a svagare i combattenti nei campi inglesi in Francia.

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nected with the hospitals simply craves for something to divert the attention of the wounded from the war, and one only wished that those who stay at home could see the effect on the men of cheery song and story.

As I write these lines in a room close by the concert hall, where I can hear the music, the poor fellows are stretching their heads from the pillows on the beds around me, hungering for the unusual sounds of gaiety that remind them of home.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

WEDNESDAY, DECEMBER 30, 1914.

WAR CONCERT IN THE DARK.

BASKET GRAND STAND.

MR. HICKS'S PARTY IN THE STORM.

FROM OUR SPECIAL CORRESPONDENT,
JAMES WATERS.

BOULOGNE, Tuesday.

The concert party singing for the British troops in France had a strenuous day yesterday. The afternoon concert at Wimereux, which I have already described, ended very pleasantly with a reception by the military and medical staff and a real English tea, but afterwards it was a wild rush through a rainstorm to Boulogne.

There the party was directed to an outlying street, where, in a long, low building that had been at one time the premises of a great fish-curing business, a regiment had made its headquarters. In the half lights of the place hundreds of men were enjoying a meal, and in a partitioned portion of the building we found the extemporised concert hall. A platform in one corner, benches all down the stone-floored space, and mottoes on the canvas-spread walls, were features that caught the eye. "To the Wives of our Officers and Men" was one of the happy banners that hung there in the light of pink Chinese lanterns. These banners and mottoes were part of the Christmas decorations.

There were no wounded in the audience for this concert—only strong, healthy men who revelled in the songs given them with splendid spirit by Mr. Ben Davies, and in the topical turns of the other members of the company. It was a short but greatly appreciated concert, and the regimental colonel, leaping on the platform at the end of it, spoke a few words and called for three cheers.

CHEERS FOR THE "PROS."

Less than an hour sufficed for rest and dinner, and then came a motor rush to the fruit market, where well over a thousand soldiers and nurses were waiting for what they called "the pros." They certainly gave the "pros" a rousing welcome, and cheered everything they did to the echo. The fruit market itself was a wilderness. Except the platform and seats for soldiers and for some nurses who came in there was no furniture. A mountain of empty fruit baskets was turned into a grand stand. Half a dozen arc lamps suspended from the high girders lighted the great space.

The concert, in spite of the storm at roared on the tiles outside and threatened to tear off the roof, was the jolliest imaginable. An hour before the finish the arc lights grew dim and then popped out, leaving the place in utter darkness. Two small candles on the piano located one spot in the vast black space, and a rousing cry of "Are we downhearted?" with a still more rousing answering "No" showed how the audience took the trouble. On the platform the company sang chorus songs as if nothing unusual had happened, and within five minutes motor head-lamps, oil lamps, and acetylene flares were commandeered from without.

When the concert ended a procession of open motor lorries filled with cheering soldiers went away to the camps whence the men had come.

HOSPITAL HALL CONCERT.

BOULOGNE, Tuesday Evening.

An afternoon performance was given today at the Hôtel Christol, which has been transformed by Lady Sarah Wilson into a hospital for wounded officers and soldiers. The space available for a platform and theatre was the entrance hall, and into its narrow limits was packed an audience of nurses and soldiers. It was the first hour since the company arrived that the sun shone for them in France, and after last night's storm they were entitled to it.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

FRIDAY, JANUARY 1, 1915.

WAR CONCERT TOUR.

SONGS FROM TRAIN WINDOWS.

FROM OUR SPECIAL CORRESPONDENT,
JAMES WATERS.

ROUEN, Thursday.

The British Concert Party entertaining our soldiers in France have experienced to the fullest extent within the past twenty-four hours the pleasures and pains of touring on the Continent in war-time.

On Tuesday afternoon the military authorities advised a visit to Rouen. It is a long way off as trains now run. True to the tryst, the party arrived at the gates of the Town Station of Boulogne at 4.30 p.m., only to find that there was no one present with definite information as to the arrangements made. Eventually a composite carriage, first and second class, was found in a wilderness of railway lines and goods sheds, and at six o'clock, as the tail-piece of a stores train, the light-hearted party was towed out into the moon-lighted country.

Hour after hour passed as the train at an average speed of ten miles an hour traversed the land. At Amiens the merry-makers were left to rest and reflection for two hours. It was noon yesterday before that journey of just over 100 miles ended at Rouen. It is true we arrived on the outskirts of Rouen at 8 a.m., but being strangers, and sternly advised to hold our seats, we remained there for over four hours and were moderately patient.

The artists put their heads out of the train and sang to the soldiers who had convoyed us through the night and to a few railway officials who gathered around for the fun. Our soldiers are splendidly resourceful fellows, for they listened to the extempore concert and at the same time lit fires on the railway line at which they made tea and cooked bacon. The morning was bitterly cold; every pool was frozen hard.

The party were at last released, and after a well-contested lunch arrived at a camp. There, in a tent accommodating two thousand, 95 per cent. of whom were soldiers fairly on the recovery from wounds, the concert was given. I have never in my life seen so tense an audience. Men who have faced death, recovered from its effects, and are going back to face it again are not the people we meet every day.

On the plain around the marquee there were thousands of tents and huts, and in the fading light gronps of soldiers fairly convalescent were trying to play football. That the entertainment was a huge success need hardly be said, and another at night, given in the Théâtre des Beaux-Arts at Rouen to a packed audience of cheering British soldiers was just such another of the enthusiastic series.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, JANUARY 4, 1915.

CONCERT PARTY'S RETURN.

SOLDIERS' SONGS TO SINGERS.

MR. SEYMOUR HICKS ILL.

FROM OUR SPECIAL CORRESPONDENT,
JAMES WATERS.

The tour of the British Concert Party among our soldiers in hospitals and camps in France ended on Saturday night in Havre at nearly ten o'clock, and an hour later all the artists were on board a steamer bound for Southampton.

The military authorities at Havre made the visit of the company to that city an exceptionally pleasant one, and from Friday morning, when the artists arrived, until the next evening, when several officers of the staff saw that even the final details of departure should be of the very happiest description, nothing that could add to the comfort of any member was wanting.

In numbers the little party of nine entertainers who landed in Boulogne yesterday week soon began to be reduced. Miss Ella-line Terriss returned to London after the Tuesday night's concert. Mr. Ben Davies, much against his will, got up at 4 a.m. in Rouen on Thursday to catch a steamer at Dieppe for England. In Rouen, too, Miss Olga Hudson became very ill on Thursday and had to be left behind, and on Saturday morning Mr. Seymour Hicks was so ill—threatened with pneumonia—that the doctor would not allow him to appear in the theatre or even to talk about it. The work of the tour was fairly trying, and the weather at times was bitterly cold.

At Havre the company gave four concerts—one in the afternoon and the other in the evening on both Friday and Saturday—in the municipal Grand Theatre, kindly lent by the mayor, who attended one of the performances, as did also the admiral of the port. The governor placed a French military guard of honour under the colonnade of the handsome building. Twice, therefore, on Thursday and Friday the citizens of Havre had the pleasure of seeing hundreds of smart young British soldiers under the command of officers marching across the wide space in front of the theatre and gradually filing through the entrances.

BOXES FOR NURSES.

It is a fine four-tier house, and, with the exception of the boxes and the dress circle, the smiling, interested young soldiers had the place to themselves. Their officers and some distinguished French guests had the dress circle and all the boxes except four or five reserved for nurses.

It was truly worth the journey from London to hear the soldiers sing the chorus of the songs made popular at home. They rolled out "You Made Me Love You" so that it might have been heard half a mile away. It is one of the favourite songs of our soldiers in France. And then, as a finish to the choruses of a dozen songs contributed by themselves to the concert, came "Tipperary." No one who has not heard "Tipperary" sung by men who are taking part in the war can understand the pathos and beauty of that swelling chorus as it filled the building with the simple words of a simple, unpretentious melody.

On Saturday we saw, for this visit, the last of the soldiers the Concert Party had gone to entertain. They were drawn up in the moonlight in the square. Alert and happy, they were about to march away after an evening that conjured up for them visions of home. They had seen their general, on behalf of himself and the staff, make a little presentation in the theatre to the ladies of the company, and had heard him speak a few eloquent words to all those visitors from England. The soldiers had been delighted. They had cheered for everybody. They had sung "Auld Lang Syne," "The Marseillaise," "God Save the King," and then with admirable discipline left the theatre to assemble outside. Before we had time to get ready to drive to the docks they were well outside the town swinging along the moonlit road.

It is but just to say that all in the company worked splendidly together, and that very great praise is due to Mr. W. H. Boardman, of Brighton, who managed the tour for Mr. Hicks.

Of all the things that impress one who visits those parts of France where our armies are quartered, the most conspicuous is the splendid cheerfulness and earnestness of our men. No matter what work they do, no matter how unpleasant the conditions or surroundings, those soldiers never complain. No praise, say their officers, can be too great for these fine fellows.

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1914
Theatre
Plays

NEW THEATRE
LONDON.

TUESDAY, December 29, 1914, and Daily at 2.30 (Mondays excepted).

THE NEW CLOWN

By H. M. PAULL

Lord Cyril Garston ...	JAMES WELCH
Captain the Honourable Jack Trent	STANLEY YOURKE
Thomas Baker	... F. W. TROTT
Mr. Dixon	... C. F. LLOYD
Mr. Pennyquick	GEORGE CHILD
Billy	DENIS J. HOGAN
Mr. Lamb... ...	BERTRAM PHILLIPS
Figgis	... BARRY TREVAINE
Boy...	... REX O'MALLEY
Policeman	... ROBERT GEORGE
Ping-Pong	... By HIMSELF
Maud Chesterton ...	... MURIEL KIDNER
Winnie Chesterton	QUEENIE THOMAS
Molly O'Farrell ...	NINA BOUCICAULT

ACT I.	... Parlour of the Riverside Inn, near Bray
ACT II.	... Dixon's Royal Circus: The Ring
ACT III.	...Dixon's Royal Circus: The Green Room

Ladies' Dresses by MARGUERITE CIESTE, 59, George Street, Baker Street, W. Hats by MICHÉE ZAC, 2, Hanover Court, W. Wigs by CLARKSON. Furniture by J. S. LYON, 112, High Holborn. Cigarettes by ABDULLA. Toilet Appointments throughout the Theatre by **Hindes**, Ltd., London & Birmingham.

Acting Manager	for Mr. James Welch	.. .. .. Mr. HAROLD CARSON
Stage Manager		.. .. Mr. BERTRAM PHILLIPS
Business Manager	(for Sir Charles Wyndham and Miss Mary Moore)	.. .. Mr. CECIL ROSE

POPULAR PRICES. Box Office open 10 to 10. Telephone No.—Regent 4166-4167.

Nearest Tube Station to this Theatre—Leicester Square.

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LAURENCE IRVING AND HIS "PARTNER."

WORK AND LOVE.

By JAMES WATERS.

Mr. Laurence Irving was a cool, fearless man in life; a man not given to ask for help. And it is conceivable that on his own account he had neither fear nor regret for the terrible tragedy that he awoke to face in the dark last Friday. He was very fond of his wife; they were the most united couple imaginable, and when he could not help her to save her life he made no attempt to save his own.

He held a unique place as an actor in the public mind, for his work in the theatre gave the impression of extraordinary sincerity and seemed to be independent of all desire to make a personal success for himself as an actor. He had to wait many years for recognition, and when it came he was in debt to no one but himself and his wife—whom he loved to call "my partner"—for the fact that the intelligent public of the theatre acclaimed him as a new and great leader among actors and presenters of plays.

Mr. Irving must always be recognised as a great artist—not merely as one who played his part admirably, but as a man who possessed ideas and was able to express them in dramatic form. He was but twenty-six when he wrote his first play, "Peter the Great," for his father, at the Lyceum Theatre. The influence of his own experiences for some months in Russia a few years earlier, when he was attached to the British Embassy in Petersburg, prompted him to write that play, but the result, although it contained a promise, was not a great success. The young author had not had time to arrange his impressions of life. He had returned to England filled with new ideas about humanity learned in the school of Tolstoy, and he had ideas of things that contrasted strangely with those of the young people with whom he was thrown during his first years on the stage, after he had abandoned all idea of a diplomatic career in order to follow his father's profession.

* * * * *

Before he settled down as a member of his father's company Laurence Irving had some years of touring in the provinces, and eleven years ago, when Sir Henry was playing "Dante" at Drury Lane, he married Miss Mabel Hackney, who was a member of that company. After Sir Henry's death in 1905 Laurence Irving fell on quiet times. Engagements became rare. Managers would not see in the rugged personality of this actor the determined, earnest character that must succeed. He got occasional engagements—parts as a rule quite unworthy of his genius, for he had genius, although even all those who were near to him then did not recognise it. In some special performances of non-commercial plays Mr. Irving made a deep impression on the few who witnessed them. Yet he had the galling experience of being idle very often when engagements came the way of his beloved partner. When he was idle and she was working at a theatre he would go to the stage door for her every night, and, indeed, on summer nights he would often bring their dogs there and they all walked home together—a very happy family indeed

At last, impatient of depending on occasional engagements, Mr. and Mrs. Irving went to the halls together, taking with them a short sketch, "Peg Woffington." There was an outcry at the time that a son of Sir Henry Irving should go to the "halls," but Laurence Irving had no false pride about work, and he could answer any attack anyone dared to make. Since then almost every actor of note in London has followed his example and has taken engagements at the music-halls. Mr. Irving looked on grimly enough afterwards at the procession of players who went back "on the road" to do what he had done. He was well content with his own experience. He wanted to earn money that he might present plays in London, and he succeeded. First, however, after the halls he and Miss Hackney went to America for a season. They had a pleasant welcome. The son of Sir Henry was sure of that over there. Personally also they won the favour of the public. But there was one critic to whom Laurence Irving took exception. It was a man in a strong position who could hit hard with little effort. Irving thought he overstepped the limits of fair play, and one night in New York he came before the curtain and told the audience in biting phrases what he thought of his critic, and the effect on New York was electrical, for they saw that this actor was a man with courage who would and could fight.

* * * * *

Home again in 1910 from New York, Mr. Irving and Miss Hackney went on tour to present plays preparatory to embarking on their own account as London managers, and on November 14, 1910, they realised their joint ambition by presenting at the Garrick Theatre "The Unwritten Law." This awful tragedy of mental torture was written by Mr. Irving from Fedor Dostoieffsky's novel "Crime and Punishment," and in it he appeared as Rodion Raskolnikoff, the young student who, to protect Sonia (played by his wife), slew a man. It was incomparably a greater play than anything produced that season, and the impression of Mr. Irving's performance has not been weakened in the interval of nearly four years. It was the greatest thing he ever did. Had it been done this year, or at any time since he secured the attention of a much wider public by his presentation of the much more showy and theatrical drama "Typhoon," he would have achieved a greater reputation and one at least approaching that to which he was entitled.

Mr. Irving took a wider view of life and its responsibilities than did the people he met in his ordinary experiences, and all through his career he nursed interests of a wide human and political character that were entirely independent of the art of the theatre. There was no question about it; he believed he had a mission, and had he lived he would assuredly have become the greatest character in the English-speaking theatre. It was not for affectation's sake that he was indifferent to dress. To be well and comfortably clad was the beginning and end of his demand. Colour seemed to have no attraction for him. A dull brown or grey suit and a soft hat just thrown on the top of his head was the impression his apparel gave as he hurried through the London streets looking preoccupied and confident. He believed in work. Yet he could relax occasionally, and if not for long, it was for long enough to show that he was, if serious, not melancholy, and that humour had a large part in his nature. He liked to make a speech and just poke a little fun at someone. At the Garrick Theatre at the end of the performance of "The Unwritten Law" he made a speech and thanked the audience for the reception of the play, and the company, "also," he added, "on behalf of my wife, who is known to us all here on the stage as the 'Holy Terror'"! No one laughed more merrily than Mrs. Irving, who knew well that he had more than appreciated her help throughout the rehearsals.

At all the theatres in which they worked these faithful partners shared the same office, and at evening when the theatre was lighted and the audience seated Laurence Irving's dressing-room became the office for himself and his wife, so that they might always be near one another. Their holidays . . . a week-end, or a week, were for both together, and those were spent in a little cottage they owned on a country road far out of London.

Their house in Kensington and their cottage by the country roadside were being got ready for their return this week. Mr. and Mrs. Irving were to have a brief holiday previous to going out for a short tour in August to produce their new Bonaparte play in the provinces before their London season of next October. All these plans have gone down with the tragedy. They had no children, and their houses are lonely and empty.

Daily Mail June 1, 1914.

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The Stage.

ESTABLISHED 1880.

LONDON, THURSDAY, JULY 22, 1915.

RUNS OF THE SEASON.

CLASSIFIED DIGEST OF THE WEST-END PRODUCTIONS, 1914-15.

Appended is a list of the pieces running at the West-End theatres during the 1914-15 season. The list includes all pieces produced for a run. Pieces performed by play-producing societies, *matinée* plays, and plays revived on particular occasions are not included, nor are plays intermittently performed in the course of repertory seasons. Plays in one act also are not included. The season is reckoned as starting on August 1 last. Plays overlapping from the previous season are given in a separate list. The plays of the 1914-15 season still running are also given separately, and in their case the number of performances is calculated up to next Saturday, July 24.

PIECES WITH CONCLUDED RUNS.

Piece.	Theatre.	First Production.	Times Played.
Odds and Ends	Ambassadors	Oct. 16, 1914	260
On His Majesty's Service	Princes	Dec. 20, 1914	183
Raffles	Wyndham's	Dec. 26, 1914	180
Flag Lieutenant, The	Haymarket	Nov. 23, 1914	179
Country Girl, A	Daly's	Oct. 28, 1914	173
Girl in the Taxi, The	Garrick	Jan. 23, 1915	155
Mameena	Globe	Sept. 30, 1914	133
Little Minister, The	Duke of York's	Sept. 3, 1914	131
David Copperfield	His Majesty's	Dec. 24, 1914	130
Baby Mine	Vaudeville	Feb. 15, 1915	128
Outcast	Wyndham's	Sept. 1, 1914	126
Tales of Hoffman	Shaftesbury	Feb. 6, 1915	106
Searchlights	Savoy	Feb. 11, 1915	105
Double Mystery, The	Garrick	Oct. 14, 1914	103
Drake	His Majesty's	Aug. 19, 1914	94
Florodora	Lyric	Feb. 20, 1915	90
Impossible Woman, The	Haymarket	Sept. 8, 1914	89
Kings and Queens	St. James's	Jan. 16, 1915	81
Rosy Rapture	Duke of York's	March 22, 1915	79
His House in Order	St. James's	Oct. 15, 1915	75
Busy Day, A	Apollo	Jan. 30, 1915	74
The Dynasts	Kingsway	Nov. 25, 1914	72
Tommy Atkins	Lyceum	Sept. 2, 1914	69
Mistress Wilful	Strand	Jan. 2, 1915	63
Miss Hook of Holland	Prince of Wales's	Oct. 27, 1914	62
Are You a Mason?	Comedy	Feb. 2, 1915	62
Angel of the House, The	Savoy	June 2, 1915	60
Veronique	Adelphi	April 3, 1915	59
Whip, The	Aldwych	Feb. 27, 1915	58
Sealed Orders	Drury Lane	April 3, 1915	58
In Time of War	Lyceum	May 22, 1915	58
Seven Keys to Baldpate, The	Apollo	Sept. 12, 1914	57
He Didn't Want to Do It	Prince of Wales's	March 6, 1915	57
Royal Divorce, A	Lyceum	March 31, 1915	56
Chocolate Soldier, The	Lyric	Sept. 5, 1914	56
Glad Eye, The	Strand	Oct. 21, 1914	53
Sweet Nell of Old Drury	Strand	Feb. 27, 1915	50
Fanny's First Play	Kingsway	Feb. 13, 1915	49
Soldier's Wedding, The	Lyceum	Nov. 2, 1914	48
Silver King, The	Strand	Sept. 5, 1914	48
Bluff King Hal	Garrick	Sept. 4, 1914	43
Our Boys	Vaudeville	Nov. 24, 1914	43
Three Spoonfuls	Criterion	April 10, 1915	41
King Henry V	Shaftesbury	Dec. 26, 1914	40
Earl and the Girl, The	Aldwych	Nov. 4, 1914	39
Right to Kill, The	His Majesty's	May 4, 1915	38
My Aunt	Vaudeville	Aug. 26, 1914	37
Three Musketeers, The	Lyceum	Feb. 24, 1915	37
Sir Richard's Biography	Criterion	Oct. 1, 1914	36
Chinese Honeymoon, A	Prince of Wales's	Jan. 28, 1915	36
Milestones	Royalty	Oct. 31, 1914	33
Excuse Me!	Garrick	March 6, 1915	33
Henry of Navarre	Strand	May 22, 1915	33
Cheer, Boys, Cheer	Prince's	Oct. 17, 1914	33
Oh, Be Careful! (Mlle. Tra-la-la)	Garrick	June 17, 1915	33
Arcadians, The	Shaftesbury	May 20, 1915	33
Marie-Odile	His Majesty's	June 8, 1915	31
King Henry IV.	His Majesty's	Nov. 14, 1914	30
Striking	Apollo	May 5, 1915	30
Panorama of Youth, The	St. James's	April 14, 1915	29
Argyle Case, The	Strand	April 22, 1915	28
Forget-Me-Not	Little	Sept. 15, 1914	28
Laughter of Fools, The	Prince of Wales's	May 29, 1915	27
Alsace	Court	April 12, 1915	25
Wild Thyme	Comedy	April 19, 1915	24
When Knights Were Bold	New	Feb. 8, 1915	24
Those Who Sit in Judgment	St. James's	Sept. 19, 1914	24
New Shylock, The	Lyric	Oct. 29, 1914	21
Cost, The	Vaudeville	Oct. 13, 1914	21
Advertisement	Kingsway	April 15, 1915	20
Quinneys'			20
Seven Keys to Baldpate, The			20
Wild Thyme			20
Young Wisdom			20

Comedy.

Angel of the House, The.
Fanny's First Play.
Great Adventure, The.
Hillarys, The.
Kiss Cure, The.
Modame Sans-Gêne
Mr. and Mrs. Ponsonby.
Mr. Wu.
Nobody Loves Me.
Our Boys
Sir Richard's Biography.
Road to Raebury, The.

Farce.

Are You a Mason?
Baby Mine.
Busy Day, A.
Eliza Comes to Stay.
Excuse Me!
Glad Eye, The.
Half Sister, The
He Didn't Want to Do It.
Joker, The.
My Aunt.
Never Say Die.
Seven Days.
Striking.
Three Spoonfuls.
When Knights Were Bold.
Who's the Lady?

Melodrama.

Argyle Case, The.
Cheer, Boys, Cheer.
Daughter of England, A.
For England, Home, and Beauty.
Her Forbidden Marriage.
Heritage of Hate, A.
Kismet
Mameena.
Oliver Twist.
Queen at Seventeen, A.
Sealed Orders.
Silver King, The.
Soldier's Wedding, The.
Tommy Atkins.
Whip, The.

Musical Comedy.

Arcadians, The.
Belle of New York, The.
Betty.
Chinese Honeymoon, A.
Cinema Star, The.
Chocolate Soldier, The.
Country Girl, A.
Dairymaids, The.
Earl and the Girl, The.
Florodora.
Girl in the Taxi, The
Miss Hook of Holland.
Oh, Be Careful!
To-night's the Night.
Veronique.

Revue

All Scotch.
More.
Odds and Ends.
Rosy Rapture.

Opera.

Tales of Hoffman.

War Plays.

Armageddon.
Cost, The.
Day Before the Day, The.
Daughter of England, A.
In Time of War.
Man Who Stayed at Home, The.
Searchlights.

French and Belgian Plays.

Alsace.
Ce Bon Monsieur Zoetelock.
Demoiselle de Magasin, La.
Flambée, La.
Kommandatur La.
Mariage de Mlle. Beulemans, Le.
Madame Sans-Gêne.
Zonneslag et Cie.

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Day Before the Day, The	St. James's	May 19, 1915	19
Blow, The	Little	April 3, 1915	18
Hillarys, The	Criterion	June 2, 1915	18
Daughter of England, A	Garrick	Jan. 8, 1915	18
Dairymaids, The	Aldwych	May 22, 1915	18
Who's the Lady?	Prince of Wales's	May 1, 1915	18
Joker, The	New	April 17, 1915	17
Seven Days	New	March 15, 1915	17
Merchant of Venice, The	Prince's	Oct. 17, 1914	16
Oliver Twist	His Majesty's	April 19, 1915	16
Breed of the Treshams, The	New	May 17, 1915	16
Young Wisdom	Playhouse	Sept. 23, 1914	14
Armageddon	New	June 1, 1915	13
Never Say Die	Apollo	Nov. 4, 1914	12
Road to Raebury, The	Criterion	June 18, 1915	12
Queen at Seventeen, A	Prince's	Aug. 1, 1914	11
Sphinx, The	Court	Oct. 3, 1914	10
Half-Sister, The	Apollo	April 12, 1915	9
			7

PIECES STILL RUNNING.

Potash and Perlmutter	Queen's	April 14, 1914	536
Peg o' My Heart	Comedy	Oct. 10, 1914	328
Man Who Stayed at Home, The	Royalty	Dec. 10, 1914	260
Quinneys'	Haymarket	April 20, 1915	125
On Trial	Lyric	April 29, 1915	101
Betty	Daly's	April 22, 1915	96
To-night's the Night	Gaiety	April 28, 1915	89
For England, Home, and Beauty	Princes	May 22, 1915	83
Angel in the House, The	Savoy	June 3, 1915	60
Gamblers All	Wyndham's	June 9, 1915	53
More	Ambassadors	June 18, 1915	42
Enterprising Helen	Vaudeville	July 7, 1915	21
Her Forbidden Marriage	Lyceum	July 14, 1915	13
All Scotch	Apollo	July 16, 1915	11

PIECES CONTINUED FROM PREVIOUS SEASON.

Great Adventure, The	Kingsway	March 25, 1913	673
Mr. Wu	Strand	Nov. 27, 1913	403
Kismet	Globe	March 10, 1914	222
Land of Promise, The	Duke of York's	Feb. 26, 1914	185
My Lady's Dress	Royalty	April 23, 1914	176
Grumpy	New	May 13, 1914	157
Belle of New York, The	Lyceum	June 24, 1914	149
Cinema Star, The	Shaftesbury	June 4, 1914	109
Driven	Haymarket	June 17, 1914	60
Pair of Silk Stockings, A	Criterion	Aug. 1, 1914	49
Heritage of Hate, A	Aldwych	June 27, 1914	43
Eliza Comes to Stay	Vaudeville	July 6, 1914	38
Sin of David, The	Savoy	July 9, 1914	32
From 9 to 11	Wyndham's	July 14, 1914	21

KINDS OF PIECE.

The pieces may be arranged in the following classes:—

SHAKESPEARE.

King Henry IV. (Part 1.).
King Henry V.
Merchant of Venice, The.

POETIC DRAMA.

Armageddon.
Dynasts, The.
Sin of David, The.

ROMANTIC DRAMA.

Bluff King Hal.
Breed of the Treshams, The.
Corsican Brothers, The.
Drake.
Henry of Navarre.
Land of Promise, The
Mistress Wilful.
Only Way, The.
Royal Divorce, A.
Sweet Nell of Old Drury.
Three Musketeers, The.

DRAMA

A Bit o' Love.
Advertisement
Alsace.
Blow, The.
Double Mystery, The.
Driven.
Forget-Me-Not.
Marie-Odile.
New Shylock, The.
On Trial.
Outcast.
Right to Kill, The.
Sphinx, The.
Those Who Sit in Judgment.

COMEDY-DRAMA

Enterprising Helen.
From 9 to 11.
Grumpy.
Gamblers All.
His House in Order.
Kings and Queens.
Impossible Woman, The
Laughter of Fools, The.
Little Minister, The.
Milestones.
My Lady's Dress.
Pair of Silk Stockings, A.
Panorama of Youth, The.
Peg o' My Heart.
Potash and Perlmutter.

AUTHORSHIP.

[Not including revivals.]

PIECES BY BRITISH PLAYWRIGHTS.

Advertisement.
All Scotch.
Angel of the House, The.
Bit o' Love, A.
Blow, The
Bluff King Hal.
Busy Day, A.
Cost, The.
Daughter of England, A.
Day Before the Day, The.
Dynasts, The.
Half Sister, The.
In Time of War.
Hillarys, The.
Kings and Queens.
Kiss Cure, The.
Mr. and Mrs. Ponsonby.
Mistress Wilful.
Nobody Loves Me.
Odds and Ends.
Outcast.
Panorama of Youth, The
Queen at Seventeen, A.
Quinneys'.
Road to Raebury, The
Rosy Rapture.
Searchlights.
Sir Richard's Biography.
Sphinx, The.
Striking.
Those Who Sit in Judgment.

PLAYS FROM NOVELS, ETC.

Dynasts, The.
Impossible Woman, The.
Mamee.

ADAPTATIONS FROM FOREIGN PIECES.

Double Mystery, The.
My Aunt.
Right to Kill, The.
Wild Thyme.

PIECES BY AMERICAN PLAYWRIGHTS

Argyle Case, The.
Excuse Me!
He Didn't Want to Do It.
Joker, The.
Marie-Odile.
New Shylock, The.
Seven Days.
Seven Keys to Baldpate, The.
Three Spoonfuls.
Young Wisdom.

REVIVALS.

Arcadians, The.
Are You a Mason?
Baby Mine.
Belle of New York, The.
Breed of the Treshams, The.
Cheer, Boys, Cheer.
Chinese Honeymoon, A.
Chocolate Soldier, The.
Corsican Brothers, The.
Country Girl, A.
Dairymaids, The.
David Copperfield.
Drake.
Earl and the Girl, The.
Eliza Comes to Stay.
Fanny's First Play.
Flag Lieutenant, The.
Florodora.
Forget-Me-Not.
Glad Eye, The.
Grumpy.
Henry of Navarre.
His House in Order.
King Henry IV.
King Henry V
Kismet.
Laughter of Fools, The.
Little Minister, The
Madame Sans-Gêne
Mariage de Mlle. Beulemans, Le.
Merchant of Venice, The
Milestones.
Miss Hook of Holland.
Never Say Die.
Oh! Be Careful.
Oliver Twist.
On His Majesty's Service.
Only Way, The.
Our Boys.
Pair of Silk Stockings, A.
Raffles.
Royal Divorce, A.
Sented Orders.
Silver King, The.
Soldier's Wedding, The.
Sweet Nell of Old Drury.
Tales of Hoffman.
Three Musketeers, The.
Tommy Atkins.
Veronique.
When Knights Were Bold.
Whip, The.
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STRAND THEATRE, W.C.

Sole Proprietor ... LOUIS MEYER.

Under the Management of JULIA NEILSON & FRED TERRY.

On SATURDAY, JANUARY 2nd, 1915, and EVERY EVENING at 8.

Will be produced, for the First Time, a New Comedy in Four Acts, entitled

"MISTRESS WILFUL."

Adapted by ERNEST HENDRIE from FRANK BARRETT'S Book.

King Charles II.	... Mr. C. W. SOMERSET
John Goodman	Mr. JAMES CARTER-EDWARDS
Robin Fairfellow	... ... Mr. FRED TERRY
Benjamin Wedge	... ... M. J. H. BREWER
Pere Tenailles	... Mr. LESLIE H. GORDON
Master Blakey	... Mr. F. PERCIVAL STEVENS
Samuel Pepys	... Mr. JOHN R. TURNBULL
The Rev. Anthony Pyn ...	... Mr. T. GIDEON WARREN
The Duke of Monmouth (passing as Sir Harry Luckless)	... Mr. ALFRED KENDRICK
Lord Ralph Baxter ...	... Mr. BELLENDEN CLARKE
A Notary	... ... Mr. GEORGE DUDLEY
Constable Stulkey ...	... ... Mr. ROBERT NOBLE
Barberry Clip	... ... Miss WINIFRED RAE
Mistress Wedge ...	... ... Miss EMILY SPILLER
Margaret Goodman ...	... ... Miss JULIA NEILSON
First Wench	... Miss PEARLA GARDNER
Second Wench	... Miss DOROTHY DAVIS

Misses CARDOZO, CAWDERY and BRODIE.

ACTS 1, 2, and 3 - Parlour of John Goodman's Shop at the Sign of the Yellow Fleece, Fleet Street.

(F. I. LYNDHURST).

ACT 4 - - - - - At the House of the Royal Armourer over against Whitehall Stairs.

(R. C. MC CLERY).

Between Acts I. and II. a few minutes elapse.
Between Acts II. and III. a night elapses.
Between Acts III. and IV. a week elapses.

Time: Towards the close of the Reign of King Charles II.

Matinee on Wednesdays and Saturdays at 2-30.

The Overture and Incidental Music specially written by Mr. Sydney Ffoulkes.

Miss Neilson's dresses designed by Miss Edith Craig, and executed by Miss Mary Grey, Baker Street, W.
Other costumes by J. B. Simmonds. Wigs by W. Clarkson.

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THE MANAGEMENT WILL NOT HOLD THEMSELVES RESPONSIBLE FOR THE NON-APPEARANCE OF ANY OF THE ARTISTS THROUGH ILLNESS OR ANY OTHER UNAVOIDABLE CAUSE.

Stage Manager ..... Mr. JOHN R. TURNBULL.
Assistant Manager ..... Mr. EDWARD OUSTON.
Advertising Manager ..... Mr. ALFRED POPE.
Musical Director ..... Mr. SYDNEY FFOULKES.
Assistant Manager ..... Mr. GUY SMETHURST.
General Manager ..... Mr. ARTHUR GARRETT.

Doors open 7.45. Matinee 2.15. Telephone 3830 Gerrard.

Nearest Tube Stations: Leicester Square, Covent Garden, Strand, Holborn, Charing Cross.



MONDAY, JANUARY 4, 1915.

One of the most justly-prized merits of the stage is its way of throwing light upon historical facts not generally known. Thus *Mistress Wilful* shows how somewhere about the year 1682 Charles II. ceased to be the Merry and became the Melancholy Monarch. He spoke in a querulous sing-song. He buried his face in the Royal handkerchief and shed tears at the thought of "your poor dead mother, my child," or words to that effect. When invited to dance, he said, with a sigh, that he had long given up that sort of thing, and when nevertheless persuaded to try a step or two, he did it with the air of performing a funeral rite. On the whole the character was a grim warning of the peevish old age that awaits a Royal rake.

Mr. Pepys, too, was sadly changed from the man of the Diary. Not a trace survived in him of his old connoisseurship, virtuosity, curious interest in life. Though there was a saucy serving wench handy, he never remarked, much less toyed with her. In fact, he had become a mute inglorious Pepys, whose one function in the commonwealth was to hold Charles II.'s hat. It was a pleasure, however, to find he had got over the old trouble about his eyesight.

This historical pair, so depressingly unlike their old selves, intermittently interfere with the domestic affairs of an unhistorical pair, unfortunately too much like their old selves—the old stage-pair who by slow degrees turn a nominal into a real marriage. You know those slow degrees of interrupted explanations and impossible misunderstandings, which have to be slow because the couple must at all costs be kept out of each other's arms until the final curtain. You know how he and she went through the form of marriage for some odd reason and then, after much pouting, stamping of feet, alarums and excursions, learnt to love one another. You know how the husband kept on stretching out yearning arms to the wife when her back was turned, and how the wife kept on blowing kisses to the husband when *his* back was turned. You know that jealousy would be sure to arise, and that it would as surely be unfounded—on this occasion it was all about the wife's familiarity with the Duke of Monmouth, who happened to be her half-brother. What, however, you probably didn't know was that in a "habit-maker's" shop of 1682 they already talked of "departments."

Anyhow it is all harmless enough (its rather emphatic jokes about garters and bed-pillows being passed as appropriate concessions to a Pepysian taste) and obviously gives hearty pleasure to the hearty admirers of that hearty couple, Miss Julia Neilson and Mr. Fred Terry. It is comforting to find that, though Charles II. and Mr. Pepys are changed men, Miss Neilson is exactly the same superb woman as ever. No wonder Mr. Terry keeps holding out those yearning arms! No wonder the Duke of Monmouth takes every advantage of the blest privileges of a half-brother.

GARRICK THEATRE

Licensees - - ARTHUR BOURCHIER and HERBERT SLEATH

FRIDAY, JANUARY 8th, 1915, and onwards TWICE NIGHTLY, at 6.20 and 9 p.m.

Matinees WEDNESDAYS and SATURDAYS at 2.30.

THOMAS DOTT

PRESENTS

"A DAUGHTER OF ENGLAND"

A New [illegible] AMA IN THREE ACTS, FROM THE FRENCH OF [illegible] ED BY PERCY BARROW AND [illegible] G. LEE.

CHARACTERS

Sylvia [illegible]	MARGA LA RUBIA
Freda	MATTH. BLOCK
Otto	MASTER WILLIAM SHERLOCK
Hannah	VICTOR VINES
Paul (Captain [illegible])	FRANK RANDELL
Colonel [illegible]	JERROLD ROBERTSHAW
Herman	[illegible]
Captain [illegible]	[illegible]
Baroness [illegible]	[illegible]
Commandant [illegible]	[illegible]
Frau [illegible]	[illegible]
1st Gerry [illegible]	[illegible]
2nd [illegible]	[illegible]
Lieut. [illegible]	[illegible]
[illegible]	[illegible]
Major [illegible]	[illegible]
[illegible]	[illegible]

4

SYNOPSIS OF SCENERY

Act I.

Act II.

Act III.

Stage Dir

Assistant S

Musical D

Manager

The completely successful introduction of the twice-nightly system into the West-End theatres will, we think, require a better and more skilfully designed piece than the frankly melodramatic and anything but plausible "new and topical drama, from the French," *A Daughter of England*, performed once at the Garrick on Friday evening, January 8, and since given twice nightly. Apparently, in the original French of E. V. Miller there were some ingenious and fairly adroit stage devices of an acceptably thrilling sort, but in the adaptation for the English boards made by Percy Barrow and José G. Levy (the latter of *Glad Eye* repute) there seemed little beyond these to commend the play, which, even on the opening night, with intervals between the scenes too long for what is required in a crisp and brisk twice-nightly presentation, took barely a couple of hours to perform. The scale of popular prices now started at the Garrick runs:—Orchestra stalls, 5s.; dress circle, 4s. and 3s.; upper circle, 2s. 6d. and 2s.; pit, 1s. 6d.; gallery, 6d. Those charges are certainly very moderate, and should gain a certain amount of patronage for Mr. Thomas Dott's enterprise, but still we wish that *A Daughter of England* had not been such cheap stuff. Although the list of *dramatis personæ* is a long one, about half of them appear only in the first act, and then merely in connection with an official reception given to the Prince acting as General-in-Command in the Alsace district by the melodramatically wicked Colonel von Rieter, of Zabern notoriety, who lives up to his name in a sort of way. The brilliant uniforms worn in this scene, and the excellent and picturesque scenery by Leolyn Hart, have their due effect in the ensemble of the Miller-Barrow-Levy piece, which is produced by Mr. Ralph Kimpton, Mr. Albert Fox being the musical director, and the management being in the hands of Mr. José Levy.

The naughty Colonel and his kindly and sympathetic wife had engaged as governess for their children, Freda and Otto, Sylvia Chetwynd, the title-character; and this Daughter of England, a spokeswoman of British justice as against Prussian might and brutality, is, of course, persecuted, in the good old bad way, by Von Rieter. This gallant officer declares that his love (?) for the girl is killing him, that he has tried to crush the sentiment, and that she must return his passion. Of course, she indignantly refuses, and insists that her previously given notice to leave shall take effect almost immediately. So the Colonel, aided by circumstances, plans a peculiarly base revenge. Sylvia had, at the opening, bestowed alms upon a wandering musician, an itinerant violinist, who describes himself vaguely as Paul the Fiddler, and this man is suspected of having killed an Adjutant employed in the German Secret Service. Further, the Colonel had just received important dispatches from his superiors, these including plans of the neighbouring French forts, particulars of the German spy system, and details of the forthcoming mobilisation of the 19th Army. What could be more natural than that Von Rieter should place these valuable documents in Sylvia's evening cloak, and, with the aid of a couple of his officers, hastily summoned to form a court martial, trump up a charge against the girl of having stolen the papers. Miss Chetwynd follows her emphatic denial of this odious charge by switching off the electric light, hiding behind a screen, and then making her escape whilst the three "judges" think she has fled into the garden. Sylvia finds her way to Paul's house, and he, taking off his grey wig, reveals himself as a dark-haired youth, and, further, as Captain Dubois, a notable French Secret Service agent, who had taken up the business of fighting the German spy system because it had brought about the ruin and disgrace of his father, who had fought bravely for France in the War of 1870.

[illegible] that he employs a fine dog, [illegible]her of the bull-dog breed, to [illegible]ges across the frontier, and by [illegible] of the second act this faithful [illegible]s carried von Rieter's precious [illegible]ly sought-after dispatches safely [illegible]ce; this scene on the Franco-German Frontier in the Vosges, with [illegible] on either side of a little footbridge, with the mountains at the back, being a decidedly effective and artistic one, and worthy of a far better play. Meanwhile Sylvia has been able, behind another convenient screen, to dress herself as a boy in a peasant costume taken from Paul's well-stocked cupboard, which is also provided with a secret exit; and Dubois, after baffling the pursuing Germans, almost in Sherlock Holmes fashion, by setting fire, with dazzling effect, apparently to some powder, turns up again with Sylvia, and also with the dog, at a generally deserted woodman's hut. Here he gulls one of the Prussian lieutenants with the very highly coloured story that he (Paul), also in Prussian uniform, had brought to the hut, which might easily be set on fire, the supposed boy, who was the brother of a farmer's girl whom he had wronged. This yarn, laid on much too thickly, one thinks, does not prevent the stopping of the fugitives at the footbridge, and where, at the end of act two, after Sylvia has got safely across, Dubois escapes up into the mountains. The modicum of merit that may, by a lenient onlooker, be discerned in acts one and two of *A Daughter of England*, is by no means apparent in the third, which, following on the Zabern and Vosges incidents in April, is supposed to take place at Portsmouth at the beginning of this last epoch-making August. Sylvia, represented as recovering from the illness that had ensued on her escape into France, has for father as preposterous a specimen of a British officer (retired) as has been seen in popular melodrama; and quite as egregious a personage is the police inspector who comes to arrest the heroine for having, in the spring of the preceding year, sold to the German Government plans of "the New War Office (sic) in construction at Portsmouth." These seemed to be in her handwriting, but by means of a peculiar sort of magnifying glass the suddenly and providentially appearing Paul (with whom obviously Sylvia had fallen in love), convinces even the idiotic inspector that the characters of her handwriting had been forged and copied one by one. The policeman's informant had been a supposed, naturalised retired German officer, who turns out to be von Rieter, in quest of designs for a new submarine, who, after being mobbed by the Portsmouth crowd, is presumably arrested and taken off to France by the successful spy-catcher. News has just come of the declaration of War, and Sylvia improves the occasion by waving together the Union Jack and the Tricolour and calling upon all the young men to enlist.

A very innocent example of a spy melodrama was presented at the Garrick Theatre on Friday evening with the intention of playing it there twice nightly. "A Daughter of England" is said to have been written by a French doctor now serving at the front, and he certainly must be given credit for possessing a poor estimate of his German enemies, otherwise he would not have expected anyone to believe such stupid people could exist as are the German characters in his play. The beautiful heroine has, of course, some difficulty in the early part of this melodrama in freeing herself from the attentions and the threats of the conventional stage villain who wants her, but, with the aid of a conventional stage hero, she tricks the enemy and lives happy ever afterwards with the man of her heart. It is all quite amusing.

J. W.

THE TWICE NIGHTLY SYSTEM IN THE WEST END.

(TO THE EDITOR OF "THE OBSERVER.")

Sir,—Mr. Thomas Dott has decided to withdraw "A Daughter of England" from this theatre to-night. As during the week several offers have been received from suburban and provincial managers to book this play at their theatres, I feel it only fair that any blame in the matter should not rest upon the shoulders of the play or the performers. It is the system, not the play, which is at fault.

At the end of my recent run of "The Double Mystery" at this theatre I gave two performances a day, one in the afternoon, one in the evening, and my receipts showed that, had I maintained this policy, I should have reaped my reward. I am convinced, therefore, that in the winter months at any rate, two performances a day in the West End would be a remunerative policy.

From the attitude of the public at the box office the twice-nightly system is clearly resented, the general feeling being that in order to come within the necessary time limit a play must be condensed to its detriment.

ARTHUR BOURCHIER.

Garrick Theatre, W.C., Jan. 16, 1915.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, JANUARY 11, 1915.

BRIGHTER THEATRELAND.

28 WEST END HOUSES CROWDED EVERY NIGHT.

The London theatres are enjoying such a wave of prosperity as might be expected only in times of peace. Twenty-eight theatres are now open in the West End with every class of theatrical attraction, from skits to Shakespeare, and nearly all of them—a most rare occurrence—are doing profitable business.

Some of these theatres are playing at every performance to their full seating capacity. In the majority of the London playhouses reduced prices have been introduced, but, curiously enough, the managers who saw no reason for lowering prices are doing at least as well as those who made reductions.

The reasons given for the revival are many. It is stated that an enormous number of men of the new Army spend their leave in London, and that they and their friends buy at least 30 per cent. of the reserved seats. The young people home for the holidays are also contributing to the prosperity. Managers are inclined to think that as the restaurants are closed early and London evenings are terribly depressing under the "lights out" order, people who want to be amused find that they must go to the theatre. Seaside resorts in these times are dark and gloomy at night; foreign resorts are either inaccessible or too remote; hence London's Theatreland becomes the only resort of those who seek distraction. No one, however, believes that "full houses" will long continue. "Holidays and soldiers' leave," say managers, "have given an almost unprecedented spurt to theatre business, but we expect that after a couple of weeks or so only the special attractions will continue to draw the crowd."

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

SATURDAY, MAY 8, 1915.

IN THE THEATRES.

Audiences last evening at the London theatres and music-halls were very subdued. They were smaller too than usual, even for Friday evenings, and the people were nervous and anxious.

In the interval—particularly in the variety theatres—the staffs of the houses were kept busy trying to answer questions, but they had no information beyond the vague reports in circulation in the streets.

G 148
STALLS
Jan. 16.
1915
ST. JAMES'S THEATRE

EVERY EVENING at 8 (MATINEES at 2)

WILL BE ACTED

KINGS AND QUEENS

A PLAY, IN THREE ACTS, BY

RUDOLF BESIER

"My dears, they have five fingers on each hand,
and take their meals regularly."

The Education of Claude and Ivo.

H.I.M. Frederick IV.	...	GEORGE ALEXANDER
H.M. King Richard VIII		ARTHUR WONTNER
H.M. Queen Charlotte	...	MARIE LOHR
H.M. Queen Elizabeth	...	FRANCES IVOR
H.R.H. Prince Louis	...	BEN WEBSTER
Count de Cartaret	...	F. VIVIAN REYNOLDS
Count Fersen		HESKETH PEARSON
Baroness de Lisle		ALMA MURRAY
Madame Selincourt		MARCELLE CHEVALIER
Martin	...	E. H. HINCKS
		W. COATS BUSH
Attendants	...	EDWARD MONTAGU

The action takes place in the Palace of King Richard within twenty-four hours.

Act I. A Morning-room.
Act II. A Smoking-room.
Act III. A Room in the Emperor Frederick's Suite.

The Play produced by SIR GEORGE ALEXANDER.

The Scenery Painted by G. SACKMANN.

Dresses by BAROTTI Hats by LUSH Wigs by C[illegible]SON

Appointments by ERNEST RENTON

THE TIMES

MONDAY, JANUARY 18, 1915.

A warning which heads the St. James's playbill about Kings and Queens having five fingers to each hand and taking their meals regularly seems a little superfluous. It would be strange indeed if the labours of innumerable historians, memoir-writers, and backstairs gossips had left the rest of us in any doubt on this point. That Kings and Queens are, after all, men and women and cannot help behaving "as sich," is a postulate which any playwright may safely take for granted. Indeed, if he writes about the private lives of Kings and Queens, it is quite another sort of justification that we expect from him. If you show your personages, we may say, in the aspect wherein they are just like everybody else, why trouble to give them Royal labels? The answer is that Kings and Queens are not, and cannot be, *exactly* like other people even in their private lives. There is a certain difference, slight but appreciable, peculiar to the position, and it is precisely that slight difference which we look to the playwright to bring out.

Obviously the difference has occurred to Mr. Besier; our only doubt is whether he has made enough of it. To begin with, Kings and Queens have, to put it moderately, more limited opportunity of hearing those plain truths about themselves and their behaviour with which the rest of us are so lavishly favoured by our friends and neighbours. Hence, having less chance of self-modification, they must tend to develop more angular angles and more highly-coloured prejudices. In this superior freedom and wealth of idiosyncrasy they become, of course, a natural prey for the dramatist. Thus mothers-in-law of all social classes—it is their immemorial stage privilege—are old-fashioned, crotchety, and tyrannical; but Mr. Besier's Queen Mother will, just because of the privileges—which are in this aspect disadvantages—of her royalty, exhibit these qualities in their superlative degree. If she considers smoking abominable and the "one-step" disgraceful, and dowdy gowns an integral part of woman's virtue, there is nothing for it but to bow and say, "Yes, ma'am." But when she bullies her daughter-in-law, just as though the pair were Mrs. Brown and Mrs. Brown, junr., of Brixton, we begin to wonder whether Mr. Besier is not confusing likeness to the common people with identity. It is true that Mrs. Brown, junr.—we beg pardon, H.M. Queen Charlotte—is herself partly to blame, being more Brixtonian than Royal in her behaviour, but if she forgets that she is a Queen-Consort, with a private life which is only the other side of a public life in some kingdom or other, that is hardly reason why the Queen Mother, not to mention Mr. Besier, should forget it, too.

A Royal "Viveur."

Another Royal immunity or disadvantage, whichever way you choose to look at it, touches a point of morals. It is needless to discuss why the world has always had an indulgent eye for Royal "flirtations"; the fact is beyond question. Mr. Besier strains nothing, then, in showing us an Emperor Frederick IV. who gives presents of diamond garters to countesses and ogles the *mannequins* who are displaying the young Queen's gowns. These peccadillos are amusing touches in a familiar stage-character, which is of self-indulgence and sentiment all compact, the character of the good-hearted, well-fed, well-groomed uncle—whose relations to fair ladies are not exclusively avuncular. But would it occur to anyone, who had not looked at the playbill, that this amiable, philandering, mundane, elderly *viveur* is also an Emperor? About his nephew, King Richard VIII., we cannot, to be sure, be in the same degree of doubt. We do, at any rate, *hear* of his Royal position.

He says expressly it is his ideal of kingship that has led him to oppose an austere negative to all the girlish impulses of his wife. "I never thought you felt like this about it, my boy," says the naturally-discomposed Imperial *viveur*, and indeed we had never thought so either, for King Richard only disclosed his kingly ideals casually, when the play was half over, and, as it were, by way of finding some tardy reason of State for having behaved inconsiderately to his wife because he was under his mother's thumb. Reason of State! Indeed, it is the only reference to State in the play. So seduloulsy has Mr. Besier confined himself to the private lives of his kings and queens that you would never suspect them of having any other life, any empires, kingdoms, and peoples to govern. Stay! The young King does say when his Queen runs away with her cousin, that he will be the laughing-stock of the "whole world." Had he been a private person it would have been merely the whole county or the whole terrace. But this is simple mensuration.

Our feeling about the play, then, is that the playwright, in his anxiety to show us how Royal people on their domestic side resemble other people, has not sufficiently insisted on the *nuance* which differentiates them from other people. This *nuance* is all the more important because the story without it is mere theatrical "common form," the story of the frivolous girl-wife, who, to escape the tyranny of her mother-in-law, runs away from a wooden husband with a plausible cousin who plays the piano.

But if the story is common form, that, of course, only proves that it is inherently a good story. Somehow or other we all like to see girl-wives running away from wooden husbands, so long as they think better of it immediately and return to rout mamma-in-law and live happily ever afterwards—especially when the girl-wife can be so winsomely girlish as Miss Marie Lohr and when the wooden husband can be turned into so hot a firebrand as Mr. Wontner in the last act. And oh! don't we just all like to see Sir George Alexander being once more the sentimental, polished elderly *viveur*! A crowded house immensely enjoyed these performances on Saturday night, and not only these, but the capital work done by Miss Frances Ivor as the Early Victorian Queen Mother and by Mr. Ben Webster as the piano-playing cousin. Ultimately Sir George had to drag the reluctant author on the stage and to make a little speech of thanks.

THE DAILY TELEGRAPH.

LONDON, TUESDAY, OCT. 26.

DRURY LANE PANTOMIME.

At the annual meeting of the Theatre Royal, Drury Lane, yesterday, the report presented by the directors showed that, owing to the abnormal conditions prevailing since August 1914, the result of the year's operations was a loss of £9,542. To meet this, £8,000 had been transferred from the reserve fund. Owing to the continuance of the war, the directors had reluctantly come to the conclusion that they would not be justified in producing an autumn drama as well as the pantomime. "In order, however, not to break the traditions of so many years," continued the report, "it has been decided to produce the annual pantomime as usual on Boxing Night, and so preserve what has always proved a most attractive feature of the children's holiday season. The pantomime will be founded on the well-known story of 'Puss in Boots,' and will be written by Messrs. George R. Sims, Frank Dix, and Arthur Collins."

Mr. T. H. Birch (chairman) having pointed out that the financial position was sound, and that £10,000 had been invested in the first War Loan, Mr. Arthur Collins (managing director) said "Puss in Boots" had not been staged at the theatre since 1887, and promised one of the strongest casts yet seen there. Finally the chairman promised that consideration should be given to suggestions offered by two other speakers—one favouring afternoon performances and the other proposing that evening performances should begin an hour earlier.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

FRIDAY, JANUARY 22, 1915.

THEATRE DIRECTORSHIPS.

Mr. George Dance and Mr. W. B. Purefoy have resigned from the directorate of both the Adelphi and Gaiety Theatres. The new directors elected to the board of the Adelphi Theatre are Sir Ernest Cochrane, Mr. William Boosey, and Mr. E. W. Royce. Mr. George Edwardes will shortly announce a new play for this theatre. The vacancies at the Gaiety Theatre have not yet been filled.

MR. SEYMOUR HICKS.

CREDITORS ACCEPT HIS PROPOSAL.

The creditors under the failure of Mr. Seymour Hicks, the well-known actor, again met at Bankruptcy Buildings to-day for the purpose of voting upon a scheme of arrangement lodged by the debtor. This provided for the payment of a composition of 6s. 8d. in the £ to creditors, Mrs. Hicks, a creditor for £26,000, unconditionally releasing her debt.

The debtor undertakes to set aside £1,040 per annum out of his earnings and pay it to the trustee under the scheme by quarterly instalments of £260 towards payment of the composition, and also to hand over to him any plays and sketches that he may write or cinema contracts into which he may enter.

The scheme also provided that Mr. Hicks's assets should vest in the trustee, including all his rights in existing plays, sketches, etc.

The debtor's statement of affairs showed ranking liabilities £38,327, and the Official Receiver estimated that about £4,817 would be required to pay the composition. He considered that if the debtor's estimate of the realisable value of his assets were correct the scheme was reasonable and calculated to benefit creditors, and provided that the guarantees proposed to be given were satisfactory, the security required by the Act was forthcoming.

Mr. Hicks was not in attendance, and it was stated by Mr. Stanley Passmore, who appeared on his behalf, that the debtor was fulfilling an engagement at Birmingham, playing three times a day most days and twice the others.

The scheme was duly carried.

R.M.9 — 16/10/15

An Angel's Luck.

One of the luckiest "angels" that ever entered the heaven of the London theatres is Mr. Jowett, a wealthy Yorkshire manufacturer, who has a big interest in several London successes. An "angel," according to the theatrical glossary, is one who, having no technical knowledge of management, invests money in play ventures. The history of "angels" is a history of almost endless losses; but where other "angels" did not fear to tread Mr. Jowett thought that he would go. Think of his luck—he has a share of each of the following:—"Potash and Perlmutter," "Peg o' My Heart," "To-night's the Night," and "On Trial," and the big share, too, in more than one of them.

J. W. & W. D. 9/5/15

The Weekly Dispatch

(115th YEAR)

LONDON: Carmelite House E.C.

ORIGINAL DISPATCH

OCTOBER 17, 1915

The Stage.

LONDON, THURSDAY, OCT. 14, 1915.

The Gaiety Theatre Company.

The shareholders in the Gaiety Company had not a very inspiriting balance-sheet to face at their annual general meeting on Tuesday. A debit balance of £18,645 was disclosed. However, the chairman, Mr. Alfred Butt, took a hopeful view of the future, a promising start having been made with *To-night's the Night*. The report stated that a very heavy loss had been made the first ten months of the financial year, but from April 23—the date of the production of *To-night's the Night*, upon sharing terms with Messrs. Grossmith and Laurillard—the company has been making a substantial profit weekly. The directors have thought it advisable to write down the stage properties and rights in plays, scenes, etc., account to the amount of £9,027. The revenue account shows that expenses amounted to £19,083, and receipts to £10,343, leaving an adverse balance of £8,740. Adding to this the loss on sale of investment, £1,461, and the amount written off stage properties, £9,027, and deducting the balance at July 4, 1914, of £583, there was a debit balance of £18,645. Mr. Alfred Butt, referring to the death of Mr. George Edwardes, said it was largely due to his genius in the past that the name of the Gaiety was a household word and held a unique position in the theatrical world. It would be idle to deny the fact that the Gaiety, for the last two or three years prior to the production of *To-night's the Night*, had fallen upon evil days; but when it was stated that during this period Mr. Edwardes, owing to his ill-health, was unable to exercise a close supervision of the company's affairs, it would be realised that it was through his physical inability that there was a temporary lapse in the prosperity of the company.

A Meeting Without Snap.

There was not a trace of the old-time "snap" in the proceedings associated with the annual general meeting of the Gaiety Theatre shareholders, held on the stage at noon on Tuesday. The shareholders had lost their spirit. When they owned the whole of the sixty thousand pound capital and got a rousing dividend on it every year (one year excepted) they were an active, sometimes critical, but nearly always an amusing community of men and women. Last Tuesday they were listless, dull, and sleepy—not a fight in them. One old gentleman started to criticise, but was pulled up very quickly. "If the 'No Treating' Bill was not passed it would have him operating on a Manhattan cocktail," whispered one shareholder. "In a hurry to get to the City, and in truth the shareholder represented every shareholder—they were all in a hurry to get away.

Mr. Alfred Butt (the chairman), who has been only a few weeks on the board, explained the position. During the two years' absence of Mr. George Edwardes due to ill-health the company suffered for want of his able direction. The company's debts amounted to £20,000, and when things were very bad a few months ago a shareholder guaranteed an issue of £30,000 worth of profit-sharing debentures. "To-night's the Night" has been making a weekly profit for many months, but, as the Gaiety company has only half-share in that venture with Messrs. Laurillard and Grossmith, the shareholders do not get all the profit. Messrs. Laurillard and Grossmith get half of it and the other half is divided between the shareholders and the debenture owners. What a difference for the shareholders if their directors had produced this success themselves!

A Guarantee of £30,000.

The man who guaranteed the issue of £30,000 worth of Gaiety Theatre debentures and actually holds £22,000 worth is Mr. Frank Gould, the son of the late Jay Gould. He lives in Paris, and is married to a very charming lady who used to dance at the Gaiety eight years ago. He is the largest holder of the ordinary shares of the Gaiety Theatre, having bought a few years ago about ten thousand £1 shares at prices considerably above par. Mr. Gould is also about the largest, if not the largest shareholder in the company that produces musical plays at the Adelphi Theatre. He is a large shareholder in the Victoria Palace, and also in the company formed by Mr. Alfred Butt to build and manage a great modern music-hall in Paris. He is very astute, and has enormous faith in A. B. He never uses three words if two will do.

Mr. Frank Gould's Interests.

GARRICK THEATRE

ARTHUR BOURCHIER and HERBERT SLEATH

On SATURDAY, JANUARY 23rd, 1915, at 2.30, and EVERY EVENING at 8.30.

Matinees WEDNESDAYS, THURSDAYS and SATURDAYS at 2.30.

"THE GIRL IN THE TAXI"

A Mus... By ... From the ...

CHARACTERS

Baron Duvray ... of the Academy
Baroness Delphine ...
Jacqueline (Their D...
Hubert (Their Son ...
Rene (Their Nephe...
Mariette (Their Ho...
Monsieur Pomare ... of Tours)
Suzanne (His Wife ...
Professor Charcot ...
Rose ... ...
Alexis (Head Waiter of the "Jeunesse Dorée")
Emile, Felix, Charlotte, Tina, Mimi, Phyrnette, Irma, Fraisette, Céleste, Godet, Paillasson, Vivarell — Waiters

Stars ... "Je... Girls

Habitues of the "Jeunesse Dorée"

... MAUDE ...
... MARIE ... JENSON
... LORNA ELLA
... PEGGY HARVAN
... LILY DRUMMOND
... OLGA SOMERVILLE
... PAUL HANSELL
... SYDNEY HOLLISTER
... CHARLES KEMBLE

PRINCE OF WALES THEATRE.

[illegible] Thursday Evening, 23rd 191[illegible] at 8

1376th PERFORMANCE IN LONDON

FIRST [illegible] SEASON

OF

A CHINESE HONEYMOON

[illegible] PRODUCED BY FRANK CURZON

[illegible] WEDNESDAY AND SATURDAY AT [illegible]

[illegible]ers, J.

A Long Runner.

In the last week of the present month Mr. Frank Curzon will revive "A Chinese Honeymoon" at the Prince of Wales Theatre. It was the first play he produced in his own name in London, and the date was October 5, 1901. It got a run of 1,075 performances at the Strand Theatre, and previous to that had toured the provinces for two years. The part of the heroine was originated at the Strand Theatre by Miss Beatrice Edwardes, and after a year she was succeeded by an actress from the provinces—Miss Lily Elsie—who went touring again when the play was withdrawn on May 25, 1904. The public never suspected then that three years later Mr. George Edwardes was to make Miss Elsie a famous "star" by giving her the same part in his production of "The Merry Widow."





Royal Opera House

COVENT GARDEN

Under the Patronage and in the Presence of
Their Majesties

THE KING AND QUEEN

A

Matinée

In Aid of the

ACTORS' BENEVOLENT FUND

Tuesday, 2 February, 1915

The National Anthem

Madame KIRKBY LUNN

The School for Scandal

By RICHARD BRINSLEY SHERIDAN

Sir Peter Teazle	Sir HERBERT TREE
Sir Oliver Surface	Mr. LOUIS CALVERT
Sir Harry Bumper	Mr. BEN DAVIES
Sir Benjamin Backbite	Mr. H. V. ESMOND
Joseph Surface	Mr. HENRY AINLEY
Charles Surface	Mr. FRED TERRY
Careless	Mr. GODFREY TEARLE
Snake	Mr. NORMAN FORBES
Crabtree	Mr. WILLIAM FARREN
Rowley	Mr. E. LYALL SWETE
Moses	Mr. CHARLES HAWTREY
Sir Toby	Mr. OWEN NARES
Trip	Mr. ALLAN AYNESWORTH
Servant to Joseph	Sir GEORGE ALEXANDER
Servant to Lady Sneerwell	Mr. ARTHUR BOURCHIER
Servant to Sir Peter	Mr. H. B. IRVING
Servant to Charles	Mr. WEEDON GROSSMITH
Lady Teazle	Miss IRENE VANBRUGH
Mrs. Candour	Lady TREE
Lady Sneerwell	Miss CONSTANCE COLLIER
Maria	Miss MARGERY MAUDE
Maid to Lady Teazle	Miss ELLALINE TERRISS
Maid to Lady Sneerwell	Miss EVA MOORE

The Play produced under the Direction of DION BOUCICAULT

ACT I

SCENE 1. Lady Sneerwell's Boudoir SCENE 2. Sir Peter's House
SCENE 3. Lady Sneerwell's Drawing Room

The Song in this Scene sung by Miss GWENDOLINE BROGDEN
AND
The Minuet arranged by LOUIS HARVEY D'EGVILLE

ACT II

SCENE 1. Drawing Room at Sir Peter's SCENE 2. Hall in Charles Surface's House
SCENE 3. Picture Room at Charles Surface's

ACT III

The Library at Joseph's Surface's

ACT IV

SCENE 1. Sir Peter's House SCENE 2. The Library at Joseph Surface's

Ladies and Gentlemen taking part in the "Minuet"

Miss PHYLLIS BEDELLS
Miss GWENDOLINE BROGDEN
Miss STELLA CAMPBELL
Mlle. ADELINE GENÉE
Miss MURIEL MARTIN HARVEY
Miss MARIE HEMINGWAY
Miss DORIS LYTTON
Miss DOROTHY MINTO
Miss PHYLLIS MONKMAN
Miss HILDA MOORE
Miss AMY BRANDON THOMAS
Miss JESSIE WINTER

Mr. J. V. BRYANT
Mr. DONALD CALTHROP
Mr. H. V. ESMOND
Mr. BASIL GILL
Mr. BASIL HALLAM
Mr. OWEN NARES
Mr. EILLE NORWOOD
Mr. REGINALD OWEN
Mr. GODFREY TEARLE
Mr. BEN WEBSTER
Mr. HARCOURT WILLIAMS
Mr. ARTHUR WONTNER

Lady Sneerwell's Guests

Miss LENA ASHWELL
Miss MURIEL BARNBY
Miss LYDIA BILBROOKE
Miss LILIAN BRAITHWAITE
Miss FRANCES DILLON
Miss MARY FORRESTER
Miss MAY FORTESCUE
Miss MARGARET HALSTAN
Miss EVELYN MILLARD
Miss MARY MOORE
Miss JULIA NEILSON
Miss OLGA NETHERSOLE
Miss LOTTIE VENNE

Mr. J. H. BARNES
Mr. RUTLAND BARRINGTON
Mr. O. B. CLARENCE
Mr. CHARLES V. FRANCE
Mr. A. E. GEORGE
Mr. HOLMES-GORE
Mr. EDMUND GWENN
Mr. GERALD LAWRENCE
Mr. A. E. MATTHEWS
Mr. DAWSON MILWARD
Mr. ROBERT PATEMAN
Mr. RONALD SQUIRE
Mr. SYDNEY VALENTINE

The Costumes and Scenery designed by PERCY MACQUOID, R.I.

And painted by JOSEPH HARKER and WALTER HANN

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

WEDNESDAY, FEBRUARY 3, 1915.

THE KING & QUEEN AT COVENT GARDEN.

£2,300 FOR ACTORS' CHARITY

The King and Queen were present at Covent Garden Theatre yesterday afternoon at a special performance of "The School for Scandal," given by our leading actors in aid of the Actors' Benevolent Fund.

Punctually at 2.30 their Majesties arrived in the royal box, and as the vast audience rose the lights were subdued. The orchestra, under Mr. Landon Ronald, struck up the National Anthem. Mme. Kirkby Lunn sang it, and in a moment the whole house was singing with her. It was the most affecting and impressive rendering of the anthem that could be imagined. It was the first visit the King and Queen had paid to a theatre since the war began.

PLAY WITH A "STAR" CAST.

The play was performed with a "star" cast. Hardly a part, however small, but was allotted to some well-known figure of the London theatres, and although some acting disappointments must occur when the characters, as on such an occasion as this, have to be allotted to players of reputation—independent of their fitness to play them—the representation of the famous comedy was, all round, a good one.

Sir George Alexander, Mr. Arthur Bourchier, Mr. H. B. Irving, and Mr. Weedon Grossmith were content to appear as the servants of the leading characters, and Miss Lena Ashwell, Miss Margaret Halstan, Miss Mary Moore, Miss Lottie Venne, Miss Olga Nethersole, Miss Julia Neilson, Mr. Sydney Valentine, Mr. O. B. Clarence, Mr. Charles V. France, Mr. J. H. Barnes, Mr. Gerald Lawrence, Mr. A. E. George, and many others, were also quite satisfied to appear in "walk-on" parts.

Mr. Ben Davies played the part of Sir Harry Bumper, and was encored for his singing of "Here's to the Maiden."

The production of the play was in the hands of Mr. Dion Boucicault, and it was by no means his fault that the pace was too slow. His stage-management was admirable, his stage pictures were beautiful, and in Sir Herbert Tree and Miss Irene Vanbrugh he had a most excellent Sir Peter Teazle, and a most delightful Lady Teazle. There were many others, too, who scored successes yesterday, notably Mr. Louis Calvert, Mr. Fred Terry, Mr. Henry Ainley, Mr. William Farren, and consequently the audience was satisfied.

Before the fourth and last act Sir Charles Wyndham announced that the charity had benefited by the matinée to the amount of £2,300, and about six o'clock a notable performance of a famous play came to a close.

APOLLO THEATRE

TO-NIGHT AT 8.30.

Mr. CHARLES HAWTREY'S

PRODUCTION OF

"A BUSY DAY"

An Original Farce in Three Acts,

By R. C. CARTON.

Characters.

Lord Charles Temperleigh ..	Mr. CHARLES HAWTREY
Marquis of Pentreath	Mr. E. H. KELLY
Hon. Slingsby Rooke	Mr. ALFRED DRAYTON
Major Goadby	Mr. ARTHUR GRENVILLE
Mr. Spenser Garrington	Mr. SYDNEY PAXTON
Mr. Richard Travers	Mr. EDGAR PAYNE
Tigwell	Mr. W. CORRIE
Rafferty	Mr. EDWARD FITZGERALD
Bingham	Mr. E. W. TARVER
Chauffeur	Mr. CHARLES LASCELLES
Boy	Master CHARLIE WADE
Adela Goadby	Miss DORIS LYTTON
Miss Soady	Miss MONA HARRISON
Preeson	Miss MABEL YOUNGE
Mrs. Tigwell	Miss HETTIE CAVENDISH
	AND
Mrs. Cosmo Garrington ..	Miss COMPTON

ACT I. ... ... **The Bungalow, Ashford**

ACT II. ... ... **A Chandler's Shop in Mudborough**

ACT III ... ... **Lord Charles' Flat in Jermyn Street**

Miss Compton's Costume by Mdme. BAROLET.

Miss Lytton's Costume and Hat by ANN TALBOT, LTD., 5 George Street, Hanover Square.

Scenery constructed by J. BRUNSKILL and painted by ALFRED E. CRAVEN.

Wigs by CLARKSON. Furniture by J. S. LYON.

THE MOTOR CAR in 1st Act supplied by THE FORD MOTOR CO., LTD.

PRECEDED AT 8 O'CLOCK BY

Mr. CHARLES CORY - - Entertainer

PROGRAMME OF MUSIC.

THE J. H. SQUIRE CÉLESTE SEXTETTE

will select from the following Repertoire.*

1	FANTASIA BRILLANTE	*Hubay*
2	RHAPSODIE IN C MINOR	*Liszt*
3	VALSE DE CONCERT...	*Durand*
4	DANSE NEGRE (A Study on Black Keys)	*Ascher*
5	SERENADE CELESTE	*Squire*
6	RHAPSODIE No. 14	*Liszt*
7	VALSE BRILLANTE IN A FLAT	*Moszkowski*
8	2nd POLONAISE	*Wieniawski*
9	LE VONT DU SOIR	*Langey*
10	AUTOMNE	*Chaminade*
11	OPERATIC FANTASIAS (Changed at each Performance) ...	*Godard*
12	2nd MAZURKA	*Mendelssohn*
13	FINALE FROM CONCERTO IN E	*Chopin-Sarasate*
14	NOCTURNE IN E FLAT	
15	CHANSONS POPULAIRE (Various)	*Squire*
16	"THE MAN OF THE MOMENT"	

Grand Piano by MURDOCH & MURDOCH.

**The Repertoire mainly consists of special arrangements which are exclusive to the Sextette.*

MATINEE

Every WEDNESDAY & SATURDAY at 2.15.

Stage Manager ...	For Mr. Charles Hawtrey	... Mr. B. CAMPLIN-SMITH
Assist. Stage Manager		... Mr. LIONEL WILLIAMS
General Manager ...		Mr. EDWARD FITZGERALD

PRICES OF ADMISSION:—Boxes, £1 1s. to £5 5s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d., Last Row, 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office open 10 to 10. 'Phone Gerrard 3243.

Nearest Station, PICCADILLY CIRCUS (Tube).

General Manager ... ...(for Mr. Tom B. Davis)... ... Mr. A. C. BELSEY

LAST NIGHT'S NEW PLAY.

MR. CHARLES HAWTREY AND MISS COMPTON IN "A BUSY DAY."

In 'A Busy Day," the new three-act farce by R. C. Carton, which Mr. Charles Hawtrey produced at the Apollo Theatre last night, the author is not quite at his best. The play is amusing, no doubt, and the audience showed their appreciation of it by much laughter, but it was difficult to concentrate a great deal of interest on the doings of the two principal characters in the plot—played by Mr. Hawtrey and Miss Compton. The author himself was to blame for this weakness, and the wonder is how he could have expected us to accept with conviction the adventures of two middle-aged people who "annexed" a motor-car to escape from their guardians, and pawned some of the gentleman's garments to buy railway tickets to London.

The humour of "A Busy Day" arises from the fact that an impecunious gentleman refuses to marry a rich widow whom he has never seen, and that the widow on her side will have no hand in a scheme to ally herself to a man whose name she has never heard. When these two people—each unaware of the identity of the other—happen by accident to be thrown together and mutually agree to assist each other to escape from the guardians that would marry them, the plot that gives the title to the farce is supposed to get going. It never, however, gets going very fast, and never gets very funny. They make use of a motor they found outside a hotel to escape to a neighbouring town where the gentleman knew that his old nurse kept a grocer's shop. Finding, however, on arrival at the shop that the old woman had no ready money the gentleman sent her out to pawn some of his garments, and in her absence he and the unknown partner of his "busy day" attended to the freak customers who entered the shop. So far so busy. In the third and last act the two adventurers learned who the other was, and in this final instalment of the play there was much more fun than could be found in the whole of the first two acts. It at least brought on a very absurd Irish waiter, who was made as funny by Mr. Edward Fitzgerald as the part would allow, and he certainly made the chief success of the farce.

Miss Doris Lytton got no opportunity to do more than look charming, and Mr. Hawtrey had few big chances to score in any of the scenes in which he took part.

PLAYGOER.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, FEBRUARY 1, 1915.

ACTOR-MANAGER FOR 25 YEARS.

SIR GEORGE ALEXANDER'S SUCCESSES.

SUPPORTER OF ENGLISH PLAYS.

Twenty-five years ago to-day Sir George Alexander became for the first time an actor-manager by producing at the Avenue Theatre—now the Playhouse—a farce, adapted from the French, called "Doctor Bill."

During that long period Sir George has created for himself a reputation wholly independent of the play in which he may happen to appear, but when he launched out for himself in London in those far-off days he had, he admitted, little to support his name beyond a long engagement under Sir Henry Irving at the Lyceum Theatre and a shorter one with Messrs. A. and S. Gatti at the Adelphi Theatre in the drama called "London Day by Day."

He came into his own, however, well equipped for an acter and a manager. After some years' business training in London, with a great deal of Scottish common sense to appreciate it, some preliminary experience as an amateur in London and three years as an actor in the provinces taught him all that a young actor could well learn; and when Sir Henry Irving was arranging to produce "The Two Roses" in London he offered Mr. Alexander a place in the company. He remained with Sir Henry several years and played with him in America.

When at last a production occurred at the Lyceum Theatre in which there was no part for him he was offered the leading part in a new drama at the Adelphi Theatre, and from that went into management on his own account at the Avenue Theatre on February 1, 1890. Twelve months later he became lessee of St. James's Theatre, and there in undisputed control—without partner and without help—he has built up a reputation for that house and himself that is now world-wide.

PRODUCER OF MANY PLAYS.

At St James's Theatre Sir George Alexander has been one of the most consistent supporters of English dramatists, and has to his name the credit of producing a greater number of new plays—that have made fame—than perhaps any other actor-manager of his time. Among them may be mentioned Sir Arthur Pinero's "The Second Mrs. Tanqueray," Oscar Wilde's "Lady Windermere's Fan" and "The Importance of Being Earnest," Mr. Stephen Phillips's "Paolo and Francesca," Mr. Justin Huntly McCarthy's "If I Were King," and Mr. Anthony Hope's "The Prisoner of Zenda."

These are only a very few of the successes he has produced, and whether the public has been attracted or not he has gone on presenting plays he considered worthy, in each instance chosen by his own unaided judgment.

St. James's Theatre has, under his management, become an institution in London, and although Sir George will admit that he would do more for the playgoer if the playgoer would only allow him—for instance, protect the punctual arrivals by closing the doors just before the curtain goes up—he smilingly accepts the inevitable and takes it as gracefully as he does his popularity.

He can boast of having been commanded by Queen Victoria to play at Balmoral and by King Edward to appear at Sandringham. He can claim to be the only actor-manager who was a member of the London County Council, and, in the words of a clever critic, "he has created on the stage the average man of the world."

When he is in need of a rest from that world he retires to a cottage at Chorley Wood.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

FRIDAY, FEBRUARY 5, 1915.

GIFTS TO SIR G. ALEXANDER.

St. James's Theatre was well filled yesterday afternoon with friends of Sir George Alexander, who gathered to congratulate him on his attainment of twenty-five years of actor-managership and to present souvenirs of the event. For the little ceremony of the presentation the stage was set to represent a library, and into this apartment Mrs. Kendal came, accompanied by Sir George and Lady Alexander.

She was the spokeswoman for the hundreds of friends who sat in front, and she told how, many, many years ago, when she first met Sir George, she said, "I hope he is as nice as he looks," and the answer to that, made by a friend of hers, was, "Boyhood is always nice." "Sir George," she continued, "very soon grew to be what is called a matinée idol, and still, in spite of the 'silver threads among the gold,' we all remain his faithful admirers."

Mrs. Kendal presented Sir George Alexander with a George II. silver cup of the year 1746 and also with a cheque for £200 to give to charity. To Lady Alexander she handed a beautiful silver salver, and reminded her that she had taught her friends the true Biblical meaning of the word "helpmeet." Sir George made a short, graceful speech of thanks.

THE COMEDY THEATRE.

(Licensed by the LORD CHAMBERLAIN.)

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

Under the Management of Mr. ARTHUR CHUDLEIGH.

TUESDAY, FEBRUARY 2nd, AND EVERY EVENING AT 9.

The Successful Three-Act Farce,

ARE YOU A MASON?

(By Arrangement with CHARLES FROHMAN.)

Amos Bloodgood	Mr. E. DAGNALL
Frank Perry (his Son-in-law)	Mr. RONALD SQUIRE
George Fisher	Mr. SPENCER TREVOR
John Halton	Mr. STANLEY TURNBULL
Ernest Morrison (a Mason, a young Architect)	Mr. AUSTIN FAIRMAN
Hamilton Travers (of the Folly Theatre)	Mr. ROLLO BALMAIN
P.C. XX	Mr. FRANK LESTER
Mrs. Caroline Bloodgood	Miss MARIE ILLINGTON
Eva, Mrs. Perry (Mrs. Bloodgood's Daughters)	Miss DULCE MUSGRAVE
Lulu (Mrs. Bloodgood's Daughters)	Miss MARGERY SARGENT
Annie (Mrs. Bloodgood's Daughters)	Miss JOAN HAY
Mrs. Halton	Miss AGNES MAUDE
Franchon Armitage (from Mad. Jolivet)	Miss INEZ VILNA
Lottie	Miss LUCY EDWIN

ACT I.	... ...	MORNING.	SITTING ROOM IN FRANK PERRY'S HOUSE
ACT II.	... ...	AFTERNOON.	" " "
ACT III.	... ...	EVENING.	" " "

THE PLAY PRODUCED BY Mr. CHARLES H. WILLIAMS.

Miss Marie Illington's Dresses by HANDLEY-SEYMOUR, 47-48 New Bond Street.

Miss Musgrave's Dresses and Hat in Act I. by VIOLA, South Molton Street, W.

Fanchon's Dresses by VIOLA, South Molton Street, W.

Miss Joan Hay and Miss Sargent's Dresses in Act III. by ELIZABETH GORTON, 20 South Molton St.

Preceded at **2.30** and **8.30** by

Mr. COOPER MITCHELL at the Piano.

Grand Piano supplied by GEO. ROBERS & SON, 60 Berners Street, W.

FIRST MATINEE, WEDNESDAY, FEBRUARY 3rd, and EVERY WEDNESDAY AND SATURDAY FOLLOWING AT 2.30.

Musical Director ... ... Mr. WILLIAM C. MASON

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Unreserved Seats: Pit, 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

Telephone: 5724 GERRARD.

Business Manager ... ... LEONARD LILLIES

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, FEBRUARY 8, 1915.

POPULAR SPY PLAYS.

SOME PROSPEROUS THEATRES.

By JAMES WATERS.

The theatres of London have so far come fairly successfully through the stress of the war.

Six months of war has altered, without ruining, as was in the early days of the great conflict expected it would do, the people engaged in providing the theatre entertainments of London. Almost one of the first things that the managers of the theatres and variety houses were compelled to do was to reduce expenses. By the exercise of tact and judgment that has in every instance been done. The only expenses that managers have failed to reduce are rents and taxes. Matters were made easier for managers when actors and actresses and variety artists almost immediately and almost unanimously agreed to accept salaries considerably below those they were accustomed to receive in normal times.

The theatres, too, with three or four exceptions, advertised and have rigidly kept to a new system of reduced prices of admission. The war also has put an end, for the present at all events, to extravagant mounting of plays. Tens of thousands of pounds have been saved in that way during the past six months, and the fairly general policy of reviving old and popular plays has made this economy easier. The gross receipts of the London theatres for the past six months have not been nearly equal to those of the corresponding period in any recent year. On the other hand, the failures have been much fewer, and the losses where there have been failures have in only very rare instances been serious.

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Under present conditions the theatres that shelter unqualified successes—and there are a few such—are making much less money than they would be doing if times were normal; on the other hand, the lower cost of running theatres and offering the public cheaper seats have allowed a great number of theatres to be kept open and so give an immense amount of employment to people who have no other means of earning a living than is to be found on or near the stage.

At present about twenty-six or twenty-seven of the thirty-three West End theatres are open; not one of the nine music-halls of the central amusement area is closed; and, if one might form an opinion of the business being done at kinemas by the lungs of the "barkers" who stand at their doors, they at least are doing a roaring business.

It may be of interest to note here that the long threatened invasion of London by American dramatists seems now more likely than ever to be brought off. At the moment there are only two American pieces being performed—namely, "Potash and Perlmutter" and "Peg o' My Heart," each, it may be remarked, a great success; but the number of new ones that have been bought in New York this winter for production in London is, to say the least of it, prodigious.

Theatreland suffered a heavy blow when the order came last autumn to reduce all forms of street lighting; closing the restaurants before the supper hour has not been helpful either. People who go to the play like to go there through brightly lighted streets, and there are many of a mind with the young "blood" who swore that "supper at a restaurant afterwards was the only thing that made the drama possible."

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Supper or no supper, London has become more or less habituated to the feeling of perpetual fog that sets in after dark. All the experiments that managers attempted on a simple-minded theatregoing public in the autumn (mostly to "save daylight") have been discarded. One only has been retained—reduced prices. The scheme of daily matinées and only one evening performance that Sir Herbert Tree initiated, and that several other managers also adopted, has been abandoned. So also has the hastily tried plan attempted at Daly's Theatre of starting at seven o'clock. The normal hour has resumed its sway. At the Garrick Theatre they tried the experiment of "twice nightly." It was a war drama too that they gave thus, and yet scheme and play—as far as Theatreland is concerned—ended there after eight nights.

The London public at present will take a war play in good part, but it will simply hug a "spy" play. The Royalty Theatre gave London a spy play on December 10—a spy play with a wireless installation in the breakfast parlour of an east coast lodging house—and the Royalty Theatre is full of people eight times a week watching the work of the villains and their final capture and destruction.

Little war plays with wicked Uhlans, frightened heroines, and brave men flourished, mainly in the music-halls, let it be said, in the early days of the great struggle, and now the "spy" play has dispossessed them. Mr. H. B. Irving has, it is whispered, a spy play in rehearsal for production at the Savoy Theatre on Thursday evening, and its title, "Searchlights," is promising. One hears, too, amid the cry of "Walk up, walk up," of syndicates and managers, the echo of a call from the actors of the Belgian-London colony at the Criterion Theatre to come there and see "La Kommandatur," a war play of Belgium as it is under the occupation, with a real German spy, too, in the story. Yes, Theatreland has many novelties. One of them is a company of clever French actors and English actors working together, giving a real witty revue every night in London at the Ambassadors Theatre to an audience of all nationalities; and at the Alhambra Theatre all London crowding to see a burlesque of the most English of institutions, a pantomime—the most English of pantomimes, too—"Robinson Crusoe." What a contradiction in terms and conventions!

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At the eastern end of Theatreland there has been a company of Belgian artists playing a drama of "The Cloister," a drama acted in French, written by a Belgian dramatist, and played by Belgians. Among the other signs that indicate the temper of the times is that a Russian play which was announced for production in early September was put aside at once as unsuitable by the London manager who had paid for it. Its story was not sympathetic with our Ally, and that sufficed him.

It is curious that London should have supported its Theatreland so well as it has done through this six months of war. New York, nearly 3,000 miles from the firing lines of the European nations engaged in the great conflict, has not had as good a winter season with its theatres as London is having.

THE TIMES

FRIDAY, FEBRUARY 12, 1915.

A THEATRICAL MANAGER'S BANKRUPTCY.

IN RE FARADAY.

(*Before* Mr. Registrar Hood.)

An application for an order of discharge was made by Mr. Philip Michael Faraday, theatrical manager, who was adjudged bankrupt on August 27, 1914. The trustee had reported that the admitted proofs of debt and the probable claims amounted to £11,531. The assets had so far realized £28 2s. 3d., and £155 more might be received.

Mr. Daniel Williams, Assistant Official Receiver, attended; Mr. E. W. Hansell appeared for the trustee; Mr. G. F. Kingham for a creditor; and Mr. G. C. Rankin for the bankrupt.

The bankrupt, who had been a surveyor and estate agent, had since 1909 been interested in the production at the Lyric Theatre of *The Chocolate Soldier*, *Nightbirds*, *The Five Frankforters*, and *The Girl in the Taxi*. A large profit was made on *The Chocolate Soldier* and *The Girl in the Taxi*; the two other plays were produced at a loss. The bankrupt attributed his insolvency to the failure of N.L.T. (Limited), to which in March, 1913, he sold his interest in the Lyric Theatre, *The Chocolate Soldier*, and *The Girl in the Taxi*.

Mr. Rankin said that the bankrupt, if he obtained his discharge, would be in a position to earn £1,500 a year as a rating surveyor. He was willing to consent to judgment for £3,000, payable by yearly instalments of £500, and to pay £200 of the first instalment before the order of discharge was signed.

Mr. Registrar Hood granted the discharge on these terms.

THE REFEREE.

SUNDAY, JULY 18, 1915.

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A return of societies which gave cinematograph entertainments on Sundays during the period from April 1, 1914, to March 31, 1915, in premises licensed by the London County Council shows that the total gross receipts were £181,944 12s. 4d. Of this amount £103,012 0s. 6d. was paid in respect of rent, out-of-pocket expenses, and films; £45,901 0s. 4d. was expended on wages for the staff employed on Sundays; and £33,031 11s. 6d. (18.1 per cent. of the total receipts) represents the net profit made by the societies.

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THE REFEREE.

SUNDAY, MARCH 7, 1915.

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The ordinary general meeting of the Empire Palace, Limited, will be held at the Empire, Leicester-square, next Friday at noon. The directors' report for the year ended Dec. 31 last shows a loss of £4,642 12s. 9d., and it is not proposed to pay a dividend. I am sorry to hear that, owing to ill-health, Mr. Walter Dickson has resigned his seat on the board, for Mr. Dickson was intimately associated with many of the Empire's most prosperous years.

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THE REFEREE.

LONDON, FEBRUARY 14, 1915.

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The annual ordinary general meeting of the Alhambra Company, Limited, will be held at the Alhambra on Feb. 23, at 12.30 p.m. The directors' report for the year ended Dec. 31 last shows that the total receipts were £103,479, and the gross profit, after transferring £2,000 to renewals reserve account, amounted to £11,024. The directors propose a dividend of five per cent., which, considering the circumstances, is an excellent result, and it is good to see the Alhambra once more among the dividend-paying London variety theatres.

THE TIMES

SATURDAY, MARCH 13, 1915.

Sir,—May I in the midst of profound grief be allowed to express a humble opinion as to what I conceive to be one's duty in the colossal task that we have before us? The outcry of certain people against all forms of entertainment and recreation during this crisis seems to me a false cry. To "entertain" means to engage the attention and to occupy it agreeably, and to "recreate" means to refresh. Many of us earn our livelihood in ways that appear not vital to national existence. But what is vital? At the present moment all that is vital to our existence as a nation is the wherewithal to carry on the war to a successful issue. It is our duty to provide this first and foremost. Equally with this it is surely our duty to provide those who are dependent on us with the necessities of life. There are hundreds of thousands of men and women unfit and unqualified to help their country in a direct way at the present moment, but for whom paid employment is as individually vital as our national existence. Is it not better for such as cannot fight for their country to earn a living even in racing stables, in theatres, and music-halls, or as novelists, artists, musicians—in fact in a hundred other ways—rather than starve or live upon the charity of the already overburdened ratepayer? Looking at it from an economic point of view the question presents an aspect that is vital, not only to those who are directly concerned, but to the millions who are only indirectly affected. The manufacture and consumption of the superfluities of life outweigh the necessities to an extent impossible to calculate. To stop racing, to close theatres and music-halls, to put an end for the time to literature, art, music, and—if we are to be logical—to cease the consumption of wines, the manufacture of spirits, beer, tobacco, jewelry, or even the cultivation of flowers, must inevitably result in a reduced circulation of money and a corresponding increase of taxation, which would prove the ultimate ruin of those few industries vital to the existence of a great nation.

Yours faithfully,

GERALD DU MAURIER.

21, Cumberland-terrace, Regent's Park, N.W.,
March 12.

The Financial Times

TUESDAY, 16th FEB., 1915.

GAIETY THEATRE.

RECONSTRUCTION PROPOSALS.

SHARE ASSESSMENT OR DEBENTURE ISSUE?

An extra-ordinary meeting of the Gaiety Theatre Company has been called for Friday next for the purpose of considering reconstruction proposals. At the annual meeting on 24th September last Messrs. W. Boosey, J. B. Concanon and J. W. Woodhouse were appointed an Advisory Committee as representing the shareholders to confer with the Board and report on the general position. The committee have arrived at the conclusion that the Company should be reconstructed and that the funds needed for working capital should be provided by forming a new concern with the same capital as at present, but with only 15s per £1 share credited as paid up. The 5s levy would bring in £15,000. The Directors, on the other hand, do not think this sum large enough, and suggest as an alternative that £30,000 Six per Cent. Profit-sharing Debentures should be offered to the shareholders. The proprietors have accordingly to choose between these proposals. The Directors have invited each shareholder to state how many Debentures he will take up, and should promises to the amount of more than £25,000 be received they will, with the concurrence of the Advisory Committee, give precedence to this plan. If, on the other hand, not sufficient support is forthcoming they will proceed with the necessary resolutions for carrying out the reconstruction scheme of the committee.

ADVISORY COMMITTEE'S REPORT.

In their report the advisory committee state that they have come to a definite conclusion on two points—(1) that the company should be reconstructed, with a view to providing further working capital, as soon as possible; and (2) that the Board should be reorganised and strengthened. An examination of the financial position shows that, as regards cash assets and liabilities, there appears to be, approximately, a net deficiency of £14,100. It is urgently necessary that money should be provided to meet this deficiency, and to that end the committee suggest that a new company should be formed, with a capital of £60,000, in 60,000 shares of £1 each, to take over the assets and liabilities of the present company in consideration of an allotment of 60,000 shares in the new company credited with 15s paid up, thus leaving an assessment of 5s per share, which should produce a fund of £15,000. In the committee's view it is impossible, in the present financial circumstances, for the management to undertake the production of a new play and to reopen the theatre until the finances have been reorganised. The Board have, with the committee's concurrence, entered into an agreement with Messrs. Grossmith and Laurillard, under which the latter, in consideration of a payment of £750, have the option to produce a play at the theatre. In the opinion of the committee, the Board, in consequence of the ill-health of Mr. George Edwardes, requires to be re-formed and some active steps taken to resuscitate the fortunes of the theatre. They have been in direct communication with Mr. Edwardes, and have discussed the situation with him, and are authorised to say that he concurs in the views expressed and places himself unreservedly in the hands of the shareholders. If they desire to retain his name on the Board and his association with the management he is willing to serve, and, so soon as his health is restored, he will return to the active conduct of business. When ordinary conditions again prevail the committee see no reason why results equal to those attained in the past should not again be realised. Many schemes have been considered and discussed, but, in their judgment, the scheme they have put forward is the best in the interests of the general body of shareholders. Its success, however, will depend upon the shareholders coming forward and supporting the scheme as a body to protect their own property, otherwise the inevitable result must be liquidation.

DIRECTORS' ALTERNATIVE PROPOSAL.

In a circular accompanying the advisory committee's report, the directors say that the committee and the Board are unanimous that it would be unwise at the present juncture to incur further expenditure upon production, and that, having regard to the financial position, further funds will be required to meet the accruing liability for rent and other necessary outgoings while the theatre remains closed and to provide for the production of a new play and for the efficient working of the theatre thereafter. The directors are of opinion that the committee's reconstruction scheme would press hardly upon such shareholders as find themselves unable to provide the assessment of 5s per share, while the assessment, if agreed to by all shareholders, would only produce £15,000, which is less than appears desirable to place the finances on an independent basis. The Board favour and recommend a larger scheme, taking the form of an issue of £30,000 of Debentures, bearing 6 per cent. interest and entitled in each year, after a dividend of 6 per cent. has been paid upon the shares, to participate pro rata with the shares in any surplus of divisible profits. It is proposed that £3,000, commencing with 1st July, 1916, be annually allotted for interest on and repayment of Debentures, the lafter to be effected by drawings at £105, or by purchase in the market under that price, the balance being redeemable at the same price on 31st December, 1925, with power reserved to the company to pay off earlier, on three months' notice, on similar terms. Allotment to be made if £25,000 Debentures are subscribed, £5,000 being reserved for future issue. Subscribers to the Debentures to be given the power to elect two directors. By the issue of Debentures the heavy expense attending reconstruction will be avoided, and the shareholders, by taking them up, will be protecting their own property and will retain the whole of the profits of future working. The directors are given to understand that their proposal will have the approval of the advisory committee if it meets with sufficient support from the shareholders to render it practicable. In the event of adequate support not being obtained, reconstruction will be inevitable.

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'Referee' June 6 15

The annual meeting of the Oxford, Limited, was held last Tuesday. Taking all the circumstances into consideration, the report of the directors for the year ended April 30 last is far more satisfactory than might have been expected, although the gross takings dropped from £46,200 to £37,760. The net profits amounted to £5,900 as compared with £8,000 for the previous year. After payment of a dividend of

Five per Cent.

a balance of £4,300 remains to be carried forward, as compared with £3,400 brought into the accounts, but nothing is this time allocated to premises and goodwill account, to which £1,000 was appropriated a year ago.

e Company was formed in 1888, and it only quite recently that it has met with misfortune, though undoubtedly the misfortune is the climax of the policy of the management in the past. The theatre originally leased was pulled down under the Strand improvement scheme, and the new house, built a few yards from the site, was opened in 1903. For the last twenty years net profit has been as follows:—

Year Ended 30th June.	£	Year Ended 30th June.	£
1895	12,300	1905	7,900
1896	18,500	1906	9,200
1897	16,400	1907	8,500
1898	4,400	1908	10,200
1899	16,700	1909	20,400
1900	11,800	1910	29,100
1901	8,100	1911	10,200
1902	20,000	1912	6,100
1903	3,900	1913	4,500
1904	13,600	1914	300

The average annual profit for the two decades is, roughly, £12,000, equal to 2½ per cent. on the capital. The actual distribution has been 16¼ per cent. per annum, and this really explains the Company's present plight—the profit has been divided practically up to the hilt, and not enough has been put by for depreciation and reserve. In all the Company has paid 355 per cent., or £213,000, in dividends averaging 13⅝ per cent. per annum, and ranging from 5 to 25 per cent. The only periods when no distributions were made were 1893-4, 1906-7 and last year. On the first occasion the absence of a dividend was due to the very small profit earned. On the second occasion there was a respectable profit, but owing to inadequate provision previously for wastage of assets £7,300 had to be taken from earnings and £12,000 from reserve to write down stage properties and rights. Much the same happened last year, when out of reserve and the profit balance £15,900 had to be transferred to reduce the book value of the same items. One lesson the experience of the past, therefore, plainly teaches the management is that unless this sort of thing is to occur again dividends should be restricted to a more reasonable figure and greater provision made for depreciation and reserve.

Daily Mail

SATURDAY, AUGUST 14, 1915.

PALACE THEATRE'S 10%.

Mr. Alfred Butt will have a pleasant report for the shareholders of the Palace Theatre at the forthcoming meeting. The profits for the year ended July 26, together with the balance brought forward, are £34,064. Of this £10,000 will be transferred to reserve.

A dividend of 10 per cent. will be paid, and the company will have a reserve fund of £45,000.

PALACE THEATRE RESULTS.

The Palace Theatre is again paying a dividend of 10 per cent. The total receipts amounted to £106,460, whilst the expenditure, including interest on mortgage, reached £89,855, giving a profit for the year of £16,604. Income-tax absorbed £1,103, and, with the balance brought forward from last account £14,259, the available balance is £29,760. The dividend absorbs £9,000, there is transferred to reserve £10,000, and the amount carried forward is £10,760.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

FRIDAY, APRIL 16, 1915.

GAIETY THEATRE DIRECTORS.

The Gaiety Theatre directorate is about to undergo a great change. With the exception of Mr. George Edwardes, who, at the unanimous request of his friends in the theatre, has consented to remain chairman, none of the directors at the beginning of the year will be associated with it in that capacity after the next few weeks. Mr. George Dance and Mr. Purefoy retired several weeks ago. Mr. Mackenzie and Mr. Malone will, it is understood, retire in two or three weeks.

It is the intention of the company to issue 30,000 profit-sharing debentures of £1 each, and while it is hoped that the shareholders generally will subscribe for these shares, one of the largest of them has underwritten the whole issue. The new board will include Mr. Alfred Butt, and two others to be nominated by the debenture holders.

Gaiety Directors.

Having gone through a dull period the Gaiety Theatre Company emerges now—let us all hope for better times—with a new board of directors, of which Mr. George Edwardes has consented to be chairman. The other directors are Mr. Alfred Butt (of the Palace Theatre), Mr. William Boosey (of Chappell and Co., New Bond-street), and Mr. George Chantrey (chartered accountant). Mr. William Dawes, a favourite with every patron of the Gaiety Theatre, will remain manager of the house. He is the right man in the right place.

SAVOY THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to
Mr. G. A. Richardson (Secretary Savoy Theatre and Operas, Ltd.), Savoy Hotel, W.C.

Lessee and Manager - Mr. H. B. IRVING

THURSDAY, FEBRUARY 11th, 1915,

SEARCHLIGHTS

A Play in Three Acts

By HORACE ANNESLEY VACHELL.

Robert Blaine	Mr. H. B. IRVING
Sir Adalbert Schmaltz, K.C.V.O.	Mr. HOLMAN CLARK
Harry Blaine	Mr. REGINALD OWEN
Dr. Firmin	Mr. JAMES LINDSAY
Moneypenny (a Solicitor)	Mr. TOM REYNOLDS
Fewson	Mr. CHARLES MAUNSELL
Trenchett	Mr. E. H. RUSTON
Hon. Mrs. Blaine	Miss FAY DAVIS
Lady Schmaltz	Miss KATE BISHOP
Phœbe Schmaltz	Miss MARGERY MAUDE
Nurse	Miss LYNN FONTAINE

ACT I. Smoking Room in Corriefeuran Castle, Scotland.
(10 Months elapse.)

ACT II. Library of Blaine's Country House.
(4 Months elapse.)

ACT III. Drawing Room in Blaine's Town House.

The Play produced by Mr. HOLMAN CLARK.

All Gowns and Hats designed by Mr. REVILLE, and executed by REVILLE & ROSSITER, 15 Hanover Square, W. Curtains by MAURICE, 53 Haymarket.

Preceded at **8** o'clock by

THE PLUMBERS

By HENRY GRATTAN.

Mrs Drake	Miss MAY HOLLAND
Martha (Mrs. Drake's Cook)	Miss META PELHAM
Mr. Saunders (an alleged Plumber)	Mr. TOM REYNOLDS
Erb (his Mate)	Mr. LESLIE OSWELL

Scene—Breakfast Room at Mrs. Drake's House.

Programme of Music

By the CARLTON MASON SEPTETTE.

1.	MARCH, "Pomp and Circumstance"	*Elgar*
2.	FANTASIA BOHEME	*Puccini*
3.	*a.* NOCTURNE IN E FLAT	*Chopin*
	b. INDIAN LOVE LYRICS	*Woodforde-Finden*
4.	*a.* SERENADE ROCOCO	*Meiger-Helmund*
	b. VALSE BACCHANALE	*Zalucka*

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

Stage Manager ... Mr. TOM REYNOLDS
Assistant Stage Manager ... Mr. LESLIE OSWELL

Ladies are respectfully requested to add to the comfort of the audience by removing their hats.

Box Office (Mr. R. WEAVER) open daily, 10 a.m. to 10 p.m.
Telephone: **2602** Gerrard. Entrance **SAVOY COURT, STRAND.**

PRICES OF ADMISSION.

Private Boxes, £4 4s. and £3 3s. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
First Circle, 5s. and 4s. Unreserved: Pit, 2s. 6d.; Gallery, 1s.

Extract from the Rules made by the Lord Chamberlain. 1. The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3. Where there is a fireproof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4. Smoking is not permitted in the Auditorium. 5. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary.

General Manager ... ... Mr. ARTHUR BERTRAM

It is true, as Mr. Vachell says, that this war has changed us all, and no doubt Mr. Vachell with the rest of us, but whatever change has come about it has not so far appreciably affected his "poetic." He still writes the same pleasant, ambling, well-bred kind of story as before, with cheery young lovers in it, and rich but stern papas, and quite "nice" mammas who have made domestic mistakes, and a judicious sprinkling of sentiment, and a mild infusion of comic relief. In short, he is still the old Mr. Vachell, warranted to amuse many and to offend none.

His Harry Blaine is a quite agreeable, easy-going, extravagant young Guardsman, who, as you see with half an eye before the curtain has been up five minutes, cannot be the son of the hard, cold, melancholy, but immensely wealthy Robert Blaine—even without the production of his real and deceased father's photograph. Why Mrs. Blaine made this one slip is not absolutely clear, but you don't care, as she is obviously a sweet woman now and charmingly dressed and precious lucky in the caressing voice of Miss Fay Davis. Naturally, she and her husband don't get on, and you feel it quite horrid of him that he should oppose the marriage of sympathetic young Harry with winsome little Phœbe. And you feel it a little tactless of her that she should, out of mere temper, taunt the cold, hard man with not being the boy's father.

Fortunately—fortunately, that is, for Harry and the scenic situation, not for the world at large—the war breaks out at that moment, just in time to turn Harry from an elegant waster into a hero at Mons and to save his mamma from continuing to discuss with her husband whether she shall or shall not give him a signed confession of her guilt. And the war, as we began by saying, changes everybody. It changes Harry—invalided home with sunstroke, after the most gallant exploits—into a sobered young man, determined to marry Phœbe with or without Papa's consent. It changes Phœbe's father, a naturalized German, into a True Born Englishman with a new and authentically English name. It changes Harry's mamma into a sad, repentant (but, happily, still handsomely gowned), matron, willing to sign the much-discussed "scrap of paper" about her conjugal infidelity. And it changes her cold, hard husband into the noble sort of man who forgives everybody, says "Bless you, my children," or Mr. Vachell's tasteful equivalent (for he is never guilty of a *cliché* of that sort), and consigns weak woman's confessions to the flames. "You have borne arms for your country, my boy," is the sentiment which accounts for it all, and very properly too.

Mr. Irving as the cold, hard, melancholy one kept it up very well, and Miss Fay Davis was all softness and sweetness, and Mr. Reginald Owen and Miss Margery Maude were delightfully young and fresh as the young and fresh people, and Mr. Holman Clark as the naturalized German with unimpeachably English sympathies was great fun, and all Miss Kate Bishop's old friends were pleased to see her once more on the stage, and Mr. Vachell had to take a hearty "call" and Mr. Irving to say a few words of hearty thanks.

Proprietress: THE Miss Lena Ashwell

KINGSWAY THEATRE

Lillah McCarthy – Granville Barker

Every Evening at 8.30 p.m.

Fanny's First Play

THE INDUCTION.

Servant	T. West
Cecil Savoyard	A. G. Poulton
Count O'Dowda	C. H. Croker-King
Fanny O'Dowda	Manora Thew
Mr. Trotter	Miles Malleson
Mr. Vaughan	E. H. Brooke
Mr. Gunn	Allan Wade
Mr. Flawner Bannel	G. Hamilton Gay

THE PLAY.

Mr. Robin Gilbey	Fewlass Llewellyn
Mrs. Gilbey	Florence Haydon
Juggins	Henry Ainley
Dora Delaney	Ivy St. Helier
Mrs. Knox	Helen Haye
Mr. Joseph Knox	F. B. J. Sharp
Margaret Knox	Lena Ashwell
Lieutenant Duvallet	Herbert Dansey
Bobby	Norman Page



MONDAY, FEBRUARY 15, 1915.

It will be interesting to see if *Fanny's First Play* bears present revival. There was loud laughter in the house on Saturday night, particularly among the hypergelasts, an innocent sect for whose benefit Mr. Shaw, evidently under no illusions about their intelligence, carefully eschews the more recondite forms of humour. But the judicious—if Mr. Shaw will pardon us for assuming that there are any such people—may still wonder.

It may seem to them that the moment is not happily chosen for resuming the old Shavian capers, which were among the strangest by-products of a long peace. The fun of travestied facts and lopsided judgments then agreeably stimulated a languid world. This, in Johnson's phrase, was milking the bull, and was all the better fun for the spectator from Mr. Shaw's passionately declared faith that his bull was really a cow. But to-day we have to be at grips with facts. If we want the milk of truth we must go to the right animal for it or perish. And the simple fact is that we shall not get it from *Fanny's First Play*.

It is simply not true that fathers are vulgar idiots, weak, blustering, hysterical, dominated by the cool wisdom and natural tact of their wives. It is simply not true that when boys and girls are strictly brought up nature takes her revenge by prompting them to assault the police and get locked up. It is not true that this experience is just the thing to give them a sense of spiritual redemption. Dora is no more a true Daughter of Joy than Duvallet is a true Son of France. All this fundamental untruth mattered little in the old bull-milking days; we could then afford to concede Mr. Shaw his postulates for the sake of his fun. But to-day the fun is felt to be incongruously trivial. And we, who have all had to go through a real regeneration, are out of humour for the sham regeneration of Holloway and Wormwood Scrubs.

One True Character.

But let us be fair. There is one true thing in Mr. Shaw's play, as valuable now as ever it was, because sympathetically noted and expressed: the wife with an old-fashioned religious faith of prayer and predestination which survives all the hard knocks which such a faith must receive in any Shavian play. This character is quite tenderly conceived, and has the luck of being beautifully played by one of our most truthful actresses, Miss Helen Haye. There is truth, too, such as it is, in the comfortable matron so comfortably played by Miss Florence Haydon.

If the rest seem to have abrupt gestures, *fantoccini* jerks, awkward pauses, masks instead of faces, that we think is no fault of theirs—for they are all competent players and one of them, Miss Asbwell, of high accomplishment—but measures the lack of truth in their characters. Characters to be true must begin by being fully imagined and possessed by their author; whereas, clearly, Mr. Shaw has never imagined these people as people, but merely as the instruments of his fun. Hence the restless embarrassment of the comedian, in himself a real live person, compelled to represent something that never was alive. As for the irrelevant Induction, we submit that the time has come for dropping it. It could never have amused more than a small circle and proves now, at any rate to our sense, intolerably tedious.

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VAUDEVILLE THEATRE,

STRAND, W.C.

MARGARET MAYO'S

SCREAMINGLY FUNNY FARCE,

"BABY MINE"

Jimmy Jinks	Mr. WEEDON GROSSMITH
Alfred Hardy	Mr. J. V. BRYANT
Michael O'Flarity	Mr. CHARLES NEVILLE
Inspector Thompson	Mr. ARTHUR G. LEIGH
Constable Donovan	Mr. J. R. TOZER
Aggie (Jimmy's Wife)	Miss CONSTANCE HYEM
Rosa Gatti	Miss SHELLEY CALTON
Maggie O'Flarity	Miss AGNES GLYNNE
Zoie (Alfred's Wife)	Miss IRIS HOEY

ACT I.	Zoie's Sitting Room
ACT II.	Zoie's Bedroom, a few Months later—Night
ACT III	Zoie's Bedroom Same Night

"A MAN OF IDEAS"

By MILES MALLESON

Frank Cartwright	Mr. J. R. TOZER
William Goodman	Mr. ERIC ALGAR
Alice	Miss AMY WILLARD
The Man	Mr. CAMPBELL GULLEN

By kind permission of Vedrenne & Eadie

MANAGER FOR MR. WEEDON GROSSMITH, MR CHARLES THORBURN
STAGE MANAGER AND MR GILBERT PORTEOUS MR. CORAM SMART



TUESDAY, FEBRUARY 16, 1915.

Farces about infants, like infants themselves, are all very much alike. The infant is sure to be borrowed or stolen. It has to be hugged by embarrassed elderly gentlemen, entire strangers to it. If there are two to be hugged, so much the better. A cradle and feeding-bottle help the fun with pit and gallery. But when Mr. Weedon Grossmith is the embarrassed elderly gentleman the whole house must needs laugh.

The way he keeps on coming in with a fresh infant under his overcoat! His pathetic complaint that "he has had nothing to eat yet" when sent out by his wife for yet another baby! His terrible difficulties between the people upon whom he foists the infants and the people from whom he has borrowed them! Then there is Miss Iris Hoey to play the pretty minx, to let her hair down, to pop in and out of bed in an alluring dressing-gown, and petulantly to reject the various imported babies that are supposed to be her own.

It has all been seen before, but evidently the fun of the thing is inexhaustible for the large public who like that sort of thing, and the laughter last night was uproarious.

THE LYRIC

"FLORODORA" REVIVED.

On Saturday evening, February 20, 1915, Mr. J. Bannister Howard revived the musical comedy, written by Owen Hall, music by Leslie Stuart, lyrics by Boyd Jones and Paul Rubens, entitled:—

LYRIC THEATRE

Lessee ... ... Mr. EDWARD C. ENGELBACH.

EVERY EVENING at 8. **MATINEES WEDNESDAY & SATURDAY at 2.30.**

J. BANNISTER HOWARD

PRESENTS

"FLORODORA"

Written by OWEN HALL. Music by LESLIE STUART.
Lyrics by BOYD JONES and PAUL RUBENS.
(By arrangement with Tom B. Davis.)

Anthony Tweedlepunch (a Showman, Phrenologist, Hypnotist and Palmist)	Mr. BEN NATHAN
Cyrus Gilfain (Proprietor of the Perfume and of the Island of Florodora)	Mr. SCOTT RUSSELL
Frank Abercoed (Manager for Cyrus Gilfain of Island of Florodora)	... Mr. JAMESON DODDS
Capt. Arthur Donegal ... ... (Lady Holyrood's Brother) ...	Mr. HERBERT ST. JOHN
Leandro... ... ... (Overseer of Farms)	... ...Mr. G. H. ASQUIN
Paul Grozon ... ... Heads of various Farms	... Mr. JAMES WRIGHT
J. Tudon ... ... Heads of various Farms	... ... Mr. CYRIL BELL
S. Gibbons ... ... Heads of various Farms	... ... Mr. FRED DENT
Fennyson Sims ... ... Gilfain's Clerks	... Mr ERSKINE LANG
Ernest Pym ... ... Gilfain's Clerks	Mr. DUDLEY MAURICE
Mon. Le Blanc	... Mr. BILLY REYNOLDS
Reginald Langdale	... Mr. HARRY HILLIARD
Footman	... Mr. FRANK PREBBLE
Carmen...	... ... Miss WILDING
Valleda ... ... (Maid to Lady Holyrood)	Miss EUPHAN MACLAREN
Ine ... ... Florodorean Girls	... ...Miss KITTY BELL
Jose ... ... Florodorean Girls	Miss CONNIE HAZELDEN
Juanite ... ... Florodorean Girls	... Miss ANUTA LOUIS
Violante ... ... Florodorean Girls	... Miss GRACIE BAKER
Calistra ... ... Florodorean Girls	Miss DOROTHY CLIFFORD
Mamie	...Miss JANE DAWN
Angela Gilfain	Miss JULIA JAMES
Lady Holyrood .. ... English Ladies	Miss MAY LESLIE STUART
Daisy Chain ... ... English Ladies	Miss MARIE CLEMENTS
Lucy Ling ... . English Ladies	Miss MARGRET MITCHELL
Lottie Chamber ... ... English Ladies	... Miss VIOLET BRYCE
Cynthia Belmont ... ... English Ladies	... Miss NOEL BARKER
Xenia Dillon ... ... English Ladies	... Miss OLIVE ROYSTON
Clarice FitzClarence ... English Ladies	... Miss VIOLET HEATH
Typewriter	Miss PHYLLIS GROSVENOR
AND	
Dolores	Miss EVIE GREENE

Pretty Maidens: Misses AMY PRESTON, ESME MANETTE, MARION ROBINSON, MIA SYLVELIN, MARIE GLIER, VIOLET HEATH.

ACT I.	FLORODORA, A SMALL ISLAND IN THE PHILIPPINES	
ACT II. ...	Scene 1	ABERCOED CASTLE, WALES
	Scene 2	THE BALLROOM, ABERCOED CASTLE

THE PLAY PRODUCED BY STANLEY WHITE.

Musical Director ... ... E. J. PATERSON

Two new numbers, "Beautiful Garden Girl" (Words by LESTER BARRETT, Music by LESLIE STUART), and "Jack and Jill" (Words and Music by LESLIE STUART), have been specially written for this revival.

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limit
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILL

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

Wednesday, February 24th, 1915,
at 7-30, and
NIGHTLY at 7-30.

MATINEES WEDNESDAYS AND SATURDAYS, AT **2-30**

FIRST MATINEE, SATURDAY, FEBRUARY 27th, at 2-30.

The ROMANTIC PLAY from the Famous Work of
ALEXANDRE DUMAS

The Three Musketeers

By ARTHUR SHIRLEY and BEN LANDECK.
Music composed by H. SULLIVAN-BROOKE.
Scenery by H. K. BROWNE & LYCEUM STUDIO.
Produced by WALTER AND FREDERICK MELVILLE.

Characters:

D'Artagnan (A young Gascon)	...	Mr. HARCOURT WILLIAMS
Athos		Mr. WILSON COLEMAN
Porthos (The Three Musketeers)		Mr. J. T. MACMILLAN
Aramis		Mr. WINGOLD LAWRENCE
De Treville (Captain of the Guard)	...	Mr. S. MAJOR-JONES
Louis XIII. (King of France)	... ...	Mr. FRED MORGAN
Cardinal Richelieu (The King's Favourite)	...	Mr. ALBERT WARD
George Villiers (Duke of Buckingham the Queen's Love)		Mr. AIDEN LOVETT
Felton (A Fanatic)	... ...	Mr. EDWARD VALENTINE
Patrick (The Duke's Servant)	...	Mr. HARRY G. WRIGHT
Simon (Landlord of the Calais Inn)	...	Mr. HERBERT WILLS
Anne (Queen of France)	... ...	... Miss MARY DIBLEY
Constance (Attendant on the Queen)		Miss DORRIE ROBERTS
Planchet (Servant to D'Artagnan)	...	Mr. HERBERT WILLIAMS
Count de Rochefort (The Cardinal's Emissary)		Mr. CLIFTON BOYNE
Malines ... ... (of the Guards)		Mr. LAWRENCE CECIL
Jussac ... ... (of the Guards)		Mr. HENRY HALLATT
Bonacieux (Landlord)	... ...	Mr. LEONARD CALVERT
Captain of the Port	... ...	Mr. GEORGE WOODLEY
Kitty (A Servant)	... ...	Miss MARY PEMBERTON
and		
Milady (The Cardinal's Spy)	... ...	Miss ETHEL WARWICK

Musketeers, Guards, Royal Attendants, Courtiers, etc.

Acting Manager .. .. BERT E. HAMMOND

Hippodrome Theatre

SATURDAY, FEBRUARY 27. at 2.30,
And EVERY EVENING AT 8.

MATINEES—WEDNESDAYS AND SATURDAYS AT 2.30.

"THE WHIP"

The Wonderful Drury Lane Drama,
By CECIL RALEIGH and HENRY HAMILTON.

CAST:

Captain Greville Sartorys	Mr. Arthur Poole
Tom Lambert	Mr. Tom Sinclair
Rev. Verner Haslem	Mr. Anthony Keith
Hubert, Earl of Brangaster	Mr. Geoffy Wilmer
Joe Kelly	Mr. George Polson
Sir Andrew Beck	Mr. Lindley Dickson
The Marquis of Beverley	Mr. James English
Harry Anson	Mr. Albert Bennett
Tom Foster	Mr. Mark Henry
The Hon. Mrs. Beamish	Miss Naomi Nelson
Lady Diana Sartorys	Miss Margaret Swallow
Mrs. D'Aquila	Miss Nina Lynn
Myrtle Anson	Miss Dorothy Rundell
Lady Antrobus	Miss Cecily Eldon
Mrs. Purley	Miss Ella Daincourt
Mrs. Tomlin	Miss Eileen Searson
Master Tomlin	Master Walter Savage
Captain Raynor	Mr. Harry Johnstone
Mrs. Pelham	Miss Gwen Connington
Miss Tomlin	Miss Dorothy Bellew
Lady Middleton	Miss Phyllis Darsley
Emmett	Mr. Jack Morris
Carpenter at Tussaud's	Mr. C. R. Hughes
Bumkins	Mr. Bert Leonard
Tomlin	Mr. Henry Mark
Lord Clanmore	Mr. Norman Rolfe

STRAND THEATRE, W.C.

Sole Proprietor ... LOUIS MEYER.

Under the Management of JULIA NEILSON & FRED TERRY.

On SATURDAY, FEBRUARY 27th, 1915, & Every Evening at 8.

'SWEET NELL of OLD DRURY'

By PAUL KESTER.

Charles II.	Mr. FRED TERRY
Lord Jeffreys	Mr. F. PERCIVAL STEVENS
Sir Roger Fairfax	Mr. ALFRED KENDRICK
Lord Rochester	Mr. LESLIE H. GORDON
Lord Lovelace	Mr. BELLENDEN CLARKE
Percival	Mr. C. W. SOMERSET
Rollins	Mr. E. PARDOE WOODMAN
Lacey	Mr. ROBERT NOBLE
Captain Graham Clavering	Mr. JAMES CARTER-EDWARDS
1st Alderman	Mr. LESLIE KYLE
2nd Alderman	Mr. CLIFFORD SPURR
Mercer	Mr. GEORGE DUDLEY
William	Mr. EDWARD OUSTON
Lord-in-Waiting	Mr. BROUGHTON FERRIE
Nebuchadnezzar	Master EDWARD DENNIE
Sergeant of the Guard	Mr. W. H. GARBOIS
Lady Castlemaine	Miss VIOLET FAREBROTHER
Duchess of Portsmouth	Miss ANTONIO CHRISTIE
Lady Olivia Vernon	Miss PEARLA GARDNER
Tiffin	Miss WINIFRED RAE
Nell Gwynn	Miss JULIA NEILSON

Courtiers, Soldiers, Citizens, &c.: Say, Tosh, Will; Misses Davis, Cardozo, Cawdrey, Brodie, Winter, Spencer Daniel, Saunders.

ACT I. **Before the King's Theatre, Drury Lane.**
(JOSEPH HARKER).

ACT II. **Drawing Room at Nell Gwynn's House, Pall Mall.**
(JOSEPH HARKER).

ACT III. **A Room in Lord Jeffrey's House.**
(JOSEPH HARKER).

ACT IV. **Ante-Room in the Palace, Whitehall.**
(WALTER JOHNSTONE).

The Dance between Nell Gwynn and the two Actors in the Second Act arranged by Mr. John D'Auban.

The Old Flemish Harpsicord provided by Mr. Arnold Dolmetsch.

Costumes by Miss Edith Craig. Wigs, Armour, &c., by Mr. William Clarkson. The entire music of the play, including Nell Gwynn's song as sung by Miss Julia Neilson in the Second Act, especially written for this production by Mr. Raymond Roze.

Matinee on Wednesdays and Saturdays at 2-30.

The Overture and Incidental Music specially written by Mr. Sydney Ffoulkes.

Toilet Table Appointments throughout the Theatre by Hinde's Ltd, London & Birmingham

THE MANAGEMENT WILL NOT HOLD THEMSELVES RESPONSIBLE FOR THE NON-APPEARANCE OF ANY OF THE ARTISTS THROUGH ILLNESS OR ANY OTHER UNAVOIDABLE CAUSE.

Stage Manager	Mr. JOHN R. TURNBULL.
Assistant Stage Manager	MR. EDWARD OUSTON.
Advertising Manager	MR. ALFRED POPE.
Musical Director	MR. SYDNEY FFOULKES.
Assistant Manager	MR. GUY SMETHURST.
General Manager	MR. ARTHUR GARRETT.

Doors open 7.45. Matinee 2.15. Telephone 3830 Gerrard.

Nearest Tube Stations: Leicester Square, Covent Garden, Strand, Holborn, Charing Cross.

GARRICK THEATRE.

SATURDAY EVENING, MARCH 6th, 1915, at 8.

Matinées—WEDNESDAYS and SATURDAYS at 2.30.

"EXCUSE ME!"

A Pullman Car Musical Travel Skit

By RUPERT HUGHES

CHARACTERS.

Harry Mallory	DONALD CALTHROP
Ira Lathrope	JOHN CLULOW
Rev. Joshua Tree	LOUIS PAYNE
Jimmy Wellington	ROBERT FISHER
Roger Ashton	ARTHUR GREENAWAY
Harold Wedgewood	E. H. KELLY
The Porter	WILLIS SWEATNAM
The Conductor	HENRY WENMAN
Lieut. Hudson	ALONZO PRICE
Lieut. Shaw	CHARLES KING
First Highwayman	GEORGE ARDITT
Second Highwayman	WILLIAM COOK
Rev. Charles Scott	WALTER LUCK
Yvonne D[illegible]	YVONNE ARNAUD
Catherine [illegible]	MARJORIE VILLIS
Ann Gattle	CHRISTINE SILVER
Mrs. Joshua [illegible]	ANNIE HILL
Mrs. Juanita W[illegible]	SARAH BROOKE
Mrs. Wilcox [illegible]	CHLOE O'HARA
The Twin Bubbles	CECIL J. WOODINGS
Sue Zilch	BY HIMSELF

SYNOPSIS OF SCENERY:

ACT I. The San Francisco Sleeper leaving Chicago. Monday Night.

ACT II. The Composite Car in Utah. Wednesday Afternoon.

ACT III. Same as Act I. In Nevada. Thursday Morning.

The Scenery [illegible] constructed and furnished by Bert[illegible] Smith, J. Rut[illegible] & J. Hig[illegible] & Son.

Lost[illegible] Hats by Vogue Hat Shop [illegible] Wallis Lewis.

Business Manager	FRED J. TURNER
Stage Manager	ALONZO PRICE
Assistant Stage-Manager	CECIL J. WOODINGS
Press Manager	WILLIAM ALBERT
Musical Director	ROBERT FOX.
Business Manager	JOSÉ G. LEVY

Box Office [illegible] Telephone [illegible]

Private Boxes [illegible]

Dress Circle, 7s. 6d. and [illegible]

Pit (unreserved) 2s., 1s.

Doors open [illegible]

At this [illegible] ting for the Doors to open.

THE MANAGEMENT reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Excuse Me is hardly likely to repeat at the Garrick the enormous success which it has enjoyed in the United States.

On the face of it, a glimpse of the curious medley of travellers that one is—perhaps—likely to meet during a four days' train journey from Chicago to San Francisco sounds a capital idea; but there is not sufficient material apparently to provide a full evening's entertainment. On Saturday the first act was excellent fun, but by the middle of the next act the plot had worn very thin and the machinery was creaking badly. If it were considerably compressed there is a good music-hall sketch in *Excuse Me*, but not a three-act comedy. Quite the best feature of the production is the illusion of a train journey, which is cleverly sustained from first to last.

One was apt to lose the plot in the speed at which the train was travelling. There was a young couple who had caught the train at the last minute and were seeking high and low for a minister to marry them on board; there was a bibulous gentleman—remarkably like Bunny of the cinematograph pictures—who chattered about his love affairs; there was a nigger porter who was for the most part genuinely amusing, except for a wearisome five minutes in the second act; there was a specimen of that extinct species, the English Johnnie, and a couple of train robbers, who were easily laid by the heels by the young hero, and there were various other ladies and gentlemen who really seemed to have little to do with the main story.

If the production failed to hit the mark—and the reception at the fall of the curtain was decidedly mixed—the fault did not rest with the players, who worked unflaggingly. Mr. Willis Sweatnam as the nigger porter had most of the opportunities, and his performance was a richly humorous one, which went far towards explaining the vogue which the production has enjoyed in the United States. Now and again one felt that there was just a little too much of the "burnt cork" philosophy with which Mr. Sweatnam regaled the audience, but, all the same, his

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PRINCE OF WALES THEATRE.

Sole Proprietors ... The Executors of the late Mr. EDGAR BRUCE

Lessee and Manager .... FRANK CURZON.

To-Night Saturday, March 6th, 1915 at 8,

FRANK CURZON'S PRODUCTION

"HE DIDN'T WANT TO DO IT,"

A New Farcical Play in Three Acts, by

GEORGE BROADHURST and WALTER HACKETT.

Philip Witherton	... Mr. FREDERICK KERR
Major Drinkwater	... Mr. FRED LEWIS
Washington Demming	... Mr. NAT D. AYER
Manager of the Hotel ...	... Mr. E. LYALL SWETE
	[Impersonated by Mr. FREDERICK HARRISON]
Detective	Mr. ARTHUR HATHERTON
Waiter	... Mr. KEVAN BERNARD
O. Vivian Smith	... Mr. JOSEPH COYNE
	[By arrangement with Mr. EDGAR TYLER]
Paula Wainwright	Miss LYDIA BILBROOKE
Marjorie Thompson	... Miss MARION LORNE
Susan Clarke	... Miss HILDA BAYLEY

Scene The Lounge of a Hotel on the Riviera.

Time The Present.

The Action of the Play takes place between 10 o'clock in the morning and 8 o'clock of the same evening.

THE PLAY PRODUCED BY GEORGE BROADHURST AND FRANK CURZON.

Dresses by Madame Lysse, Princes Street, Hanover Square. Scenery by J. A. Fraser.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.
(First Matinee Wednesday Next at 2.30).

The Orchestra under the direction of ERNEST VOUSDEN will play the following Music

Ouverture	Stuart	5.	(a) Selection	"Mam'zelle Angot"	Lecocq
(b) Serenade	Bizet			The Fisher's Song	Finck
(c) Valse	Mrs. Jay			"Le Petit Gentilhomme"	Godfrey

Arranged by Messrs. Metzler & Co., 26, Oxford Street, W.

Musical Conductor ... ERNEST VOUSDEN
Stage Manager ... EDWARD SHALE
General Manager ... T. B. VAUGHAN

Prices—Boxes, £1 1s. to £3 3s. Orchestra Stalls, 5s. 6d. Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s. Other Rows, 3s. Pit, 2s. 6d. Gallery, 1s. Box Office open 10 to 10. Telephone No. Gerrard 7483 (2 lines).

Nearest Tube Station—Piccadilly Circus

THE TIMES

MONDAY, MARCH 8, 1915.

"He" was Mr. O. Vivian Smith, or Mr. Joseph Coyne; and what he didn't want to do was to break into Major Drinkwater's bedroom in a hotel on the Riviera and abstract a leather case containing letters written by Mrs. Marjorie Thompson. But he did it, partly because Mrs. Thompson carried on so pitifully, partly because he was in search of romance, and chiefly because Mrs. Thompson's friend, Paula Wainwright, was very beautiful, with red hair. Now Paula Wainwright was not really Mrs. Thompson's friend; and Mrs. Thompson was not really Mrs. Thompson, and the leather case did not really contain letters, but some famous emeralds, which were not really the famous emeralds but imitations of them, carried about by Major Drinkwater, who was not really a major, for his own nefarious ends.

That is the kind of thing that you must get used to in this bewildering play. No one is what they seem; no one has done what they thought they were doing or intended to do; and confusion writhes into new confusion with every entrance or exit. The plot defies narration; and, perhaps, to "give away" any more of it, or to reveal who it is that finally succeeds in "spoofing" this queer set of people who have all been trying to "spoof" each other, would be to rob future spectators of some of the fun.

But *He didn't want to do it* must certainly be seen. It is not witty; but it is brilliantly and audaciously funny on the traditional lines of complication. And it is admirably acted by everybody, from Mr. Coyne and Mr. Kerr and Mr. Lyall Swete to Mr. Kevan Bernard and Miss Hilda Bayley. Miss Lydia Bilbrooke has never "presented so fine a stage appearance" (that, we believe, is the polite way of putting it) and acted so well: Mr. Arthur Hatherton has never before been so drolly eccentric, nor Mr. Lyall Swete worn such a masterpiece in beards. The reception of the play was uproarious.

The Palace Theatre

:: Shaftesbury Avenue, London, W. ::

The Premier Variety Theatre of Europe

Every Evening at 8. Matinee, Wednesday & Saturday at 2.

ALFRED BUTT PRESENTS

THE PASSING SHOW OF 1915

Book and Lyrics by ARTHUR WIMPERIS and HARTLEY CARRICK
Music Composed and Arranged by HERMAN FINCK
Staged by TOM REYNOLDS Dances and Ensemble Numbers by GEORGE SHURLEY

SCENERY BY BRUCE SMITH AND G. SACKMANN
DRESSES BY PASCAUD (Paris), SUZANNE (31, Baker Street, W.) (from Designs by RICHARD ELLETT); ALIAS: SIMMONS; AND MORRIS ANGEL
MISS ELSIE JANIS'S GOWNS AND HATS BY ELLA BURGESS (160, Westbourne Terrace, W.)
HATS BY MAISON LEWIS WIGS BY CLARKSON TAILORING BY JOHNS & BONHAM
SHOES AND HOSIERY BY RAYNE

Cast

THE CHARACTERS APPEAR IN THE ORDER NAMED

Scene I ... ... THE REVUE FACTORY ... *Bruce Smith*

John James Juggernaut ... Mr. ARTHUR PLAYFAIR
Page Boys...Messrs. K. DOUGLAS and T. G. GRAHAM
Mr. Montague ... Mr. DOUGLAS PHILLIPS
Rowland Tate ... ... Mr. NELSON KEYS
Jewel Juggernaut ... Miss GWENDOLINE BROGDEN
Harry Tate ... ... Mr. NELSON KEYS
Gilbert the Filbert ... ... Mr. BASIL HALLAM
Miss Foxtrot from U.S.A. ... Miss ELSIE JANIS

DAVID COPPERFIELD A Travesty

SCENE I ... ... PEGGOTTY'S COTTAGE

Mrs. Gummidge ... ... Miss MARION PEAKE
Peggotty ... ... Mr. ARTHUR PLAYFAIR
Copperfield ... ... Mr. BASIL HALLAM
Ham ... ... Mr. LEWIS SYDNEY
Little Emily ... ... Mr. NELSON KEYS
Steerforth ... ... Mr. DOUGLAS PHILLIPS

SCENE II ... ... WICKFIELD'S OFFICE

Agnes Wickfield ... Miss GWENDOLINE BROGDEN
Micawber ... ... Mr. ARTHUR PLAYFAIR
Betsy Trotwood ... ... Miss ELSA FLACK
Mr. Dick ... ... Mr. FREDERICK GRANGER
Tradlles ... ... Mr. DICK WEBB
Uriah Heep ... ... Mr. NELSON KEYS
Mrs. Micawber ... ... Miss MARION PEAKE

Rag-Time Cowboy Joe's Sister ... ... Miss ELSIE JANIS

A Show Girl ... ... Miss CONNIE AMOR
Capt. Hercules Chutney ... ... Mr. NELSON KEYS

Musical Numbers—

Opening Chorus.
"J. J. Juggernaut" ... ... Mr. ARTHUR PLAYFAIR and CHORUS
"Mr. Producer" ... ... Miss GWENDOLINE BROGDEN and CHORUS
"The Constant Lover" ... Mr. BASIL HALLAM, CHORUS, and SIXTEEN PALACE GIRLS
The Foxtrot ... ... (Miss ELSIE JANIS / Messrs. NELSON KEYS, DOUGLAS PHILLIPS / T. A. DOUGLAS and K. GRAHAM)
Duet: "Someone I used to Know" ... Miss ELSIE JANIS and Mr. BASIL HALLAM
"The Four-foot Ten Brigade" ... ... Mr. NELSON KEYS and CHORUS

THE PALACE.

"THE PASSING SHOW OF 1915."

On Tuesday evening, March 9, 1915, was produced here, for the first time, a revue, in five scenes, by Arthur Wimperis and Hartley Carrick, the music composed and arranged by Herman Finck, the dances and *ensemble* numbers by George Shurley, and staged by Tom Reynolds, entitled *The Passing Show of* 1915.

THE PASSING SHOW OF 1915—*continued.*

Scene II ... ... LOVE IS BLIND ... ... *G. Sackmann*

The Servant ... ... Miss MARION PEAKE
The Caller ... ... Miss ELSIE JANIS
The Man ... ... Mr. BASIL HALLAM
The Girl ... Miss GWENDOLINE BROGDEN

Musical Numbers—

Duet for Three Voices ... ... (Miss ELSIE JANIS / Miss GWENDOLINE BROGDEN / Mr. BASIL HALLAM)

Interval of Ten minutes

Scene III ... ... CHANTS D'AMOUR ... ... *G. Sackmann*

Scenario by MAURICE VOLNY Dances arranged by M. LEGAT

Argument The Spirit of Evil comes to Love's Domain and demands an account of her achievements.

SCENE MIMEE

Love (as Old as the World) ... Miss LOTTIE WATTS
Youth ... ... Miss VIOLET SEABRIGHT
Manliness ... ... Mr. DICK WEBB
Beauty ... ... Miss CONNIE AMOR
Evil ... ... Mr. HUGH VICTOR

TABLEAU I—SAMSON AND DELILAH

Music by SAINT SAENS

Samson ... ... Mr. FREDK. BLAMEY
Delilah ... ... Miss OLIVE STURGESS

Priestesses

The Misses MELVILLE, DENNELL, DESMOND, CHERRY, GREEN, FLACK, LE CORNU, CAREW

Warriors—

Messrs. LEWIS, DUNFORD, JONES, STACEY, STEVENS, KING

Musical Numbers

Dance of the Priestesses
"Softly Awakes my Heart" ... ... Miss OLIVE STURGESS and Mr. FREDK. BLAMEY
Entrance of the Philistines

TABLEAU II—MANON

Music by MASSENET

Manon Lescaut ... Miss GWENDOLINE BROGDEN
Des Grieux ... ... Mr. FRANK FOSTER

Minuet Dancers

The Misses CAIRNS, WHITING, LORAINE, MCSPIRIT, SHAW, DOLAN, LYNTON, WHARTON

Bourgeois and Bourgeoises

The Misses DANTE, FANE, COOPER, BEVERLEY, THORN, CAREW, STEWART, HAMILTON, EDIS, HOLT
Messrs. STACEY, EADIE, HAYES, JONES, WALSH, GRAINGER

Musical Numbers—

Minuet
Chorus: "'Tis the Fête of Cours la Reine"
Duet: "Is it not my hand" ... Miss GWENDOLINE BROGDEN and Mr. FRANK FOSTER

SCENE MIMEE

BACCHANALE (Glazounov)

Mlle. NICOLAYEWA M. LEGAT
(From the Imperial Opera House, Petrograd)
And THE SIXTEEN PALACE GIRLS

Incidental Music by HERMAN FINCK

(Mr. ALFRED BUTT is indebted to THE TRUSTEES OF THE LATE SIR AUGUSTUS HARRIS, and to Messrs. DURAND, PARIS, for kind permission to present excerpts from "Samson and Delilah" and "Manon" respectively)

THE PASSING SHOW OF 1915—*continued.*

Scene IV ... ... UNDER THE CLOCK ... ... *Bruce Smith*

The Ticket Collector ...	Mr. ARTHUR PLAYFAIR	A Man on Crutches	Mr. LEWIS SYDNEY
A Lady	Miss MARION PEAKE	Another Passenger	Mr. HUGH RENÉ
A Passenger	Mr. DOUGLAS PHILLIPS	Big Knut	Mr. BASIL HALLAM
A Frenchman	Mr. NELSON KEYS	Little Knut	Mr. NELSON KEYS
A Frenchwoman	Miss CONNIE AMOR		

Musical Number

"When the Clock Strikes Thirteen" ... ... — Messrs. ARTHUR PLAYFAIR, BASIL HALLAM, NELSON KEYS and DOUGLAS PHILLIPS

Scene V ... ... THE FANCY FAIR ... ... *G. Sackmann*

The Canon	Mr. HUGH RENÉ	Heinrich (a Waiter) ...	Mr. NELSON KEYS
General Bumble	Mr. LEWIS SYDNEY	Gretchen (a Waitress)	Miss GWENDOLINE BROGDEN
Mr. Speiro	Miss ELSIE JANIS	John James Juggernaut	Mr. ARTHUR PLAYFAIR
Gilbert	Mr. BASIL HALLAM	Kitty O'Hara	Miss ELSIE JANIS

Some Impressions
by
Miss ELSIE JANIS

Musical Numbers—

Chorus of Stallholders
"The Fortune Teller" ... ... Miss ELSIE JANIS
Duet: "The Home of the Hun"... Miss GWENDOLINE BROGDEN and Mr. NELSON KEYS
"Keep Smiling" ... ... Mr. BASIL HALLAM and SIXTEEN PALACE GIRLS
Duet: "Good-Bye" ... ... Miss ELSIE JANIS and Mr. BASIL HALLAM

MONDAY, MARCH 15th, 1915, and EVERY EVENING at 8.30
MATINEES WEDNESDAYS and SATURDAYS at 2.30

A new Farcical Comedy in three Acts, entitled

"SEVEN DAYS"

BY

MARY ROBERTS RINEHART and AVERY HOPWOOD

James Wilson	Mr. LENNOX PAWLE
Dallas Brown	Mr. LAWRENCE ROBBINS
Tom Harbison	Mr. HENRY HARGREAVES
Burglar	Mr. EDWARD RIGBY
Flanigan	Mr. DENIS J. HOGAN
Footman	Mr. CHARLES BISHOP
Bella Wilson	Miss AURIOL LEE
Kit McNair	Miss MARIE HEMINGWAY
Anne Brown	Miss ATHENE SEYLER
AND	
Aunt Selina	Miss LOTTIE VENNE

Daily Telegraph, 18th Feb., 1915.—"The title is explained by the fact that there exists in New York a law imposing a quarantine of seven days, or more, on the inmates of any house, to which an infectious disease can be traced. The casual passer-by may merely have popped in to sympathise with a sick friend, but once the fatal hour has struck he finds himself a prisoner for the time indicated."

Act I.—UPSTAIRS. *Act II.—DOWNSTAIRS.* *Act III.—ON THE ROOF.*

Scene takes place in James Wilson's House.

The Play Produced by Mr. E. DAGNALL.

Dresses by Madame ALEXANDRA, Baker Street, London. Miss AURIOL LEE'S Evening Dress and Cloak by PAULINE MARTYN.
Miss LOTTIE VENNE'S Dresses by MICHARD SOEURS, 2, Hanover Square W.
Toilet Appointments throughout the Theatre by **Hindes**, Ltd., London and Birmingham.
The Theatre Disinfected and Perfumed with SPRAOLITE, MASLIN BROS., London.

Acting Manager	Mr. SHAD. FROST
Stage Manager	Mr. BERTRAM PHILLIPS
Musical Director	Mr. ALBERT CAZABON
Business Manager	Mr. CECIL ROSE

Prices Private Boxes, £4 4 0, £3 3 0, £1 11 6; Stalls, 10/6; Dress Circle, 7/6 & 6/-; Upper Circle, 5/- & 4/-; Pit, 2/6; Gallery, 1
Box Office (Mr. Mills) 10—10 Telephone Nos.—Regent 4496 & 4497.

Nearest Tube Station to this Theatre—Leicester Square.



TUESDAY, MARCH 16, 1915.

NEW THEATRE.

"SEVEN DAYS."

By MARY ROBERTS RINEHART and AVERY HOPWOOD.

James Wilson	Mr. LENNOX PAWLE
Dallas Brown	Mr. LAWRENCE ROBBINS
Tom Harbison	Mr. HENRY HARGREAVES
Burglar	Mr. EDWARD RIGBY
Flanigan	Mr. DENIS J. HOGAN
Bella Wilson	Miss AUDIOL LEE
Kit McNair	Miss MARIE HEMINGWAY
Anne Brown	Miss ATHENE SEYLER
Aunt Selina	Miss LOTTIE VENNE

If English faith in American humour is to be preserved English theatres must give up importing American farces. *Seven Days* is a penitential experience not inappropriate to Lent. The first act exhibited a gentleman, in sudden need of a wife for the deception of a rich aunt, passing off the first lady at hand in that character, a theatrical *motif* which was probably old-fashioned in the days of Thespis his cart. Then came from the stage the news about the Dresden, which cheered up the audience and almost carried off a second act about the kitchen troubles of a New York household isolated under quarantine. But nothing short of the annihilation of the whole enemy fleet could have saved the third act, which showed the same household now semi-starved upon the roof. *Item*: A man who was divorced because he was fat. *Item*: A burglar who was mistaken for an astral body. Mr. Lennox Pawle was Mr. Lennox Pawle at his most lugubrious; but poor Miss Lottie Venne had no chance of ever being Miss Lottie Venne. And there was not even the compensation of any new American slang!

"5064 GERRARD!"

A NEW REVUE in 2 Acts and 12 Scenes
By
COSMO GORDON LENNOX and ROBERT HALE
Additional Scenes by C. H. BOVILL
Arranged by WILLY REDSTONE. Special Numbers by THE TWO BOYS
Dances and Ensembles by J. W. JACKSON
Ballet staged by SERGE MOROSOFF
Stage Production by HERBERT BRYAN
Dresses by ELIZABETH GORTON. Hats and Headdresses by MAISON LEWIS
Costumes designed by GEORGE DE FEURE
Executed by ALIAS LTD., and by MRS. COLBY
Scenery by R. McCLEERY, A. E. CRAVEN, and G. DE FEURE.
Produced by ANDRE CHARLOT

ACT I.

Scene 1 . . . . . **"SAM'S ROOM"**
GEORGE DE FEURE

...	Mr. SHAW	Laura ...	Miss HOWARD
Margaret ...	Miss WOLLASTON	Dora ...	Miss MOLTENO
Dorothy ...	Miss DAVIES	Flora ...	Miss HOPE
Dorothy ...	Miss ROSSITER	Nora ...	Miss OLIVER
... rah ...	Miss DALY	Miss Prim ...	Miss DE BALSCHE

Music.

"Goodnight." By DAVE STAMPER. Published by FRANCIS, DAY & HUNTER.
"Dearie." By EVANS LLOYD. Published by FRANCIS, DAY & HUNTER.

Scene II. **"REVUESTON STATION"**

The Clerk	Mr. MORRISON
Mrs. Brown	Mr. AUSTIN
Hildebrand	Mr. NAGEL
The Slingsby Baby	Mr. DESMOND
G. B. S.	Mr. LYNCH
Jack Johnson	Mr. COLAVERD
An Old Turk	Mr. BUER
Mrs. Snark	Miss MONKMAN
Sam	Mr. SHAW
Miss Prim	Miss DE BALSCHE
A Lady of the Chorus	Miss GRAHAM
The Old Porter	Mr. COOK
A Porter	Mr. PHILLIPS
The American Lady	Miss WHITE

Music.

"She's Always Been a Lady." By WILLY REDSTONE. Published by RICORDI.
"Tickling the Ivories." Dance by WILLY REDSTONE. Published by REMICK.
"He'd Keep on Saying Good-Night." By ERNEST BUTCHER. Published by FELDMAN.
"The 5.15." By MARSHALL & MURPHY. Published by REMICK.
"Good-bye, London." Composed by THE TWO BOYS.
Miss BELL. Musical Boards and Chorus' dresses by ELIZABETH GORTON. Hats by MAISON LEWIS.

Scene III. **"BACK TO THE FARM"**
GEORGE DE FEURE

The Boy ... ... Miss LILLIE

Music.

"I Want to Go Back to Michigan." By IRVING BERLIN. Published by FELDMAN.
Miss Lillie's song by POPPY C. BRADLEY.

The New Alhambra THEATRE
19
MARCH 17
1915
FAUTEUIL
D 6
Retain this portion which is the voucher for seat only, and does not admit to the Theatre

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Scene IV. . . . . . **"GENUINE ANTIQUES"**

Adapted from the French of RIP and JACQUES BOUSQUET

Jim ...	...Mr. MORRISON	Sam ...	Mr. SHAW
Mr. Wardour Street	Mr. AUSTIN	Miss Prim...	Miss DE BAUSCHE

Scene V. . . . . . **"IN THE PARK"**

(R. McLEER)

Sam ...	Mr. SHAW
Miss Prim...	Miss DE BAUSCHE
The Lieutenant	Miss MONKMAN
Palmer ...	Mr. COOK
Basil ...	Mr. MORRISON
George Lashwood	Mr. LYNCH
Wilkie Bard	Mr. AUSTIN
Mark Sheridan	Mr. MORRISON
Billy Merson	Mr. COOK
Mrs. Whatnot	Miss WHITE

Music

"They're on their Way." By IRVING BERLIN. Published by FELDMAN.

"Dance." By JEAN SCHWARTZ.
Published by FRANCIS, DAY & HUNTER.

"Beets and Turnips" Dance. By CLIFF HESS and FRED ABLERT.
Published by FELDMAN.

"Secret Ambitions." By WILLY REDSTONE.
Published by RICORDI.

"1915" Scout March. By WILLY REDSTONE.
Published by RICORDI.

Miss WHITE'S dress by ELIZABETH GORTON.
Gentlemen's suits by MORRIS, INGEL & SONS.

INTERVAL

Selection . . . "5064 Gerrard!" ... ... *Redstone*

ACT II.

Scene I. . . . . . **"AT MURRAY'S CLUB"**

(L. E. CRITLEN)

THE VERSATILE FOUR

Sam...	Mr. SHAW	Rosie Rapture	Mr. HALE
A Dancer	Miss MONKMAN	An All British Waiter	Mr. COOK
Page	Miss E. BROADWOOD	The Proprietor	Mr. AUSTIN
Miss Foxtrot	Miss LILLIE	A Visitor	Miss WOLLASTON
Peter Pan	Miss HOPE	A Nut	Mr. DESMOND
The Little Minister	Mr. LESLIE	Mlle. X	Miss WHITE
A Revue Author	Mr. MORRISON	Mons. X	Mr. MORRISON
		Horatio	Mr. HALE
		Mrs. Sippi	Miss PLOWDEN

Music.

"What Happened in the Summer Time." By NAT D. AYER.
Published by FELDMAN.

"At the Fox Trot Ball." By NAT D. AYER. Published by FELDMAN.

"Frenchie-Scotchie." Arranged by WILLY REDSTONE.

"My Night Club Girl." By MAX DAREWSKI.
Published by FRANCIS, DAY & HUNTER.

"The Zig-Zag Dance." By WILLY REDSTONE. Published by RICORDI.

"How do you do?" By ALFRED HOLLEY.
Published by THE MUSIC PRODUCERS CO.

"On the Boulevard." By HARRY VON TILZER.
Published by FRANCIS, DAY & HUNTER.

"The Mississipi Barbecue." By DAVE REED. Published by WITMARK.

The dresses in this Scene by ELIZABETH GORTON.
Head-dresses by ALLISON LEWIS.
Gentlemen's suits by MORRIS, INGEL & SON.
The Zigzag Dance staged by T. ROYAL.

Scene II . . . . . **"JUST A SONG"**

Miss WHITE.

Scene VI. . . . . . **"PHOTOGRAPHING"**

Artist ...	Mr. HALE
Son ...	Mr. DESMOND
Man ...	Mr. SIMS
Woman ...	Miss DICK
Children ...	Messrs. Kaufman & Nagel, Miss Barrett

Scene VII. . . . . . **"THE MAD SONGSTERS"**

(GEORGE DE FEURE)

Miss MONKMAN

Miss LILLIE	Mr. SHAW
Miss PLOWDEN	Mr. MORRISON
Miss DE BAUSCHE	Mr. AUSTIN
Miss WOLLASTON	Mr. COOK

and Miss WHITE

Music.

Opening Chorus: **"Down among the Sugar Cane"**

"Big White Moon." By MELLOR & GIFFORD.
Published by FRANCIS, DAY & HUNTER.

"The Rag Time Picker." By IRVING BERLIN.
Published by FELDMAN.

y the Swanee River." Tambourine Dance. By MYDDLETON
Published by HAWKES.

"The Pick of the Family." By ARTHUR LANGE.
Published by FRANCIS, DAY & HUNTER.

"Humpty Dumpty." By DAVE STAMPER.
Published by FRANCIS, DAY & HUNTER.

Footwear by RAYNE, Charing Cross Road.
Wigs by H. CLARKSON, Wardour Street.
Hats and Head-Dresses by ALLISON LEWIS.
Machinist: Mr. BAILEY. Properties: Mr. MORGAN.
Electrical Effects: Mr. POLLARD.

Scene III. . . **"FIRST APPEARANCE IN THE WEST END"**

(The Five Successful Last Ladies)

Joe	CHARING CROSS	and	Mac
	(otherwise)		
Clyde	COOK	and	Alfred AUSTIN

Scene IV. . . . . . **"AT WYNDHAM'S"**

Manservant	Mr. LESLIE
Gerald ...	Mr. HALE
The Lover ...	Mr. MILLER
Arthur ...	Mr. SIMS
The Adventuress	Miss SULLIVAN
The Heroine ...	Miss WHITE
The Taxi Driver	Mr. BUCK

Scene V. . . . . . **"THE TEMPLE OF THE SUN"**

(GEORGE DE FEURE)

A Ballet by GEORGE DE FEURE and C. H. BOVIL.
Staged by SERGE MOROSOFF.

Prologue ... Miss DICK and Mr. PHILLIPS

The Incense Burner ...	Miss MONKMAN
The Idea ...	Mr. SHAW

Music.

a) Introduction and Scene ...	Willy Redstone
b) 1st Gymnopedie ...	Erik Satie
c) Scene ...	Willy Redstone
d) Dance ...	Victor Herbert

Costumes designed by GEORGE DE FEURE ... executed by ELLIS & SONS.
Wigs by CLARKSON.

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Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

SATURDAY, MARCH 20, 1915.

ALHAMBRA REVUE.

IRRESPONSIBLE BLEND OF AMUSEMENT.

The new revue at the Alhambra Theatre last evening, throwing coherence clean away, goes in boldly for variety. And it scored, too, on these simple lines. The title, "5064 Gerrard!" is the most meaningless one can imagine; it is the telephone number of the theatre box-office, and carries an admission that there will be no super-tax imposed on the intelligence of the audience. This is perhaps the best policy a revue can adopt, and the Alhambra Theatre with a bewildering variety of scenes—quite a dozen—a huge chorus of pretty girls, tuneful music, and much fun, can look the whole world in the face and make it smile.

This new revue has authors—three at least, and the same number of composers, but the general impression created by the entertainment is that the greater part of what is entertaining in it is due to the comic genius of Mr. Robert Hale, both as author and actor, and that the national music of the American nation—call it "rag-time"—is still able to hold its own with any other sort of sound when the world wants to feel glad after dark. There was one song last night, called "When I say good-bye to dear old London Town," that caught the fancy of the house, and yet never was there a song about London less English in tune . . . Of Alabama, yes; but there was never a word of any town but London. It was one of the peculiar licences of revue. The atmosphere of "something foreign" was, however, well marked in a futurist setting of an acid-green cottage in a forest of purple trees, where a lover sang of Michigan and a chorus sighed in a twilight. These curious contradictions must stand as among the features of "5064 Gerrard!" and, admitting that the fragment of Peruvian ballet aims at something very high, it is not necessary to admit more.

MR. HALE AS MLLE. DESLYS.

One of the best and most successful scenes is the supper-dance room of a night club, with a skit by Mr. Robert Hale as Mlle. Gaby Deslys. But the French soubrette is not the only one that Mr. Hale hits off with such astonishing skill and humour. This night club can boast, as one of the members said, of a proprietor who has invented a temperance drink as cheap as good champagne, and Mr. Hale presents his imitations in this scene with rich humour. Later on he presents a burlesqued scene from "Raffles," a very harlequinade, with spring traps in the floor and windows to be taken at flying leaps.

These and a comical study of what Mr. Harry Tate might do if he was a stage photographer are among the genuinely amusing scenes in the new revue, which could well spare a tiresome scene of two acrobats, and another in which a curio-dealer was supposed to be droll. There is, for the rest, abundance of light, tuneful, laughing entertainment. There are rows and rows of pretty faces, animated young people who move across the stage looking well-pleased with everything, and when the finale came—a splendid scene of some seventy Pierrots singing and dancing to an infectious tune—there was no reason to doubt the success of this irresponsible entertainment.

J. W.

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D.Y.T.

16/3/1915

Orch. Stall

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No.

David Allen & Sons, Ltd. London, Harrow, &c

THIS EVENING AT **7.30**,
AND ON SUBSEQUENT EVENINGS AT **8.15**,

CHARLES FROHMAN

PRESENTS

THE NEW WORD,

A FIRESIDE SCENE.

BY

J. M. BARRIE.

FATHER	Mr. O. B. CLARENCE
MOTHER	Miss HELEN HAYE
SON	Mr. GEOFFREY WILMER
DAUGHTER	Miss GERTRUDE LANG
Scene	Any Home Nowadays.

TO BE FOLLOWED BY

ROSY RAPTURE,

THE PRIDE OF THE BEAUTY CHORUS,

A BURLESQUE IN SEVEN SCENES.

BY

J. M. BARRIE.

Lyrics by F. W. MARK. Music by HERMANN DAREWSKI & JEROME D. KERN.
Incidental Music by JOHN CROOK.

LORD LIL LANGUOR	Mr. JACK NORWORTH
THE HONOURABLE BABETTE	Miss BIDDY DE BURGH
CHOLMONDELEY, a Butler	Mr. ERIC LEWIS
DUDLEY, a Lover	Mr. LEON QUARTERMAINE
A REPORTER	Mr. HARRY HILLIARD
JENNY, His Fiancee	Miss GERTRUDE LANG
A JUNKER	Mr. NORMAN MacOWAN
THE DANCER	M. JULES RAUCOURT
A NUT	Mr. W. CADOGAN
A HUMBLE VILLAIN...	Mr. LICHFIELD OWEN
CRASHAY	Mr. FREDERICK LEISTER
DAVID'S FRIEND	Mr. GEOFFREY WILMER
MAN WITH A KITE	Mr. RICHARD COOPER
FAIRY GODMOTHER	Miss ETHEL WELLESLEY

AND

OUR DISDAINFULLY MELTING CHORUS

Miss GABY DESLYS	Miss IRENE OSTREHAN	Miss BLOSS TAYLOR
Miss MARY JOCELYN	Miss ALMA DUDLEY	Miss PHYLLIS SIDNEY
Miss WINIFRED IZARD	Miss IDA PAWLEY	Miss FREDA CHARTERIS

Club Members, Footmen, &c.—Mr. T. GLOVER, Mr. D. COOPER, Mr. C. RENSHAW, Mr. J. HOMEY, Mr. E. LEEMAN, Mr. E. STROAN, Mr. W. CADOGAN, Mr. R. TIPPETT, Mr. J. B. O'CONNELL, Mr. C. OSBORNE, Mr. J. LESLIE, Mr. A. THORN, Mr. J. DUNDAS, Mr. J. ASHLEY.

SCENE 1	... ...	**Papa, Mama, and Me** (*Domestic*)
SCENE 2	...	**The Husband, the Wife and the Lover** (*Funereal*)
SCENE 3	... ...	**The Making of a Revue** (*Art*)
SCENE 4	...	**The Supper Club of the Receding Chins** (*Physiological*)
SCENE 5	... ...	**A Wild Night** (*Histrionic*)
SCENE 6	... ...	**The Marvellous Babe** (*Heart-strings*)
SCENE 7	....	**How to be Happy tho' at Home** (*Triumphs of Discovery*)

The Dances arranged by Mr. WILLIE WARDE, except Mlle. Deslys's Dance in Scene 4 with M. Jules Raucourt, which has been arranged by M. HENRI MAURIAL.

Scenery by WALTER HANN & SON.

Costumes designed by C. WILHELM and executed by B. J. SIMMONS & Co.

Mlle. Deslys's Dresses by CALLOT SŒURS, Paris. Millinery by THE MAISON LEWIS.

The Beauty Chorus Dresses by MICHARD SŒURS, 2, Hanover Square. Furniture by OETZMANN.

Cinematograph Film by THE NEPTUNE FILM COMPANY, LTD. (Manager, Mr. PERCY NASH).

Both Plays produced under the direction of DION BOUCICAULT.

General Manager . . . . . W. LESTOCQ.

Ladies are earnestly requested to remove Hats, Bonnets, or any kind of head dress.

This request being made for the benefit of the audience, the Management trusts that it will appeal to everyone, and that Ladies will assist in having it carried out.

Extract from the Rules made by the Lord Chamberlain.

(1) The name of the actual and responsible Manager of the Theatre must be printed on every play bill.
(2) The Public can leave the Theatre at the end of the Performance by all exit and entrance doors, which must open outwards
(3) The Fire-proof screen to the proscenium opening will be lowered at least once during the performance to ensure its being in proper working order
(4) Smoking is not permitted in the Auditorium
(5) All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

Business Manager. . . . . JAMES W. MATHEWS.

Stage Manager . . . . . LICHFIELD OWEN.

ICES, TEA and COFFEE can be had of the Attendants.

Nearest Underground Railway Stations :—
LEICESTER SQUARE and TRAFALGAR SQUARE.



TUESDAY, MARCH 23, 1915.

Apparently Miss Gaby Deslys is an institution. She must be nothing less than that to have a *revue* written all on purpose for her by Sir James Barrie. And as soon as you set eyes on her you know it; you can see it in her dress, in her daring costumes and her daring semi-nudes, in the way she takes the stage, in her whole behaviour. Obviously, irresistibly, triumphantly, she is an institution.

Also, by fits and starts, she is an artist. Literally by fits and starts, for it is when she dances. She can dance you any dance—the dance graceful and *legato*, the dance comic and *staccato*, the dance epileptic and frenzied. It is here that she is really rapturous, with the joy of the artist in creating art. Further, she is an everlasting high-pressure source of energy, never at rest and, as people say, all over the place.

Your resultant impression of her is, perhaps, rather mixed. You are fascinated by her dancing, repelled by something *macabre* about her, enlivened, and in the end rather fatigued. It is her immense energy. We speak for what Shakespeare called "The general." No doubt for special tastes Miss Deslys offers special provocations. The devotees of dress must worship her. Amateurs of bare backs must hold her priceless. English people who like to have their language tortured out of recognition must revel in her. But in the end you have to come back to the old view: she is an institution, something not to be missed, a theme for dinner-table and smoking-room gossip. And now her talent has been hallmarked "J.M.B." in the corner!

We wish we could recognize the process as reciprocal, we wish "G.D." in the corner could hall-mark Sir James's talent. To be frank, it doesn't. If it weren't for the name on the playbill and some *mechanical* jokes on the stage we should never have detected Sir James's hand in this *revue*. We really mean mechanical jokes—jokes with the electric light, jokes with stage "properties," jokes burlesquing the "wobbling" of the kinematograph, and so forth. They are quite good jokes in their way, their mechanical way; and there is, you rejoice to see, a good deal of the boy still left in Barrie. Not to be hypercritical, there is perhaps also something characteristically Barrie-ish in the burlesque parts—the burlesque of *David Copperfield* at His Majesty's, the burlesque of old-fashioned melodrama. Peggotty has to keep on driving Little Em'ly out of the house in order that he may keep up his search for her. He even lights the candle as a beacon for her return while she is still in the room. Peggotty and Micawber meet (of course over the punch-bowl) and "crab" one another's parts. The villain of melodrama has returns of virtue at critical moments, explained by "heredity."

Outside the burlesque there appears to be some attempt at a comic thesis—the disappearance of the *tertium quid*, the "lover," from the "eternal triangle." The stage has no further use for his services. He is turned into a "brother," and, worse, an "uncle." This idea gave promise of fun that was hardly fulfilled; probably the notion was too intellectual, too "high-browed," to get a fair chance in competition with bare backs.

What else is there? An interpolated kinematograph show—a real one this time—all about a wonderful baby captured by gipsies, whom the babe crushes flat under her perambulator. It is quite a good show, a clever "find" in (we guess) some Transatlantic field, but of course not Barrieish. And then there is the inevitable supper-club scene, with the chorus ladies and the nuts—almost as tiresome in its way as at the Alhambra or the Empire. Also there is the inevitable song to baffle the audience's efforts to sing it, on the "Sister Susie" principle; this one mixes up "Ipswich," "switch," and "which" in most admired confusion. Mr. Jack Norworth sings it, and another song, musically still better (in the burlesque-melodrama scene), which we cannot name, for we failed to catch the words. Mr. Eric Lewis as a pompous butler, and later as Peggotty, is delightfully Lewisian; Mr. Leon Quartermaine as the "lover," and later as Micawber, is as cool as a cucumber. But it all comes back in the end to the institution, to Miss Deslys and her wonderful dances, and her wonderful dresses, and her rather sick smile, and her incomprehensible jargon, and her celebrated expanse of bare back. If you are more attracted than repelled by her, you will on the whole be more pleased than bored with *Rosy Rapture*.

Happily *The New Word*

Father	.. ..	Mr. O. B. CLARENCE
Mother	.. ..	Miss HELEN HAYE
Son	.. ..	Mr. GEOFFREY WILMER
Daughter	.. ..	Miss GERTRUDE LANG

was a pure Barricism. Merely ten minutes' talk between father and son, just when son had become Second Lieutenant and was off to the front. Mother had been all emotion, the difficulty of father and son was to stand the slightest manifestation of the sort from one another—two shamefaced, inarticulate Englishmen suddenly brought up against a critical moment. They were inarticulate to the end, and yet managed to tell us all, and one another, what was in their hearts. It was a delicious little piece of quiet humour and sentiment, played with rare delicacy by Mr. O. B. Clarence and Miss Helen Haye.

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Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, MARCH 15, 1915.

MLLE. GABY AND SIR J. M. BARRIE.

HOW HE THINKS SHE SHOULD DRESS.

Sir J. M. Barrie's new play, "Rosy Rapture, the Pride of the Beauty-Chorus," his first venture into musical burlesque, will be presented for the first time on any stage at the Duke of York's Theatre next Monday evening (having been postponed from to-morrow). Three composers have provided the music. Sir James Barrie would not have objected to twelve. Being a musical burlesque, it had to have a score, but music does not interest the author enormously, and the composers were given a fairly free hand.

Never has a new play by Sir James Barrie created such a first-night demand for seats.

The following brief but characteristic interview with Mlle. Gaby Dealys, who is to play the title rôle, has come into our possession with permission to publish it:—

THE INTERVIEW.

"Alors!" said Mlle. Gaby, when with extraordinary difficulty I had penetrated to her sanctum at the Duke of York's Theatre. "Alors! I will tell you just one thing about the new burlesque, but listen, monsieur, it shall be just any one thing what you like the most to ask. Hullo, fire away."

She was naturally exceedingly proud of her beautiful English.

What, I asked myself hurriedly, did I most want to know, or, rather, perhaps, what did other people most want to know? I plunged. "This is the question, mademoiselle, how do you and Sir James hit it off together?"

"Say it more plain," she begged, and I said it more plain. She looked at me with large plaintive eyes. "He is strange author," she said. "He not like me to know what he means. When he look glad then I know I doing it all wrong, but if he look triste then I know I doing it right."

"But doesn't he explain to you how you should do things?"

"Oh, no, monsieur; he just sit far off in stalls, and if we look at him he go away."

"Does he like your dresses?"

"I not know, monsieur. Figure to yourself. I catch hold of his coat, so that he no can go away, and I ask him, 'What you think about dresses for me, monsieur?' Then he think hard for long time, and he say, 'I think you should have a nice little white frock, mademoiselle, with flounces on it.'"

She flung up her hands and exclaimed to me, "What is flounces, monsieur?"

"Something Scotch," I suggested at a venture.

"And then my hair," she continued wistfully. "I say to him, 'How I do my hair?' and he think hard, and he say, 'I think the best way would be brushed back smooth over the forehead, with nice little round bump at back.'"

Mademoiselle held out her hand to signify that the interview was ended. "Think of me, monsieur," she said tearfully, "with nice little bump at back!"

But was she tearful? Was she not really laughing? Was she, in short, pulling my leg? I darted after her suspiciously with another question: "Mademoiselle, did the author tell you what to say to me?" But she had gone.

5-3

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, MARCH 31st, 1915, at 7-45,
AND NIGHTLY at 7-45.

FIRST MATINEE, SATURDAY, APRIL 3rd, at 2-30.

TWICE DAILY EASTER WEEK, at 2-30 & 7-45

and onwards nightly at 7-45.
Matinees, Wednesdays and Saturdays, at 2-30.

The most Successful Historical Play of the Century,

A Royal Divorce

A STORY OF WATERLOO.

By W. G. WILLS.

Presented by arrangement with W. W. KELLY.
Play Produced by WALTER & FREDK. MELVILLE.

Characters:

Napoleon, Emperor of the French ...	Mr. FRANK LISTER
Talleyrand, Minister of State	Mr. FRED MORGAN
Marquis de Beaumont	Mr. ALBERT WARD
General Augereau	Mr. WINGOLD LAWRENCE
Marshal Murat	Mr. WILSON COLEMAN
Doctor Corvisart, the Emperor's Physician	Mr. EDWARD VALENTINE
Grimaud, Innkeeper at Genappe	Mr. J. T. MACMILLAN
Brigadier Jacques	Mr. LAWRENCE CECIL
Brigadier Pierre	Mr. LOUIS FIELD
Lord Keith, the British Admiral ...	Mr. S. MAJOR-JONES
First Lieutenant, Attendant to Lord Keith ...	Mr. P. MORRIS
Officer of the Palace Guards	Mr. J. RIGBY
Bob Royal, Sailor on the "Bellerophon"	Mr. HERBERT WILLIAMS
Servant	Mr. W. READ
Marie Louise, Napoleon's Second Wife ...	Miss MARIE HOUSLEY
Stephanie de Beauharnais	Miss DORRIE ROBERTS
Blanche d'Hervas	Miss MARY PEMBERTON
Angelique de Varennes	Miss MADGE COLLIER
The Little King of Rome	Miss LYNDA TOTTENHAM
Gouvernante of the King of Rome ...	Miss EMILY BURNS
Jeanne La Terreure	Miss MARIE JOHNS
Mother Lomas	Miss CONSTANCE WELTON
Empress Josephine, Napoleon's First Wife	Miss ETHEL WARWICK

Men of the Old Guard, Officers, Citizens, Soldiers, etc.

Acting Manager .. .. BERT E. HAMMOND

ACT 1—
Scene ... ...The Palace at Fontainebleau
"Here at thy feet I throw the Diadem I may not wear on sufferance."

ACT 2—
Scene 1 ... ... The Emperor's Cabinet at Versailles
Scene 2 ... ... Malmaison
"Memory Lives."

ACT 3—
Scene ... ... Garden at the Tuilleries

ACT 4—
Scene ... ... Inn at Genappe
An Interval of One Minute only between the end of this Act and the Tableaux.

NAPOLEON AT WATERLOO

1st Tableau—THE BATTLE. 2nd Tableau—THE CONQUEROR OVERTHROWN.

ACT 5—
Scene ... Plymouth Harbour (Time, 31st July, 1815)
Napoleon Exiled to St. Helena.

Tableau ... ... THE EXILE

SPECIAL NOTICE.—Since this Play was originally produced at the New Olympic Theatre, 1890, the last Act has been entirely re-written by GEORGE GERVOISE COLLINGHAM.

Costumes, Wigs, Uniforms, &c., by CLARKSON.
Scenery by H. K. BROWNE AND LYCEUM STUDIO.

The Orchestra, under the direction of H. SULLIVAN-BROOKE, will play the following selections:—

1. OVERTURE ... ... "Dragons Du Villars" ... ... *Naillart*
2. SELECTION ... "A Princess of Kensington" ... *Ed. German*
3. FOUR INDIAN LOVE LYRICS... ... ... *Amy Woodforde Finden*
4. OVERTURE ... ... "1812" ... ... *Tschaikowsky*
5. SELECTION ... "H.M.S. Pinafore" ... ... *A. Sullivan*

The Programme of Music is subject to alteration according to circumstances.

Stage Manager .. .. S. MAJOR JONES

THEATRE ROYAL DRURY LANE, LIMITED.

MANAGING DIRECTOR, ARTHUR COLLINS

Mr. Arthur Collins requests the pleasure of

's

Presence on

Saturday Evening, April 3, 1915

At **7.45** o'clock

WHEN WILL BE REVIVED
THE GREAT NAVAL DRAMA

SEALED ORDERS

BY

CECIL RALEIGH and HENRY HAMILTON.

Should you or your representative be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

SIDNEY SMITH,
Business Manager.

"SEALED ORDERS" UP-TO-DATE.

The next best thing to a new Drury Lane drama is an old one brought up to date, and as the former was apparently considered to be out of the question this spring, the revival of *Sealed Orders* should prove to be an excellent substitute. It seems strange that a play produced only 18 months ago should already require to be modernized; but events have moved since with such rapidity that the author is now allowed a great deal more dramatic liberty than the Censor would have permitted heretofore.

Originally, all the Drury Lane scenic and mechanical devices were used to show the attempt of the unscrupulous Ambassador of an unnamed foreign Power to purloin the secret orders of the British Fleet. Now, it is almost needless to add, the mysterious foreigner is frankly labelled as the Ambassador of the German Empire, and there are plentiful allusions to the underhand way in which Germany prepares for and carries on war. On Saturday night there were too many of these patriotic, and occasionally bombastic, utterances. One would like, as far as possible, to forget about the war, but at Drury Lane they positively revel in fervent speeches about German baby-killers and the like. The effect is somewhat incongruous, for the action is still laid in the pre-war period when the tight skirt was in fashion and night clubs, flower shows, mystery airships, and sales at Christie's were, apparently, the leading features of Society conversation.

SEALED ORDERS

BY

CECIL RALEIGH and HENRY HAMILTON

Produced by ARTHUR COLLINS
Incidental Music Composed by J. M. GLOVER.

Characters in Act I.

Mr. C. M. HALLARD	as	**JOHN LE PAGE**
Miss MABEL MANNERING	,,	**ELLEN LE PAGE** (his Sister)
Miss MARJORIE WALKER	,,	**RUTH LE PAGE** (his Daughter)
Mr. ROBERT AYRTON	,,	**MENDEL HART**
Mr. E. H. KELLY	,,	**BERTIE HART**
Mr. BRYAN POWLE	,,	**MONTY BEVIS**
Mr. ARTHUR G. LEIGH	,,	**JOE ALLAN**
Mr. HERBERT VYVYAN	,,	**BILL CORRY**
Mr. GEORGE FOREST	,,	**HARRY SYMONDS**
Mr. ROBERTS	,,	**INSPECTOR**

Characters in Acts II and III.

Mr. C. M. HALLARD	as	**GASTON FOURNAL** (formerly knowu as John Le Page)
Miss MARIE ILLINGTON	,,	**Mrs. O'MARA**
Mr. EDWARD SASS	,,	**ADMIRAL LORD HUGH GAVESTON**, G.C.B.
Miss GLADYS MASON	,,	**LADY FELICIA GAVESTON** (his Wife)
Mr. LANGHORNE BURTON	,,	**HON. DENNIS WILLOUGHBY**
Miss MARJORIE CHARD	,,	**RUTH FOURNAL** (formerly known as Ruth Le Page)
Mr. RONALD SQUIRE	,,	**HANNIBAL K. CALHOUN** ("Cagliostro")
Mr. FORRESTER HARVEY	,,	**EDWARD HAY** — Lieutenants H.M.S. "Valiant"
Mr. LAURENCE CAIRD	,,	**CECIL DRUMMOND** — Lieutenants H.M.S. "Valiant"
Miss GWEN FOTHERGILL	,,	**LADY VIOLET FAUX**
Mr. ALFRED BRYDONE	,,	**BARON KURDMANN**
Miss Y. VIVIEN-VIVIEN	,,	**LADY OWTHWAITE**
Mr. LAMBERT PLUMMER	,,	**RT. HON. RONALD CAVERSHAM**
Mr. E. H. KELLY	,,	**BERTIE HART**
Mr. ARTHUR G. LEIGH	,,	**JOE ALLAN**
Mr. E. W. ROYCE	,,	**OLD ALF**
Mr. FRED PEARSE	as	AUCTIONEER
Mr. DENIER WARREN	,,	NED CORRY
Mr. EDWARD MORGAN	,,	GINGER
Mr. A. WILSON	,,	Capt. POMFRET
Mr. C. TOWLE	,,	Admiral ST. EVREMOND
Mr. P. HUGHES	,,	Admiral DON DIEGO VALDEZ
Mr. E. McLEOD	,,	Admiral PRINCE VASSILOVITCH
Miss JEAN BLOOMFIELD	,,	DUCHESS OF FARNBOROUGH
Mr LEONARD ASHDOWNE	as	JIM SAUNDERS
Mr. J. GLYN	,,	VALET TO CALHOUN
Mr. WALTERS	,,	BUTLER TO GASTON FOURNAL
Mr. H. WATSON	,,	Capt. TREVOR-RAWSON
Mr. WALTER TEALE	,,	SPRIGGS FORTESCUE
Mr. T. RICHARDS	,,	JEAN MORNY
Mr. SMYTHE	,,	STEFAN
Miss OLGA LINDO	,,	FLOWER GIRL

Synopsis of Scenery

Period: Act I., 1894. Acts II. and III., 1914.

THE LITTLE THEATRE,

JOHN STREET, ADELPHI, W.C.

(Proprietress: Miss Gertrude Kingston.)

Telephone: City 4927.

Mr. N. J. Sutton-Vane requests the honour of your presence at the first performance of

"THE BLOW,"

a play in three acts, which will be presented for the first time on Saturday, April 3rd, at 8 o'clock.

In the event of your representative preferring to attend the dress rehearsal on Thursday, April 1st, at 7 o'clock, Mr. N. J. Sutton-Vane would be most pleased to receive him on presentation of this letter.

Should you be unable to attend the first performance you would greatly oblige by kindly returning the enclosed ticket at your earliest convenience.

Yours faithfully,

WILLIAM ABINGDON,

Business Manager.

P.S.—Mr. N. J. Sutton-Vane has arranged for the office on the right of the foyer to be placed at the disposal of your representative, and should be happy if he will make use of it.

(For Caste see over.)

SATURDAY, APRIL 3RD, 1915.

—— AT 8.0. ——

"AS OTHERS SEE US,"

by ROBERT HIGGINBOTHAM.

Cornwall Blair	Mr. EWAN BROOK.
Viola Blair	Miss EVELYN SUMMERS.
Harold Wiggins	Mr. EDWARD NIMMO.

Scene: Blair's cottage on the Thames.

—— AT 8.30. ——

"THE BLOW,"

by VANE SUTTON-VANE.

Lady Claring	Miss FORTESCUE.
Captain Richard Claring	Mr. EWAN BROOK.
Evelyn Pallant	Miss EDYTH OLIVE.
Fay Pallant	Miss JEAN STIRLING.
Price Sedgley	Mr. JULIAN ROYCE.
Nina Gicquelle	Miss AIMEE DE BURGH.
Marie	Miss EVELYN SUMMERS.
Illingworth	Mr. VINCENT ODLE.

Act I.—Library of Mr. Pallant's house in Paris.
An evening in early spring.

Act II.—Drawing room of the same house on the same evening.

Act III.—Price Sedgley's flat in London.
Eleven months later.

General Manager - Mr. WILLIAM ABINGDON.

4 60



MONDAY, APRIL 5, 1915.

In *The Blow* you have an instance of the application of ingenious pattern-weaving to unsuitable material. It would have been quite a good pattern if it had been executed in lighter stuffs. A's daughter is about to marry B's son when A does something which so offends B that the match has to be broken off. Then B is compelled to forgive A by seeing her son do, or attempt to do, exactly what A did, and the word is "as you were." A symmetrical pattern, as you see, and apt for a play *provided* that your materials are appropriate. For instance, A's offence might have been some social solecism—dropping h's, say, or being "sidy" about the correct pronunciation of Przemysl. But A's offence happens to be murder. That is to say, the pattern is executed in tragic stuffs, which prove too heavy for it. When you are shown human passions at their most violent and catastrophic, you are no longer in the vein for symmetrical patterns.

Mrs. Pallant kills Mme. Gicquelle under the strongest provocation. The adventuress has stolen her husband from her, admits she doesn't care a straw for him but "only does it to annoy" his wife—in short, is the stage-adventuress that you know. Obviously there are extenuating circumstances for Mrs. Pallant, as indeed the (Parisian) jury held, which subsequently acquitted her. But murder is murder, and there must be horror in it for Mrs. Pallant, and you, the spectator, should be made to feel it. What you do feel, however, is that it is simply a feature in the pattern: for, five minutes after the crime, Mrs. Pallant is discussing with Lady Claring the effect of her act upon the marriage of the young people. Lady Claring is apparently less shocked by the murder as a murder than annoyed by its inopportune interference with comfortable family arrangements. Conceal your crime, she says, and clear out, and the marriage shall go on. If not, not. The mother consents but not the daughter, and the marriage is off. Not long afterwards a family friend, Mr. Sedgley, concocts an elaborate plot. He pretends to young Claring (after posting Lady Claring at listening distance in the next room) that Miss Pallant is no better than she should be; is, in fact, about to become his, Sedgley's, mistress. Thereupon the infuriated Claring does his best to strangle him. Conversion of Lady Claring and happy ending to a play which may amuse you as artifice but cannot illude you as life.

For the readiness of its people to commit homicide is, you can see with half an eye, merely readiness to help the author on with his pattern. But the pattern in itself is ingenious and pleasing, and the obviously young author, Mr. Vane Sutton-Vane, who can write dialogue with sobriety and succinctness, which is not the usual way of young authors, is on the whole to be congratulated. The wife was played with intense passion by Miss Edyth Olive, the adventuress with agreeable insolence by Miss Aimée de Burgh, Lady Claring with *aplomb* by Miss Forteseue, and the family friend with quiet humour by Mr. Julian Royce.

ROYAL ADELPHI THEATRE.

VERONIQUE

4 62

Cast of the Play

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, APRIL 5, 1915.

"VERONIQUE" REVIVAL.

MISS DOROTHY WARING'S FIRST APPEARANCE.

It is eleven years since M. André Messager's "Véronique," which was revived for the first time at the Adelphi Theatre on Saturday evening, was first presented by Mr. George Edwardes at the Apollo Theatre. Its advent marked a new epoch in musical-play production in London, for it was the first that brought the qualities of freshness and fragrance into that department of theatrical art, and its influence, together with that of the same composer's "Little Michus," helped very materially to raise the standard of musical plays in London.

Except in the personnel of the company, which on Saturday evening was entirely new, there was no difference between the general note of the first production of eleven years ago and that of the revival. The first production was made for Mr. Edwardes by Mr. Sydney Ellison, and Saturday's by Mr. Edward Royce. In every respect the manner is the same—scenes played with the quick, light-hearted charm that marks so effectively the difference between this and the noisy bustle of the American chorus methods of many musical plays and revues.

One of the particular features of Saturday's performance was the début of a young pupil—Miss Dorothy Waring—of the Guildhall School of Music. Her friends, with a perhaps ill-advised enthusiasm, made difficulties for her that would not have been suspected if they had not insisted on making public in advance the conditions of her engagement for the part of Véronique and the success they anticipated for her. Miss Waring, in spite of this handicap, did remarkably well for a débutante. She is young and pleasing, possesses a fresh, sweet voice, and sings very effectively. Had she been an unheralded newcomer she would probably have taken the house by surprise and have made one of those instantaneous first-night successes in which audiences love to participate. As it was, she was judged by high existing standards, and while coming through very well she did not affect our opinion of others who played the same part.

Another newcomer on Saturday was M. Henry Defreyn, a Belgian artist, with a delightful baritone. He acts very well, too, the part of Florestan, but his pronunciation of English will have to be much better before he can be described as perfect in the part.

Perhaps the best thing about this revival of "Véronique" is the all-round excellence of the company. Miss Amy Augarde and Miss Daisie Irving sang their music and played their parts admirably. Mr. Tom Wallis and Mr. George Barrett were delightfully humorous as chief comedians, and then, above all, as charming as a little fairy, Miss Elise Craven danced with twinkling feet into the good graces of the audience and became, instantaneously, one of the stars of the London musical stage. The chorus on Saturday was excellent. They are charming girls, can sing well, and at all times were well in the spirit of this fragrant play.

The reception accorded the performance was enthusiastic.

J. W.

CRITERION THEATRE

Lessees & Managers
SIR CHARLES WYNDHAM
and
MISS MARY MOORE

On SATURDAY, APRIL 10th, 1915, and NIGHTLY at 9 o'clock.
MATINEES WEDNESDAYS AND SATURDAYS AT 2.30.

ZELLAH COVINGTON and entire American Company, in

THREE SPOONFULS

A Farce in Three Acts
By ZELLAH COVINGTON and JULES SIMONSON

CAST OF CHARACTERS.

Arranged in the order in which they appear.)

Sylvia Relyea	... Miss ROSE WILBER
Mrs. Wellzmiller	Miss ISABELLE WINLOCKE
Phillip Staunton	... Mr. JOHN ARTHUR
Mrs. Johanna Vivvert	Miss NORAH LAMISON
Frederick Relyea, M.D., F.R.S.E.	Mr. ZELLAH COVINGTON
General Burbeck	Mr. ROBERT ROBSON
Marcella	Miss SARA BIALA
Judge Sanderson	Mr. WADE HAMPTON
Cliff Blanchard	Mr. J. K. HUTCHINSON
Peregrin	Mr. IRWIN F. SHEEBE

ACT I. Dr. Relyea's Home, Oneida, New York State ... ... 3 p.m.
ACT II. The Same ... ... 8 p.m.
ACT III. The Same ... ... 7 p.m.

Preceded at 2.50 and 8.30. by

"THE ARTISTS"

Entertainers.

WILL TERRY ERNEST CRAMPTON PHYLLIS ASHWELL NORA BIRD BILLIE TAYLOR
At the Piano ... TONY CASTLE
Piano by Messrs. [illegible] & Co., Mortimer Street, W.

Programme of Music to be played by the CAZABON SEXTETTE.

Before "The Artists."
... "Le Caid" ... ... Luigi Venzano ... Selection ... ... "Gipsy Love" ... ... Lehar

Before the Play.
... "Stars and Stripes" ... ... Lord d'Abernon ... "La Caprice de Nanette" ... ... Clarence Taylor
... "Dixie" ... ... Brian Hope ... "The Reason" (Violin Solo) ... ... Hermann Finck
... "Star Spangled Banner" ... Russell Hedges ... Norwegian Dance ... ... Grieg

Grand Pianos supplied at the Theatre by HASLAM, Ltd., Leopold and Birmingham.

Doors Open at 8. Matinees 2. Commence at 8.50 (Matinees 2.30). Box Office open 10 to 10.
Private Boxes, £3 3s., £2 2s. and £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Upper Circle, 5s. and 4s. Pit 2s. 6d.

Box Office (Mr. Hyde) is open from 10 o'clock to [illegible]. Telephone Nos.—Gerrard 514 & 6240.

Business Manager ... ... (for Sir Charles Wyndham and Miss Mary Moore) ... Mr. CECIL BRETON

NEAREST TUBE STATION—PICCADILLY CIRCUS.

Plays

THE TIMES

MONDAY, APRIL 12, 1915.

The staple material of farce is homely—baby, the lodger, mother-in-law, and the like—it is as well to have it written and acted by people whose homes are not like your own. Getting it in this way, at any rate, you escape the homeliness which you know too well for a homeliness which is something new and strange. *Three Spoonfuls* gives you notes on American domestic life which are all the more valuable because they are beneath the dignity of comedy. A "judge" is so called because he is an attorney, a "general" because he is a doctor, and the short for "doctor" is "doc." And the "best ladies in town" go to an afternoon lecture on Napoleon. "The greatest moment in the life of Napoleon," says one of them, "was when Roosevelt stood silent at his tomb." The lady's husband must have an "auto-mobeel," though we ought to be saving up to buy a peer."

Mr. Zellah Covington even brings us a new American voice—a voice which sticks in his throat like Macbeth's "Amen." He is the doctor who supposes himself to have discovered the secret of youth and tries it on the "general." The doctor, surreptitiously brought into the house, is taken for the "general," recognised, and a good deal of fun is got out of the situation, much more fun than one has a right to expect from American farce. Indeed, Americanism is the best part of the matter all: the quaint differences between American homeliness and the homeliness of these islands of ours who so surprise us by their new variations on our old language. While Mr. Covington jerks it out from the back of his throat, the ladies sing it plaintively. If "home" in Oneida, New York State, is not too violently misrepresented here, you feel more sure than ever that there is no place like it.



ZELLAH COVINGTON
& ENTIRE AMERICAN COMPANY IN
3 Spoonfuls
PRECEDED AT 8.50 & 2.30 BY HAROLD MONTAGUE

Nightly at 9.
Matinees
Wed & Sat at 3.

Phone
Reg. 3365
Gerr. 3844

CRITERION



Laugh! Laugh!! Laugh!!!

APOLLO THEATRE

TO-NIGHT AT 9 O'CLOCK

"THE HALF-SISTER"

A Farce in Three Acts.

By AGNES CROYSDALE

The Hon. Claude Southgate ..	Mr. LAWRENCE ROBBINS
Mr. John Waters	Mr. VERNON DAVIDSON
Mutch	Mr. WILLIAM CORRIE
Mr. Ebenezer Mornington ..	Mr. ALFRED DRAYTON
Mr. Brimstone	Mr. C. A. WHITE
Mrs. Waters	Miss JOY CHATWYN
Lady Southgate	Miss MABEL YOUNGE
Angela Wendover	Miss MARGOT KELLY
Sylvia Wendover (alias Mornington)	Miss NITTA WESTCOTT
Mrs. Ebenezer Mornington ..	Miss MONA HARRISON
Mrs. John Skeffington Bower ..	Miss JANE WOOD

ACT I. ... ... **Room at Lady Southgate's Town House**

ACT II. ... ... **Same as Act I.**

ACT III. ... . **A Room off Ball Room at Lady Southgate's**

Time To-day.

Gowns and Hats by MADAME DURHAM, 111, Queen's Road, Bayswater.

Furniture by J. S. LYON. Wigs by CLARKSON.

PRECEDED AT **8.30** BY

"COLLUSION"

A Play in One Act.

By FRANCIS COUTTS.

The Lord	Mr. MURRAY MOORE
The Lawyer	Mr. ALFRED DRAYTON
The Lady	Miss JANE WOOD
The Lady Secretary	Miss MONA HARRISON

Scene ... **The Lawyer's Office.**

BOTH PLAYS PRODUCED BY MR. FORBES DAWSON.

THE TIMES

TUESDAY, APRIL 13, 1915.

Lady Southgate wanted a "lion" for the London season, so she advertised in the newspapers for a "professional beauty." The post was taken, on certain innocently false pretences, by a girl who was really the half-sister of Lady Southgate's niece; but in order to obtain it she had to pass for a married woman, and, therefore, to take a married name. She took that of a well-known man, who had already a wife; and that man and his wife appeared upon the scene.

A farce-writer, of course, need display no knowledge of the ways of the class which he is supposed to be depicting; but it is strange that, given a plot of any kind and 11 young human beings, any author could make so little of them as is made in this play. On the whole it is the stupidest play that we have ever seen.

And Mr. Francis Coutts's *Collusion*, which preceded it, is little better. Can this be the same Mr. Coutts who writes pleasing poetry about King Arthur? If so, he is more at home in Camelot than in a solicitor's office in London, where a squabbling peer and peeress flirt, one with the solicitor and the other with his managing clerk, who is a lady.

Once more, a farce-writer need display no knowledge of the ways of the class which he is supposed to depict. But if Mr. Coutts is allowed to outrage the feelings of the Law Society by showing a female managing clerk who hopes soon to be made a partner, it must be on condition that he amuses. And *Collusion* does not amuse, although Miss Mona Harrison does her best to make it.

A Short-Lived Play.

The new play put on for a limited run at the Apollo Theatre on Monday evening had the short life predicted for it. It came off last night. The name of the piece was "The Half-Sister," and *The Times* critic said of it on Tuesday, "On the whole it is the stupidest play that we have ever seen." The author was given on the programme as Agnes Croysdale, and I understand she is the wife of a very wealthy mill-owner in Yorkshire. Her play is too ingenuous and amateurish to require description, and its brevity was its only distinguishing mark. The total time occupied by the actual performance of its three acts was fifty-eight minutes.

J.W.

G 148A
STALLS
April 14.
1915
ST. JAMES'S THEATRE
RETAIN THIS HALF

ST. JAMES'S THEATRE,

KING STREET, ST. JAMES'S STREET, S.W.

April 8th, 1915.

SIR GEORGE ALEXANDER requests the honour of your presence on Wednesday next, April 14th, at 8 p.m. punctually, when

THE PANORAMA OF YOUTH

A Play in Four Acts

BY J. HARTLEY MANNERS

will be acted.

E. ARNOLD,
BOX OFFICE.

THE TIMES

THURSDAY, APRIL 15, 1915.

GEOMETRICAL PLAY AT THE ST. JAMES'S.

By J. HARTLEY MANNERS.

Sir Richard Gauntlett	..	GEORGE ALEXANDER
Geoffrey Annandale	..	OWEN NARES
Colonel Gladwin ..	..	ALFRED BISHOP
Clifford Carstairs ..	..	NIGEL PLAYFAIR
Thorn	..	E. VIVIAN REYNOLDS
Mrs. Gordon-Trent ..	..	NINA BOUCICAULT
Mrs. Stephens ..	..	HELEN ROUS
Felicia Gauntlett ..	..	MADGE TITHERADGE

The author of *The Panorama of Youth* revives fond recollections of a work which generally begins the panorama of English youth—the Elements of Euclid. Triangles, you remember, had a way of being "similar and similarly placed." That is also the way of Mr. Hartley Manners's people.

Sir Richard, who once took on his own shoulders the fault of a wicked wife, now, a widower of 10 years' standing, desires to marry Mrs. Gordon-Trent. The lady is similar and similarly placed—*i.e.*, is also the victim of scandal and also quite innocent. Her husband was so brutal that to escape him she allowed herself, quite innocent as she was, to be divorced. More Euclid is supplied by the younger generation. Mrs. Gordon-Trent's son desires to marry Sir Richard's daughter; and both the young people are wrong as to the facts about their parents. Geoffrey supposes his really innocent mamma to have been guilty. Felicia supposes her really guilty mamma to have been a saint.

A third Euclidean pair, similar and similarly placed, is forthcoming in two of Sir Richard's new friends, who pop in and out to talk to him about youth and age. These two are never seen apart, finish one another's sentences, and while parallel to one another are always at right angles to Sir Richard. When, fighting against middle age, he dyes his hair and wears stays, they parade their grey heads and "bow-windows." When, after an illness, he decides to let nature have her way and appears his elderly self, one of the friends is found with dyed hair and the other in stays. Even the Euclid of our youthful panorama was not, if we remember rightly, quite so regularly symmetrical as this.

Perhaps it is the Euclidean association which chills us over Mr. Hartley Manners's play. Johnson (or another) said of Richardson (or somebody else) that he taught the passions to move at the command of virtue. But nobody can teach the passions to move at the command of geometry. Our passions were unmoved by the amatory difficulties of Sir Richard and Mrs. Gordon-Trent and of Geoffrey and Felicia. Various questions were raised, but it really didn't seem to matter much what the answers were going to be. Would Sir Richard marry his lady-love when he learnt the scandal about her past? Why, of course, so far as he was concerned; a man so chivalrous over the earlier scandal would not be less chivalrous here, where his affections were concerned. But his daughter was the difficulty. She still believed in her "sainted" mother, and the widower of such a woman ought not, she held, ever to marry again.

A EUCLIDEAN DÉNOUEMENT.

Sir Richard felt he would never undeceive the girl about her dead mother and told Mrs. Gordon-Trent that the marriage was "off," while the girl simultaneously turned her Geoffrey adrift. But she had begun to have doubts about her mother, and things would obviously have been cleared up then and there, if Sir Richard's sudden illness had not postponed complete explanations until the last act. By this time Felicia had learnt that her "sainted" mother was no better than she should be, and Geoffrey had learnt that his "guilty" mother was as white as snow, and so they all came together once more. Sir Richard held coyly off from Mrs. Gordon-Trent for a while, because of the semi-circles under his middle-aged eyes, but Mrs. Gordon-Trent showed him that, in the sun, her eyes had semi-circles too. Final application of the Euclidean "similar and similarly placed."

It all left us quite cold. The "youth and age" refrain that ran through the play left us cold, too. You can only talk commonplaces on that time-worn subject; and about commonplaces *communia*—there is always the old difficulty the Roman poet speaks of—the *propria dicere*. Mr. Hartley Manners never hits on the *propria*, the individual turn, but uses all the familiar "shop-soiled" phrases. Indeed, his dialogue throughout is sheer stereotype. When a young man tells his sweetheart (about his mother) that "our ways lay apart" and a girl tells her father that "love has come to me," you know that you are not really in England but in Stageland. The only people allowed to talk naturally are the two friends amusingly played by Mr. Bishop (grey hairs) and Mr. Playfair (bow window), and they have only one topic. Miss Nina Boucicault is charming with her timid grace, and Miss Madge Titheradge with her solemn and girlish fervour; but all Sir George Alexander's gentlemanly polish and perfect finish cannot reconcile us to his chestnut wig. Surely middle age could have been exhibited in its full panoramic extent without this hideous dye?

Nevertheless, there was plenty of applause for the play, and you conclude that there are happy playgoers whom Euclid cheers and not refrigerates.

"The Panorama of Youth."

Not a little old material went to the making of the four-act play "The Panorama of Youth," which Sir George Alexander presented at St. James's Theatre on Wednesday evening. The middle-aged hero is engaged to marry a lady with "a past," and in order to feel young again wears corsets and covers his grey hairs with a red dye. But his daughter comes home unexpectedly from a convent to tell him she has decided to devote her life to the service of a young man instead of to the Church, and it makes a difference. In the "taking of stock" that follows, the father learns for the first time that not only has the lady he loves got a past but that she is the mother of the man engaged to his daughter. Being determined to feel young he laughs at these trifles, but when his daughter discovers that her own mother was no better than she ought to be she precipitates a stage crisis which is not subdued until the fourth act, where all parties are once more replaced as they were. The play was well received but, whether its production was sufficient reason for closing the Globe Theatre for that night in order that Miss Laurette Taylor could get off to see it (because her husband Hartley Manners wrote it) is a matter of opinion. The first night certainly thought it was justified, and they applauded heartily.

• • • • •

All the fun that is to be found in "The Panorama of Youth" is made out of two middle-aged cronies of the middle-aged hero. The mention of their absent wives turns their faces acid. The "lucky dog" is the fellow whose wife is away from home. Wives are the evil spirits, and so the whole scheme of fun reminds one of the story of the two men strolling homeward from a supper party. "Come in and have one little drink; it's not late," said one of them when they arrived at his door. The other hesitated, prepared to look at his watch, and said: "But how does the enemy?" "Oh! she's all right," said the first. "She's been fast asleep in bed these two or three hours."

J. W.

KINGSWAY THEATRE.

Licensed by the Lord Chamberlain to LENA ASHWELL, 36, Grosvenor Street, W.

TO-NIGHT, THURSDAY, APRIL 15th, 1915, AT 8.

MESSRS.

VEDRENNE AND EADIE

PRESENT

ADVERTISEMENT

A PLAY IN FOUR ACTS By

B. MACDONALD HASTINGS.

Luke Sufan		Mr. SYDNEY VALENTINE
Seton Sufan		Mr. ALAN FISHER
Randolph Qualtrough	(*of "The Daily Passenger"*)	Mr. ATHOL STEWART
Willoughby Woods	(*of "The Woods Billposting Co., Ltd."*)	Mr. PAUL ARTHUR
Bert Pym	(*of "The Novelty Advertising Co., Ltd."*)	Mr. ARTHUR CHESNEY
John Hext	(*of "John Hext & Co."*)	Mr. CHARLES DALY
Duncan Mudie	(*of "John Hext & Co."*)	Mr. CAMPBELL GULLAN
Adolf		Mr. LEON M. LION
A Reporter		Mr. HARVEY BRABAN
Another Reporter		Mr. STEWART DAWSON
Ellen Sufan		Miss LILIAN BRAITHWAITE
Rose Appleyard		Miss ELLEN O'MALLEY
Elsie Makins		Miss VIOLET GRAHAM
Maid		Miss JANET ROSS

The Play produced under the direction of SYDNEY VALENTINE.

The action of the play takes place before (Act I.) during (Act II.) and after the War (Acts III. and IV.) Some years elapse between Acts III. and IV.

Act I.—At 31a, Arlington Street, W.
Act II.—Luke Sufan's Office.
Act III.—At 31a, Arlington Street, W.
Act IV.—On the leads of a house in Hampstead.

There will be intervals of 10 minutes each between the Acts.

The Music under the direction of BENNO SCHEREK.

Under the same Management, at the ROYALTY THEATRE,

EVERY EVENING AT 8.15.

THE MAN WHO STAYED AT HOME.

A Play in Three Acts by LECHMERE WORRALL and J. E. HAROLD TERRY.

MR. DENNIS EADIE, MR. MALCOLM CHERRY, MR. HUBERT HARBEN, MR. STANLEY LOGAN, MISS ISOBEL ELSOM, MISS RUTH MACKAY, MISS MARY JERROLD, MISS JEAN CADELL.

MATINEES EVERY THURSDAY AND SATURDAY AT 2.30.

Miss BRAITHWAITE's and Miss O'MALLEY's dresses by Madame ESTHER, 5, Grafton Street, W.

Hats by MICHEE ZAC. Wigs by CLARKSON.

The Poster in Act II. by NORMAN MORROW.

Weber Pianos manufactured in London used in the Orchestra and on the Stage supplied by THE ORCHESTRELLE COMPANY, Æolian Hall, New Bond Street, W.

Furniture by DRUCE & Co., Baker St., W. Scenery by GEORGE SACKMANN.

The Box Office (R. Wynne) is open from 10 to 10 daily. Telephone 4032 Gerrard.

PRICES OF ADMISSION:—Private Boxes £2 12s. 6d. & £1 11s. 6d. Stalls, 10s. 6d. Balcony Stalls 7s. 6d. & 5s. Upper Circle, 4s. Amphitheatre 2s. 6d. Pit (unreserved) 2s. 6d.

FIRST MATINEE SATURDAY APRIL 17TH AT 2.30.

The nearest Tube Stations to this Theatre are Holborn and British Museum.

Stage Manager - - - - - - Mr. STEWART DAWSON.
Business Manager - - - - - - Mr. ARTHUR PENLEY.

Plays



FRIDAY, APRIL 16, 1915.

Sufan's Staminal Syrup cures that tired feeling and brings riches to Luke Sufan until the public appetite for it is sated, when Luke changes the label to Stefan's Scalp Cream and the money pours into his pockets again faster than ever. It is the old story: advertisement is the soul of business, &c.—for full particulars see advts. of the advertising agents. It also seems to be the soul of Luke Sufan, for when his only son is killed in the war, though his grief is genuine, he contrives to turn the hero's obituary notice into a puff of his new scalp cream. This is a neat ironic touch, indeed the neatest thing in the play: and yet it is not irony that Mr. Hastings is chiefly out for. What, obviously, he has been trying for in his Luke Sufan is the picture of a "mixed" character, a blend of good and bad, the high-minded and the vulgar, the romantic and the prosaic.

Of course these mixed characters are much more difficult to exhibit than characters all of a piece, and if Mr. Hastings has not succeeded, his is, at any rate, an artistically honourable failure. A failure Sufan must, we think, be called, because the blend attempted by the artist seems never to be quite complete. You see the different aspects of the man in succession, but you don't get a "composite photograph" of them. You are invited to consider him as (1) an "advertisement king," one of the vulgar rich, who used to be a romantic and entirely sympathetic fiddler; and (2) as a pious Jew who has married a "goy" wife, and feels that he is justly punished by their not getting on together. But, as you see the man, you simply cannot believe in his ever having fiddled; it is simply what the soldier (in this case his wife) said. Then the Hebraic business seems something merely stuck on, not an integral part of the character.

A COMING OF AGE.

Thus the play falls short of success as a whole because it is not, or rather its protagonist is not, really a whole, an organism, but a mechanical juxtaposition of parts. Several of the parts are quite bright. There is a capital scene of the young Sufan's coming of age: he is fresh from Cambridge and as unhappy among the advertisement-mongering crowd as the Lady amid the rabble rout of Comus. And there is a highly dramatic scene between husband and wife, when the fact (which the audience knew already) that the boy, now dead, was no son of Sufan's, is brought into full light. He is at first silenced by his wife's contempt for advertisement and scalp creams and her avowal that her love ceased when he gave up being a romantic fiddler; then rises and crushes her by the majestic wrath of the outraged Hebrew husband. You are thrilled yb the passionate vigour of the scene, and yet not so much thrilled as you might be because of the queer and confusing mixture of the two *motifs*: the trouble over old romance superseded by sordid prose and the trouble over the Jewish-Christian marriage.

They both reappear in the final act, where Sufan, deserted by his wife and retired from sordid business, is keeping the Feast of Tabernacles and playing his old romantic fiddle. He is tempted by the demons of advertisement, but drives them out of the tabernacle. Of course, his wife comes back to him, to the accompaniment of a Chopin *nocturne*, and they are left, grey-haired and chastened, minded to enjoy the smooth evening of their days.

A play, then, of excellent intentions, not all completely carried out, and with many interesting ideas, but rather more than the author has quite been able to manage. Mr. Sydney Valentine plays the husband with his usual intelligence and gusto and Miss Braithwaite the wife with her usual tenderness. Mr. Athol Stewart and Miss O'Malley are pleasant as a pair of not-too-young lovers; and there is a really comic chorus of advertisement demons.

'Advertisement': Play of Real People.

The new play by B. Macdonald Hastings, "Advertisement," presented at the Kingsway Theatre on Thursday evening, stands out apart from and above all the plays of the whole season. It is a welcome change from the false sentiment of the so-called comedies of serious interest to find a play of real people and real motives. It is true there is not over-much story for a four-act play, but what there is is real, for this Luke Sufan, the Jew, who began life as a musician and became a patent medicine maker, is a real man, and from the moment when the author presents him—a strenuous, rich, middle-aged, pushing business man earning thousands—down to the moment when we see him sick of the money hunt, turning back again to his music, we are held by him. He fascinates us. His is the dominating personality of the play, and the others around appear very small indeed. I think the author was very fortunate to have had Mr. Sydney Valentine to play this part—it is easily the best acting performance in London to-day. And, even then, he only took the part at the last moment owing to the sudden illness of Mr. Frederick Ross.

J. W.

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SAVOY THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Lessee and Manager - Mr. H. B. IRVING

EVERY EVENING AT 8.45.

MATINEES WEDNESDAY AND SATURDAY AT 3.

SEARCHLIGHTS

Preceded at **8.15**, Matinees at **2.30**, by

KEEPING UP APPEARANCES

A Play in One Act

By W. W. JACOBS.

Bill Burtenshaw ... ... Mr. TOM REYNOLDS
Silas Winch ... ... Mr. JAMES LINDSAY
Mrs. Burtenshaw ... ... Miss CLARE GREET

Scene—Mr. Burtenshaw's Best Bedroom.

SAVOY
THEATRE

17 April 1915

M

Orch. Stall

No C 1

To be retained

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, APRIL 19, 1915.

A COMIC GHOST.

MR. W. W. JACOBS'S AMUSING ONE-ACT PLAY.

The children would just love it. There are few things they enjoy more than a really comical ghost story, and Mr. W. W. Jacobs has given that in his new one-act play called "Keeping Up Appearances," which was presented at the Savoy Theatre on Saturday in front of "Searchlights."

Bill and Silas lived in mean streets, drank beer, and were longshoremen. In far-off days, when they were "romantic," they made a compact that the first one to die should revisit earth and call on his friend. Then they lost sight of one another, and when the story opens Silas, after many years of absence, was back again very thirsty and very anxious to borrow all Bill possessed. Bill, however, found no difficulty in drinking the £2 a week he earned, and Mrs. Bill, who knew of the old compact, persuaded Silas to stay and appear as a ghost to her husband. Bill came home shouting and prepared to see a hundred ghosts, and he roared louder still when Silas appeared at the foot of his bed and made him swear to give up drinking and to send 15s. a week by post to the "widow" of his old "pal," Mrs. Silas.

When the "ghost" had gone, Mrs. Bill told her husband that he had returned for a moment to say that instead of sending the weekly money by post he was to send it by his wife, Mrs. Bill, and Bill, broken-hearted at the prospect of a life without beer, consented. What Silas would think of this manœuvre can be imagined; the audience just chuckled over it. J. W.

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NEW
THEATRE

E
17/4/1915

Orch. Stall

H 151

LEFT
To be retained

ON SATURDAY, APRIL 17, 1915, and Every Evening at 8.30.
Matinees, every Wednesday and Saturday, at 2.30.

GEORGE CLARK and ALAN FENN

PRESENT

THE JOKER

A New Farcical Comedy in three Acts by
ERNEST SCHOFIELD and JOHN RAMSAY.

The characters in the Play are given in the order in which they appear

Mary Hildebrand	(Younger daughter of Colonel Hildebrand)	MADGE CRICHTON
Count Beaupré	(The Colonel's friend)	HENRI LAURENT
Colonel Hildebrand		DAWSON MILWARD
Kitty Hildebrand	(Elder daughter of Colonel Hildebrand)	DORIS LYTTON
Agatha Hildebrand	(His sister)	MARGARET WATSON
Rayne	(The Butler)	FREDERICK VOLPÉ
Inspector Dorrien	(Of Scotland Yard)	STANLEY BROWN
Arthur Smith	(The Joker)	NORMAN PAGE
Biedenkopf	German Spies	FEWLASS LLEWELLYN
Winter		CHARLES BISHOP
Hecht		OLAF HYTTEN
Shoetenkampf		VINCENT HOLMAN
Hans Richtheim	(Master Spy)	OSWALD MARSHALL
Claire Hildebrand	(Colonel Hildebrand's wife)	MARIE GEORGE
Miss Jenkins	(Her Assistant)	NORAH GREGORY JONES
Fletcher	(Police Officer)	FRANK LIDINGTON

ACT I. .. .. Room in Colonel Hildebrand's house in Essex. Time about 11 a.m. } Same day
ACT II .. .. The same. Time about 9.30 p.m. }
ACT III. .. Fitting room and shop in Mrs. Hildebrand's house in Chelsea. Two hours later }

The Play produced by HOLMAN CLARK.

Miss Lytton's, Miss Crichton's, and Miss Watson's Dresses by WILSON, 17, Hanover Square, W.
Miss Marie George's Negligée, etc., by Madam LOYSE, 11, Princes Street, W.
Diver's suit kindly lent by Messrs. SIEBE GORMAN. Furniture by S. ALLMAN. Piano by CRAMER. Uniforms, Wigs, etc., by CLARKSON.
Toilet appointments throughout the Theatre by HINDES, Ltd., London and Birmingham.
The Theatre Disinfected and Perfumed with SPRAOLITE, MASLIN BROS., London.

Acting Manager	(For George Clark and Alan Fenn)	C. KINGSLEY
Stage Manager		OSWALD MARSHALL
Assistant Stage Manager		JAMES ANDERSON
Business Manager	(For Sir Charles Wyndham and Miss Mary Moore)	CECIL ROSE

Nearest Tube Station to this Theatre—Leicester Square.

THE TIMES

MONDAY, APRIL 19, 1915.

A widower who was ashamed to tell his family that he had married again and to tell his wife that he was a widower with a family told each party the same fib to cover his visits to the other; he said he was attending to a submarine of his invention. Each party believed in the submarine, and so chattered about it that friendly Governments sent their agents to negotiate for it and the Germans a gang of spies to shadow the inventor and to destroy his invention.

A youth who had tried to enlist and been refused for physical defects (hence likening himself to the "Joker," the useless card in the pack) was mistaken by the German spies for their master spy, and, accepting the situation, had to be disguised as the new governess to the widower's family (cue for *Charley's Aunt* episodes). By and by the real master spy appeared, but the sham one brazened it out so successfully as to get the other spies to gag and bind the real one as an impostor and telephoned to Scotland Yard to pounce on the whole gang just at the moment when the widower (disburdening himself of his fictitious submarine by pretending that it had sunk) came in dripping wet, and was compelled by his wife to put his feet in mustard and water. Shortly afterwards the sham spy was detected as a sham by his associates and there was more gagging and binding, accompanied by bombs timed to explode in three minutes by the clock.

But Scotland Yard intervened just at the 180th second, and the Germans were handcuffed, and there was an end of a farce which, in the records of the far-fetched, must stand very near the top, and no doubt suggested to every one in the audience the obvious joke that *The Joker* jokes "will" decflcuity."

MONDAY, APRIL 19th, AND EVERY EVENING AT 8.

(FOR TWO WEEKS ONLY).

OLIVER TWIST.

Fagin	HERBERT TREE
Bill Sikes	LYN HARDING
The Artful Dodger	FRANK STANMORE By arrangement with the London Film Co.
Charlie Bates	J. W. MOLLISON
Tom Chitling	VICTOR M. LEWISOHN
Barney	ALEXANDER SARNER
Mr. Brownlow	HENRY MORRELL
Mr. Grimwig	JULIAN CROSS
Monks	H. A. SAINTSBURY
Harry Maylie	BASIL GILL
Dr. Sime	HENRY BYATT
Mr. Bumble	ROY BYFORD
Giles	LEONARD YORKE
Brittles	GEORGE LAUNDY
Oliver Twist	MAVIS YORKE
Nancy	CONSTANCE COLLIER
Betsy	MARY CLARE
Mrs. Maylie	ALMA MURRAY
Rose Maylie	JESSIE WINTER
Mrs. Bedwin	MARY BROUGH
Mrs. Bumble	STELLA ST. AUDRIE
Maid	IRENE DELISSE

His Majesty's Theatre
HAYMARKET.

MON. Evening,

April 19, 1915.

Orchestra Stall
Seven Shillings and Sixpence

No **G 1**

This to be retained.

An "Oliver Twist" Story.

Sir Herbert Tree's revival (for two weeks only) of "Oliver Twist" at His Majesty's Theatre last Monday reminded some of us of that night ten years ago (September 26, 1905) when during the first run of this play Sir Herbert came before the curtain and told the astonished audience that although "Oliver Twist" was playing to the utmost capacity of the house at every performance he must close the theatre at once for some weeks. The reason for that sudden closure was the discovery of a creek in the proscenium arch. He explained that there was no immediate danger, but he thought it best to go, and as, five minutes before he spoke there he had secured the Waldorf Theatre (now the Strand Theatre), there would be no interruption to the run. He kept his word, too, and played at the Waldorf the next evening. J. W.

THE COMEDY THEATRE.

(Licensed by the LORD CHAMBERLAIN.)

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

Under the Management of Mr. ARTHUR CHUDLEIGH.

ON MONDAY, APRIL 19th, AND EVERY EVENING AT 8.30

Mr. ARTHUR CHUDLEIGH presents

Mr. SEYMOUR HICKS

AND

Miss ELLALINE TERRISS

IN

WILD THYME

A New Comedy in Three Acts, adapted from the French "La Belle Aventure," by De Flers, Caillavet et Rey, by GEORGE EGERTON.

Characters in the order in which they appear in the Play.

Comtesse De Landal, Andre's Mother	Miss VANE FEATHERSTON
Didier	Mr. EDWARD THIRLBY
Jeanne De Valette	Miss IVY ST. HELIER
Edonard De Fontaine	Mr. RICHARD CHARLTON
Valentin De Rochat, Hélène's Fiancé	Mr. SAM SOTHERN
Laurens	Mr. LEWIS FIELDER
Comte De Landal, Andre's Father	Mr. JOHN BEAUCHAMP
Hélène De Treville	Miss ELLALINE TERRISS
Suzanne Fontaine	Miss MAY TAVERNER
Monsieur Duprez	Mr. W. O. BILLINGTON
Madame Duprez	Miss ADELA MEASOR
Marquis De Langel	Mr. GRAHAM PRICE
Andre De Landal	Mr. SEYMOUR HICKS
Jeantine	Miss MOLLIE LOWELL
Gaston	Mr. CHARLES CECIL
Doctor Le Brun	Mr. J. C. BUCKSTONE
Madame De Treville, Helen's Grandmother	... Miss MARY RORKE

Wedding Guests: Mesdames Dorothy Buckstone, Elizabeth Beerbohm, Irene Russell, Sybil Hook, May Vaughan, Joan Challis, Lucy Roche, Constance Luttrell, Elinore Hare, Margaret Watts, Lena Morris. Messrs. Eric Lugg, Seymour Jackson, Frank Lester, J. Rowland, Aubrey Daring, Johnson Cookson, Capt. Morris.

ACT I. ... ... **The De Landal's Chateau, near Paris**

ACT II. ... **The Sitting Room in Helene's Cottage at Clermont. (The same night)**

ACT III. ... ... **The Garden Room in Helene's Cottage. (The next morning)**

Time: THE PRESENT.

THE PLAY PRODUCED BY Mr. SEYMOUR HICKS.

The Song in Act II. specially composed by Madame GUY D'HARDELOT and Sung by Signor MANRICO BACCI. Published by Messrs. CHAPPELL & Co., LTD., 50 New Bond St., London, W.

The Dresses designed and made by Madame ALEXANDRA, 47 Baker Street, W.

Hats by KOSKY, 4A Sloane Street.

Miss Terriss's Dresses designed and made by LUCILE LTD., 23 Hanover Square.

MATINEES EVERY WEDNESDAY AND SATURDAY AT 2.30.

Musical Director ... ... Mr. WILLIAM C. MASON

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Upper Circle, First Two Rows, 5s.; Other Rows, 4s. Unreserved Seats: Pit, 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.

Telephone: 3724 GERRARD.

Business Manager ... ... **Mr. LEONARD LILLIES**

Extract from the Rules made by the Lord Chamberlain. 1.—The name of the actual and responsible Manager of the Theatre must be printed on every playbill. 2.—The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. 3.—Where there is a fire-proof screen to the proscenium opening it must be lowered at least once during every performance to ensure its being in proper working order. 4.—Stooking is not permitted in the Auditorium. 5.—All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

THE TIMES

TUESDAY, APRIL 20, 1915.

It is a pity they kept the name "Amire." The stage echoes with it. It is on every lip. Such a pretty name! says Mr. Seymour Hicks. Yet not one of them gets it right even once. Even the harmless necessary "Madame" is a stumbling-block. Such trifles become important in a world of counts and marquises, where you hear of the blood of the De Trévilles. French playwrights like our own have a weakness for titles, and if you are out for "distinction" it is just as well to keep it up phonetically.

But, however mispronounced, it still remains good fun, not quite such racy fun as in the original text, of course, but as good fun as is compatible with mild bowdlerization. As *La Belle Aventure*, however, dates from before the war, all ardent playgoers may be assumed to know what it is about. It is about a young bride who, finding at the eleventh hour that she cannot "stick" the bridegroom, leaves him practically on the way to church and runs away, escorted by the man she does love. In a very natural way they are taken by the girl's grandmother for the lawfully wedded couple and, in their own despite, thrown into one another's arms. It is a dangerous theme, and with the least blundering might become nauseous, but the French authors have handled it absolutely without offence.

Modern 'Babes in the Wood."

There is a good deal of pretty sentiment in the play "Wild Thyme" (adapted by "George Egerton") from the French "La Belle Aventure"), produced at the Comedy Theatre last Monday, and it would have been much more effective than it was if some of the principals could have played into each other's hands instead of giving onlookers the impression that they were addressing their dialogue to the audience. "Wild Thyme" is a modern variant of the "Babes in the Wood" fairy tale. In this instance, however, the little birds are two very very young people who elope to get married, and before the ceremony can be arranged are found by an enthusiastic, and none too observant, old grandmother and led off together by her to rest. The sentiment is laid on with a free hand, obviously to make the audience imagine that it is quite an innocent story, with nothing French about it except the names of the people and places. Mr. Seymour Hicks and Miss Ellaline Terriss were the runaway lovers. Let it be added that the play had a capital reception, and that Mr. Hicks was compelled to make a speech. J. W.

To-night, Tuesday, April 20th, 1915,

And every following Evening at 8.30.

Frederick Harrison presents

QUINNEYS

By Horace Annesley Vachell.

A New Comedy in Four Acts.

Upon which the Novel of the same name was subsequently written.

Joseph Quinney	Henry Ainley
Susan, *His Wife*	Sydney Fairbrother
Posy, *His Daughter*	Marie Hemingway
Sam Tomlin, *His Brother-in-law* ...	A. G. Poulton
Mabel Dredge, *His Typist*	Mary Malone
James, *His Foreman*	Godfrey Tearle
Cyrus P. Hunsaker	E. J. Caldwell
Dupont Jordan	Roland Pertwee

Time—The Present.

Acts I, II & IV take place in the "Sanctuary" in Quinney's house overlooking Soho Square.

Act III in Sam Tomlin's Sitting-Room in the Fulham Road.

The Play produced for Frederick Harrison by E. Lyall Swete.

Scenery by Joseph Harker.

Dresses and Hats designed and executed by Löyse, 11 Princes Street, Hanover Square.

Furniture by Thornton Smith, Ltd., 31 Soho Square, Kreble Ltd., 10 Carlisle Street, Soho, Parkenthorpe, Ebury Street, and Spillmans, St. Martin's Lane. To the members of all these firms, the thanks of the management are tendered for expert advice in regard to Quinneys' Sanctuary.

Preceded at 8 o'clock by

A New One Act Comedy,
By G. E. Jennings.

Susan, *The Duchess of Wiltshire*	Ellis Jeffreys
Leonard, *Lord Porth*	H. R. Hignett
Bert, *a Workman*	Godfrey Tearle
Horace, *The Lift Man*	Gordon Harker
Nelly	Maud E. Bell

Scene: A Lift on the Underground.

The Play produced for Frederick Harrison by E. Lyall Swete.

Miss Ellis Jeffreys' Dress and Hat by Madame Handley Seymour.
Accessories for the Tube Lift Scene have been kindly lent by The London Electric Railway—"The Underground."

Programme of Music.

1.	(*a*) Torch Dance and Pastorale		... *Vicent Thomas*
	(*b*) Overture	"All that matters" ..	*Norman O'Neill*
2.	(*a*) Scotch Airs	...	*Traditional*
	(*b*) Prelude	"Figaro"	... *Mozart*
3.	(*a*) Valse	"L'Arbre de Noël"	... *Rebikoff*
	(*b*) Dance	"Schcherazade"	*Rimsky-Kosakoff*
	(*c*) Chanson	... ...	*Kalinnikoff*
4.	Four 18th Century pieces (Old Flemish)...		... *Frocco*
5.	(*a*) Serenata		*Moszkowski*
	(*b*) Morning		... *Grieg*

THE NATIONAL ANTHEM.

Stage Manager, Reginald Bach. Musical Director, Norman O'Neill.

THREE MATINEES WEEKLY.

Every Wednesday, Thursday and Saturday at 2.30.

The Box Office (W. H. Leverton) is open daily from 10 to 10.
Telephone—Regent 6030, 6031 and 6032.

Private Boxes, £3 3s. and £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Balcony, 5s. Upper Circle, 2s. 6d. Pit, 2s. 6d. Gallery, 1s.

Nearest Underground Stations—Piccadilly and Trafalgar Square.

Business Manager ... ... Horace Watson.

THE TIMES

WEDNESDAY, APRIL 21, 1915.

Before the first act of *Quinneys* was half over you felt quite sure of your evening. Evidently you were in for a good thing; Mr. Ainley was going to see to that. And then you found that other people were going to see to it, too, Miss Fairbrother, for instance, and Mr. Tearle. Ultimately you found that the one who had seen to it most of all was the author, for good players are made by good parts, and for homely, hearty humanity the husband and wife in this play could not easily be bettered. Mr. Vachell is lucky to have had Joseph Quinney and Sarah, his wife, played as they were last night: he is luckier still to have thought of them before they were played.

Quinney is a Yorkshireman. You shiver by anticipation, remembering that impossible hybrid monster the usual stage Yorkshireman. But this one is a real Yorkshireman; much better than that. He is just his individual self. He is a dealer in curios by trade, but a great one and an honest one. Things, his wife calls the curios he deals in, sticks and stones and graven images, and she declares that he has all his life preferred things to persons. And it seems a true bill. His best curios are so dear to him that he cannot part with them. His "sanctuary" is as crammed with valuables as that wonderful curio-shop in the "Peau de Chagrin": he caresses them, idolizes them, and will not sell them. His daughter and his wife come next in his affections, or seem to. And when his daughter is found to be in love with his foreman, the father is furious: for he cannot believe the young fellow simply wants the girl. He assumes he must want the precious "things." With this notion in his head he becomes unmanageable—a bull in his own china-shop.

It would be a pity to tell the little story, for it is a very little story, and after all it doesn't matter. It is the characters that matter. The characters of Quinney and his wife, and the essential veracity and rich humour with which they are put before you. They are both as obstinate as mules. They scold one another with an incredible profusion of tormenting epithet. Yet you see through it all that their affection is deep and strong. It is too strong for such trifles as the "butterfly kiss" which (after seeing it pass between the young sweethearts) the old man playfully tries on his wife. "Well?" asks his wife. "Rotten!" he grimaces, and gives her a good hug. But this delightful pair are not to be described by samples; they must be seen. Mr. Ainley and Miss Fairbrother, artists always, have here parts worthy of their art. Their obvious enjoyment in playing them is shared, as always, by those who see them play. Mr. Tearle and Miss Hemingway make a pretty pair of young sweethearts, of course, but these belong to the "story." The elder pair belong to life. Great delight was manifested over the play. It is beyond question the best work Mr. Vachell has yet done in the theatre.

HAYMARKET
Manager
HARRISON

Tuesday
Evening
April 20

Orchestra Stalls 10/6

No. J 21

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause

IS the vogue of the business man as a stage hero about to begin in London? American authors have for a long while been exploiting him, but our dramatists have almost neglected him until this month—and within a week of each other—we get two plays in which the commanding sympathetic character is a man of business. The first of the two plays to arrive was "Advertisement," now running at the Kingsway Theatre; the second is "Quinneys," produced at the Haymarket Theatre last Tuesday. This latter is much the best play Horace Vachell has yet written. It is delightfully quaint, with a whimsical old curio dealer as its chief character and a charming young girl—his daughter—helping to bring into the story a pretty air of sentiment through her love for her father's manly young foreman.

* * * *

Fortunately the sentiment never obtrudes in "Quinneys." There is not too much of it to clog the action of the piece, which is full of human little touches and interesting little incidents. No wonder the play and players were accorded an enthusiastic ovation. Mr. Henry Ainley gave a splendid performance as the curio dealer, and Marie Hemingway as the heroine was a splendid surprise. A surprise, I say, because it was the first chance she has ever had except in tiny parts. She is young, pretty, and charming, and every word she speaks comes clearly and distinctly over the "floats." What a relief from that which we are accustomed to get. "Quinneys" is a big winner. J. W.

A Great Success.

A few weeks ago I met Horace Vachell, the author of "Quinneys," as he was coming out of the shop of a curio dealer near the Seven Dials. I asked him if he was buying green china. He said he was not, but that he knew of a black vase that he would like to be able to buy. This was a week or two before his play "Quinneys" was produced, and now if he desires that black vase I think he can buy it, for his play is a prodigious success, and will be a still greater success in America—because the theatres out there hold more money and there are more of them. Mr. Cyril Maude must feel greatly disappointed that he let this play go after having had it. Mr. Frederick Harrison got the first chance of reading it after it was released, and within a week had the company engaged and the play in rehearsal. It is going to be one of those fortune-makers that crop up occasionally.



STRAND THEATRE, W.C.

SOLE PROPRIETORS: The EXECUTORS of the late Mr. LOUIS MEYER.

Under the Management of JULIA NEILSON & FRED TERRY.

On THURSDAY, APRIL 22nd, 1915, & Every Evening at 8.

"THE ARGYLE CASE."

By HARRIET FORD and HARVEY J. O'HIGGINS.

Written in co-operation with Detective William J. Burns.

Ashe Kayton ("Never-Sleep Kayton"), Head of the Kayton Detective Agency	Mr. FRED TERRY
Bruce Argyle, son of the murdered man	Mr. ALFRED KENDRICK
James T. Hurley, Mr. Argyle's lawyer	Mr. F. PERCIVAL STEVENS
Dr. Frederick Kreisler	Mr. C. W. SOMERSET
Simeon Gage, Counterfeiters	Mr. E. WOODWARD
William Skidd, Counterfeiters	Mr. LESLIE GORDON
Augustus Leischmann, Manager Kayton's New York Office	Mr. GEORGE DUDLEY
Samuel Cartwright, Detectives	Mr. JOHN R. TURNBULL
"Joe" Manning, Detectives	Mr. BRIAN EGERTON
Thomas Nash, Detectives	Mr. BELLENDEN CLARKE
Daniel Colt, a Government Expert	Mr. STANLEY TURNBULL
"Bob" Vincent, Kayton's Detecta Phone Operators	Mr. BROUGHTY FERRIE
"Jim" Baynes, Kayton's Detecta Phone Operators	Mr. GEO. C. BROWNE
Findley, a Butler	Mr. W. H. GARBOIS
Andy, a Servant	Mr. CLIFFORD SPURR
Popp, a Footman	Mr. IAN O. WILL
Mrs. Martin, Wife of Dr. Kreisler	Miss JULIA NEILSON
Mary Maynard, Mr. Argyle's adopted Daughter	Miss NELL CARTER
Mrs. Wyatt, her Companion	Miss WINIFRED EVANS
Nancy Thornton, Bruce's Fiancee	Miss PEARLA GARDNER
Mrs. Beauregard, a Cook	Miss BESSIE MAJOR
Kitty, a Maid	Miss DOROTHY DAVIS

ACT I. Mr. Argyle's Library.

ACT II. Kayton's Private Office, at the Kayton Detective Agency.

ACT III. Double Scene. The large room of Kreisler's Counterfeiting Den in Washington Square, and a small attic in the house next door, where Detective Kayton's men are on the receiver end of the Detecta Phone.

ACT IV. Kayton's Office. The next morning.

Time: The present. **Place: New York City.**

Stage Manager ... Mr. JOHN R. TURNBULL

Assistant Stage Manager ... Mr. ERIC MESSITER

Assistant Stage Manager ... Mr. ALFRED POPE

Assistant Stage Manager ... Mr. GUY STEWART

Call Boy ... Mr. ARTHUR GARRETT

THE TIMES

FRIDAY, APRIL 23, 1915.

As American detective plays go, this is a quite amusing American detective play. Perhaps it ought to be called an American detectaphone play. This barbarous name has been needlessly invented for a peculiarly sensitive telephone designed apparently to transmit the incriminating conversations of murderers, coiners, note-forgers, *e tutti quanti* to detective-stenographers seated in the next room. But as the detectives themselves seem to have the run of the criminals' apartments, and do in fact interfere personally whenever anything requires really doing, the detectaphone strikes us as merely an elegant superfluity.

Anyhow, the real interest of *The Argyle Case* is not detectaphonic but human, which is what it should be. Very human is the detective played by Mr. Fred Terry. He examines at great length the Irish butler and the black cook, and all the other people who, it would be obvious to every one save a very human detective, never committed the murder. He never uses one word, like the lady novelist you have heard of, where six will suffice. And he falls in love at first sight with the falsely accused heroine. Since the death, if he is dead, of Dr. Watson's famous friend, this is the detective for our money. He wouldn't hurt a fly. A child could play with him. He has a soul above such low tricks as withdrawing bullets from the criminals' revolvers or crying "hands up" to all and sundry. No, this very human detective, at the very moment when the criminals are pointing really loaded revolvers at him, devotes himself to tenderly nursing the fainting heroine. And his best energies are reserved for the business of letting off the woman-criminal because she is the heroine's long-lost mother. This is Miss Julia Neilson, a woe-begone figure, passionately adoring a Teutonic-American note-forger in a green velvet coat who has invented a process of producing bank "bills" superior to the genuine article by colour-photography. Fortunately the process, unlike the extra-sensitive telephone, gets off free of a barbarous name. Mr. C. W. Somerset is the forger, a sinister, wailing personage, who might (as the woman suggests) make an honest living out of his photographic discovery but prefers to turn it to base uses, out of a spite against society. When he shoots himself he contrives a most effective fall over the table, so that you may say nothing becomes in his life like the leaving of it. To the general surprise and delight the murder which forms the "case" proves to have been committed by a solicitor. Needless to add, the one thing that has not the remotest connexion with his discovery and conviction is the detectaphone. Yes, a decidedly amusing detective play, but just about half-an-hour too long. The programme calls the detectaphone a "cute little instrument"; but so is the stop-watch.

"The Argyle Case."

Somehow Mr. Fred Terry and Miss Julia Neilson have made a much better hand of presenting an American "crook" play than any other managers here appear able to do. "The Argyle Case," which they produced at the Strand Theatre on Thursday evening, is a very entertaining example of melodrama, and Mr. Terry as the New York detective is a delight and looks delighted all the time with the work he is doing. In this play he is "Never-Sleep" Kayton, the famous New York detective called in to unravel the mystery of a murder case, and who in investigating the crime, comes across a gang of forgers. Armed crooks, detectives, a mysterious woman, suspected innocents, a crime-loving lawyer, and all sorts of other curious people are mixed up in this story. There are scenes on the detective office, a midnight fight in an attic, fierce threats from fierce crime hunters, and heaps of material of that sort, all displayed in the best dramatic style by Mr. Fred Terry and his excellent company. This play should be a popular one.

J. W.

DALY'S THEATRE

Proprietor and Manager - - - - - - - - Mr. GEORGE EDWARDES
Business Manager - - - - - - - - - - Mr. ARTHUR ALDIN.

SATURDAY, APRIL 24th, at 8.

FIRST PERFORMANCE OF

Mr. GEORGE EDWARDES'

NEW PRODUCTION

The Musical Play

"BETTY"

IN THREE ACTS.

By FREDERICK LONSDALE and GLADYS UNGER.
Music by PAUL A. RUBENS.
Additional Numbers by Ernest Stellan and Merlin Morgan.
Lyrics by ADRIAN ROSS and PAUL A. RUBENS.

Betty	Miss WINIFRED BARNES
Lady Playne	Miss MADELINE SEYMOUR
Estelle (Head Model at Jotte's)	Miss MABEL SEALBY
Chicquette	Miss ISABEL DELORME
Mrs. Rawlins	Miss KATE WELCH
Jane	Miss MODESTA DALY
Lord Playne	Mr. G. P. HUNTLEY
Achille Jotte (Court Dressmaker)	Mr. W. H. BERRY
The Duke of Crowborough	Mr. C. M. LOWNE
Gerard, Earl of Beverley (His Son)	Mr. DONALD CALTHROP
David (Lord Playne's Nephew)	Miss DAISY BURRELL
The Hon. Victor Halifax	Mr. ARTHUR WELLESLEY
Major Otway	Mr. ALFRED S. BARBER
Cedric	Mr. CECIL FLETCHER
Hillier (Butler)	Mr. CHAS. F. COOKE
Lathers (Valet)	Mr FRANK PERFITT
Alf (Page)	Master CYRIL DOUGHTY

Act I — *Earl of Beverley's House in Regent's Park* (E. H. Ryan)
Act II — *Gardens of Same* (E. H. Ryan)
Act III — *Farnham Towers* (Alfred Terraine)

Dresses designed by Comelli, and executed by Esther, Ltd., Miss Fisher, Michard Sœurs, Johns & Bonham, Ltd., Morris Angel & Son, B. J. Simmons. Hats by Maison Lewis.

Stage Director - - - Mr. Fred J. Blackman
Musical Director - - - Mr. Merlin Morgan

"BETTY" COMES TO TOWN.

Mr. George Edwardes' New Success.

The long-expected musical play "Betty" was produced at Daly's Theatre last evening. The production of a new piece at Daly's Th[illegible] is always one of the big events of the [illegible]trical year. It is not an event, how[illegible], that happens every year, for the judgment of Mr. George Edwardes is such that twelve months does not always limit the run of the plays that he presents.

The book of the new piece is by Frederick Lonsdale and Gladys Unger, the lyrics by Adrian Ross, the music by Paul A. Rubens. Mr. Edwardes first read—and accepted—this play two years ago, when he was living in a cottage on the top of the Wiltshire hills, and the directions for its mounting came direct from him from a cottage down on the Hampshire coast. His great reputation as a producer of musical plays is shown very clearly by the facts in this instance: yesterday crowds waited outside the theatre all day for the doors to open, and the libraries once more found a public willing to book seats far ahead.

Let it be said at once that the new play justified all that was said of it beforehand. As a preliminary to the London production Mr. Edwardes first presented it at Manchester last Christmas, and gave it a three months' tour. He did the same thing years before with "Kitty Grey" and also with "The Dollar Princess," so it was no precedent. For London, however, the cast of "Betty" has been very considerably altered. The chorus is an entirely different one, and the costumes and scenery are new.

The story is the simple one of a young lordling who to spite his father marries one of the maids in his house and eventually falls in love with her. That is the pretty little romance that Miss Winifred Barnes and Mr. Donald Calthrop have to act, and delightfully and naturally this pleasant and talented young couple do it.

It is the first time that Miss Barnes has played the lead at Daly's Theatre, and it is Mr. Calthrop's first appearance in a musical play. Another actor from the legitimate stage who helps "Betty" enormously is Mr. C. M. Lowne.

With such a cast as Mr. Edwardes gave to last night's piece it would have been strange if the performance did aught but delight the audience. It was a pleasure to laugh at the oddities and humours of Mr. G. P. Huntley, Mr. W. H. Berry, and Miss Mabel Sealby. In smaller parts, too, Miss Daisy Burrell, Miss Kate Welch, and Mr. Arthur Wellesley (Lord Dangan) were excellent, and the chorus is easily the most beautiful and most beautifully gowned ever seen at any time in a musical play.

J. W.

Daily Mail

THE PAPER THAT DEVELOPED AIRMANSHIP.

THURSDAY, JUNE 24, 1915.

WOUNDED SOLDIERS' MATINEE.

Wounded soldiers, officers and men, from London hospitals filled every corner of Daly's Theatre to see an invitation performance of "Betty" given yesterday by Mr. George Edwardes. They arrived in omnibuses, vans, and private motor-cars, with nurses to help and wait on them.

There were strong comrades there to carry in those who were badly wounded, and there were charming ladies to bring them tea in the interval. The only "regret" of the afternoon was that the Lord Chamberlain's licence did not permit smoking. The men did not appear to miss the accustomed cigarette: they were too amused and interested with all that went on, and when the play was over they cheered the company and the company cheered them, and together they all sang "God Save the King."

The Weekly Dispatch.

(115th YEAR)

LONDON: Carmelite House, E.C.

OCTOBER 31, 1915

DALY'S THEATRE
EVENING
Oct. 29
Stall
C 19
To be retained.

Gabrielle Ray Returns.

After an absence of four years Miss Gabrielle Ray returned to the stage on Friday evening, at Daly's Theatre, in the cast of the tuneful "Betty." She was given a fine welcome by the audience, and the gallery added an extra cheer, on its own account, to the three salvos that greeted her on her first entrance. Always a delightful dancer, with a style all her own that many have vainly tried to imitate, Miss Ray is now, if possible, more charming and nimble-footed than ever, and so paid the penalty of having to give many encores. Another newcomer also made his appearance in "Betty" on Friday—the popular Mr. Lauri de Frece, with many new comicalities that put everyone in good humour. "Betty" is certainly worth seeing again.

GAIETY THEATRE.

Licensee - Mr. GEORGE EDWARDES.

TO-NIGHT, WEDNESDAY, APRIL 28TH, 1915, at 8.0

Mr George Grossmith's and Mr. Edward Laurillard's

PRODUCTION

"TO-NIGHT'S THE NIGHT"

A NEW MUSICAL PLAY.

Book by FRED THOMPSON Music by PAUL A. RUBENS

Lyrics by PAUL A. RUBENS & PERCY GREENBANK

Montague Love-it-Love	Mr. JAMES BLAKELEY
Pedro ... (*A Tango Teacher*) ...	Mr. MAX DEARLY
Henry ... (*Love-it-Love's Nephew*) ...	Mr. LESLIE HENSON
Alphonse ... (*Head Waiter at Covent Hall*) ...	Mr. ROBERT NAISBY
Robert Carraway ...	Mr. VERNON DAVIDSON
Albert ...	Mr. VICTOR GOURIET
Lord Ridgmount ...	Mr. STANLEY BRIGHTMAN
Policeman ...	Mr. FOREST SYYLIE
AND	
The Hon. Dudley Matten ...	Mr. GEORGE GROSSMITH
...	...Miss HAIDEE DE LANCEY
Beatrice Carraway (*Robert's Wife*)	Miss JULIA JAMES
Victoria ... (*Her Sister*)	Miss MOYA MANNERING
Percy de Menthe (*Of the Pall Mall Family*)	Miss MADGE SAUNDERS
Angela L'Amour Lovatte (*Her Friend*)	Miss GLADYS HOMELEY
Lucy Percy Preston	Miss PEGGY KURTON
Lady Edith Taplow	Miss BARBARA DUNBAR
Minnie Sheats	Miss JUDITH NELME
The Hon. Baby Vercher	Miss DORIS STOCKER
Avice Carlton	Miss ELSIE SCOTT
Yvette La Plage	Miss ADRAH FAIR
Attendants at Opera House	Miss DOROTHY DEVERE Miss VERA DAVIS
Alice (*Mistress of Dancing*)	Miss CYNTHIA MURRAY

ACT I. [illegible]
The Carraway's House at Maidenhead.

ACT II. [illegible]
Scene 1. Foyer of the Boxes, Royal Opera House.
Scene 2. Covent Garden Market.
Scene 3. Daisy's Flat in Mount Street.

[illegible] Produced by AUSTEN HURGON.

The Musical Numbers [illegible]

Dances and Choruses arranged by GEORGE SHURLEY.

Costumes designed by [illegible]

[illegible] Model Dresses and Chad's are the Modern Dress [illegible]

Orchestra conducted by [illegible]

Stage Manager [illegible]

Scenery by H. & M. Ravenhill & Mackie.

[illegible]

MATINEE: SATURDAYS AT 2.15.

[illegible]

THE Gaiety Theatre was very nearly like its old self again on Wednesday evening, when Messrs. George Grossmith and Edward Laurillard's production of "To-night's the Night" was presented for the first time in London. There were many of the regular old patrons of the house present, and many an actress, too, who had sung and danced in musical successes on its stage. Miss Gertie Millar, Miss Lily Elsie, Miss Gladys Cooper, each got her welcome, as she arrived, from pit and gallery, and so the bustle and excitement helped to bring in some at least of the old electricity of a Gaiety first night. The familiar faces of Mr. George Dance and Mr. W. B. Purefoy, who until this year were two of the old-time directors of the Gaiety, were among the audience, and faithful patrons of the house, such as Lord Cholmondeley, Lord Lurgan, and Sir Charles Hartopp, were also there.

"To-night's the Night."

Had the Gaiety Theatre, at the time that Mr. Edwardes was compelled to take a rest, put on a bright, jovial, full of fun and frolic affair like "To-night's the Night," the theatre would not have had the unpleasant experiences that it has gone through during the past twelve months. This new entertainment is the very lightest and merriest affair, and is absolutely certain to be popular. It has had the advantage of being produced by Mr. Austen Hurgon, and of having had the dances and choruses arranged by Mr. George Shurley. The result is the success that was cheered to the echo on Wednesday night. George Grossmith, James Blakeley, and a newcomer named Leslie Henson, are all absolute successes in this piece, and Miss Moya Mannering, about whom no one knew anything in advance, made the biggest personal first night success in musical comedy seen for some years. J.W.

The "Find" of the Season.

Miss Moya Mannering, who has made a greater personal success in a London musical comedy production—in "To-Night's the Night," at the Gaiety Theatre—than any actress has done in recent years, has been waiting a good while for her chance. She has played in everything from concert parties to melodrama, and has toured in Australia. She is a bright, clever, young actress and belongs by birth to the profession. Her father (Mr. "Daddy" Doyle) has for many years been stage manager and producer at the Theatre Royal, Bradford, and has had his own companies on the road. In addition to being the proud father of the new Gaiety girl, he also is father of Mrs. Malcolm Cherry. J.W. May 16

FROM CHORUS TO LEADING LADY. 5/8

From the Gaiety Theatre Miss Moya Manuering will go to the Globe Theatre tomorrow evening to play the heroine in "Peg o' My Heart." She is taking up this part for the time that Miss Laurette Taylor is away on holidays. She is a very clever girl and was promoted from the chorus to leading lady at the Gaiety Theatre during the rehearsals of "To-Night's the Night." J.W.

GAIETY THEATRE.



To-Night's The Night

LYRIC THEATRE

Lessee ... ... Mr. EDWARD C. ENGELBACH.

THURSDAY, APRIL 29th, 1915, at 8 o'clock, and EVERY EVENING following at 8.15.

MATINEES WEDNESDAYS AND SATURDAYS AT 2.30.

Messrs. GEORGE GROSSMITH and EDWARD LAURILLARD

PRESENT

"ON TRIAL"

A Play In a Prologue, Three Acts and an Epilogue.

By ELMER E. REIZENSTEIN.

By arrangement with Messrs. COHEN & HARRIS and ARTHUR HOPKINS, New York City.

THE PARTICIPANTS.

The Defendant	ARTHUR WONTNER
His Daughter	ODETTE GOIMBAULT
His Wife	EDYTH GOODALL
Her Father (Deceased)	FRANK A. WAKEFIELD
The Dead Man	CLIFTON ALDERSON
His Widow	FRANCES DILLON
His Secretary	TARVER PENNA
A Newsagent	EDGAR B. PAYNE
A Hotel Proprietor	E. H. BROOKE
A Physician	A. HARDING STEERMAN
A Maid	JENNIE MARIS
A Waiter	FRANCIS SERLE
The Judge	WILLIAM LUGG
The District Attorney	JULIAN ROYCE
The Defendant's Counsel	BASSETT ROE
The Clerk	CECIL BEVAN
The Court Stenographer	G. DICKSON-KENWIN
The Court Attendants	FRED TERRISS, JAMES LOMAS
Foreman of the Jury	LEONARD SHEPHERD
Juryman Mr. Summers	SYDNEY PAXTON

The Jury Leonard Calvert, A. C. Hardie, Arthur Jackson, H. S. Dacre, Fred C. Glover, Henry Nelson, G. A. Senger, &c.

PRODUCED UNDER THE DIRECTION OF FELIX EDWARDES.

NOTE.

The Action of the Play takes place in the United States, and endeavours have been made to retain the American surroundings and atmosphere. The Court Scene is an exact replica of a Criminal Court in New York, including costumes of the Judge, Barristers and Court Officials.

SYNOPSIS OF SCENERY.

FIRST DAY OF THE TRIAL.

PROLOGUE: The Court Room.

ACT I. Scene 1 The Library in the home of Gerald Trask. June 24th, 1913. 9.30 p.m.
Scene 2 The Court Room.

ACT II. Scene 1—The Court Room.
Scene 2 The Sitting Room in the home of Herbert Strickland. June 24th, 1913. 7.30 p.m.
Scene 3 The Court Room.

SECOND DAY OF THE TRIAL.

ACT III. Scene 1—The Court Room.
Scene 2 A room in a Hotel on Long Island 13 YEARS EARLIER.
Scene 3 The Court Room.

EPILOGUE: Scene 1 The Jury Room.
Scene 2 The Court Room.

Business Manager ... } For GEORGE GROSSMITH and EDWARD LAURILLARD ... Mr. H. F. NOKES
Stage Manager ... } ... Mr. E. H. BROOKE

ACTING MANAGER ... ... (For the Lyric Theatre) ... ... Mr. TOM PITT



FRIDAY, APRIL 30, 1915.

Why does American melodrama bear export better than American farce? For one reason, because jokes are apt to be local whereas thrills never are. For another, because the American virtue of strict attention to business is all the more effective when the business is serious business.

On Trial is an American melodrama which distributes its thrills on a novel plan. Its framework is a murder-trial, and you have all the orthodox excitements of a trial scene; speeches of counsel, agitation of accused, demeanour of jury, and so forth, *plus* the amusement of noting the differences between an American criminal court and one of our own. But the Court scene is only a frame-work. As each important piece of evidence is reached the lights are suddenly extinguished, the scene revolves, and you are shown in action and *in situ* what the witness is telling the jury. Thus the murdered man's widow in the box—we beg pardon, on the stand—says, "At that moment my husband's telephone-bell rang," and at that moment you are transported to the room where the bell is ringing and see all that follows. Or the accused's child tells the jury how she was sitting down to the piano—and hey presto! there she is sitting at the piano, and you get another instalment of the action subjected *oculis fidelibus*. Or the accused's wife relates how in the long, long ago she met the murdered man and was deceived by him—and, on the spot, you are shown the meeting and the deception.

Of course this means that the story is told backwards—you start with the murder and go on to the cause of the murder, and finish up with the long, long ago—but perhaps that is as good a way of telling a melodramatic story as any other, and it is, anyhow, a novel way. Besides, you have the fun of constantly speculating about the moment at which the Court scene is going to vanish into darkness and be superseded by a bit of the actual story which the Court is trying to unravel.

Why the murder was no vulgar crime, but what Bacon calls a kind of wild justice, it would be spoiling sport to tell. The audience is soon let into that secret, and it looks as though the interest would prematurely fade, but it is revived and kept up to the end by the ingenious introduction and detection of a subordinate criminal who had been in Court all the time, a mere insignificant and unobserved item until he was wanted for the *dénouement*.

Miss Edyth Goodall and Mr. Arthur Wontner take the principal parts. They are both excellent at this kind of work, and in a scene—not new, but always effective—wherein the truth is wrung by a relentless man out of a lying woman, they last night strung the audience to the topmost pitch of excitement. There is a clever child-actress, Odette Goimbault. Mr. Julian Royce and Mr. Bassett Roe obviously enjoyed themselves as the opposing counsel—American counsel, of course, with a manner more free-and-easy than forensic, and the house as obviously enjoyed the whole affair.

A Novel Idea. 5-

Novelty was the distinguishing characteristic of the American drama called "On Trial," which was presented at the Lyric Theatre on Thursday evening. It is quite a jig-saw puzzle, with eleven scenes that are most ingeniously put together to make a picture story. It is American in its cleverness, its speed, and its attempt to get something of reality into it. It begins with the trial in an American court of law of a man for the murder of another. The trial is supposed to extend over three days, but only two or three of the principal witnesses are seen, and while each one of these is giving evidence the scene suddenly shifts from the criminal court and we see enacted the very events that the witnesses describe. All this change of picture caught the fancy of Thursday's audience. It cheered and laughed almost hysterically, and the buzz of talk when the theatre was darkened for sudden changes of scene almost drowned the noise of the turn-table employed for the working of the lightning changes of scenery. The American author of "On Trial"—his name is Elmer E. Reizenstein—is a young man well under thirty—with new ideas. This is the first glimpse of the new mechanics of melodrama that London has got, but New York is getting ahead so fast with them that "On Trial" is by now reckoned almost old-fashioned. It was not acted at the Lyric with any particular brilliance or distinction on Thursday. The wronging of a woman incident evidently tied our players down to the melancholy traditions of our melodrama, in which a simple woman is always deceived. The sooner they forget our methods the better. J. W.



"On Trial." at the Lyric Theatre

The trial of Herbert Strickland (Mr. Arthur Wontner). The defendant pleading to the Judge for his child (Miss Odette Goimbault) to be excused from giving further evidence in the case

Prince of Wales' Theatre,
W.

Lessee and Manager - - FRANK CURZON

On Saturday, May 1st, at 8.30

(By arrangement with MARTIN HENRY)

M. J. DUDLEY presents

A Revival of the successful farce in 3 Acts

"Who's the Lady?"

From the French "Madame La Présidente,"
by MM. Hennequin and Veber

Adapted by JOSÉ G. LEVY.

Cyprien Gaudet	.. ..	Mr GEORGE BEALBY
M. Tricointe	.. ..	Mr E. DAGNALL
Marius	.. ..	Mr ARTHUR HATHERTON
Bienassis	.. ..	Mr. ERIC COWLEY
Octave Rosamund	.. ..	Mr MAX LEEDS
Poche	.. ..	Mr FRED EASTMAN
Pinglet	.. ..	Mr T. A. BRAIDON
Moulaine	.. ..	Mr KEVAN BERNARD
Bouquet	.. ..	Mr. GERALD STONEY
Dominique	.. ..	Mr. GEORGE FITZGERALD
Francois	.. ..	Mr HUBERT BRETT
Gobette	.. ..	Miss MARGA RUBIA-LÉVY
Mdme. Tricointe	.. ..	Miss BARBARA GOTT
Denise	.. ..	Miss DOROTHY WARREN
Sophie	.. ..	Miss VIOLET GOULD
Angeline	.. ..	Miss PEGGY DOYLE
Juliette	.. ..	Miss BETTY STRANGE WINTER

Act I. Sitting Room at Tricointe's House, at Gray.
(A small provincial town in France.)
Act II. Private Office of the Minister of Justice, Paris.
Act III. Vestibule of the Hotel de la Paix, Paris.
Time—The Present.

The Play produced by E. DAGNALL.

Manager (for "Who's the Lady?" Company PERCY BARROW

Musical Conductor	.. .. ..	ERNEST VOUSDEN
Stage Manager	.. .. ..	CLAUDE EDMONDS

General Manager - - T. B. VAUGHAN

KINGSWAY THEATRE

Proprietor - - Miss Lena Ashwell.

April 30th, 1915.

Dear Sir,

I have much pleasure in enclosing tickets for

Monday Evening, May 3rd, 1915

Monday, Tuesday and Wednesday at 8.40,
Matinee Wednesday at 2.30.

The Kiss Cure

A New Play in Three Acts by Ronald Jeans.

Joanna Noyes	Edith Smith
Kenneth Noyes	Harvey Adams
Banks (a butler)	Wilfred E. Shine
Peter Carey	Frederick Cooper
Stella Warren	Estelle Winwood
Maurice Jupe	William Armstrong

Scene.—The Inner Hall of the Noyes' Country House.

Act I.—Before dinner on an evening in late Spring
Act II.—After breakfast three days later.
Act III.—After luncheon three days later.

Produced under the direction of Arthur K. Phillips.

The characters in the order of their appearance.

Preceded at 8.15 by

PAULINE

by Ronald Jeans.

Pauline	Madge McIntosh
Gerald	Percy Marmont
Maid	Gwynifrede Sardon

Scene.—A Room in Pauline's flat.

Produced under the direction of Madge McIntosh.

A WORD OF THANKS.

THE Liverpool Commonwealth Company thank you most heartily for your presence here to-day. They hope you will enjoy "Pauline" and "The Kiss Cure," and if you do they would appreciate it very much if you would address the attached card to one of your friends. If you hand it to one of the attendants the Management will see to the postage. During the season about a dozen different plays will be presented and if you should honour the Commonwealth Company with a weekly visit you will be in a position to revel in the rich, ripe humour of the Revue, "Hullo, Repertory," to be played by this Company at the Coliseum in June.

I am at the Kingsway Theatre seeing The Liverpool Commonwealth Company in "Pauline" and "The Kiss Cure," by Ronald Jeans. The last named play is described as the merriest comedy in Town and I am inclined to agree with the description. I think you would enjoy the show and may like to know that these plays will be done on Tuesday and Wednesday evenings and Wednesday matinee. On Thursday, Friday and Saturday (two performances), "Nobody Loves Me," by Robert Elson, will be produced for the first time in London. I hope to see this. Would you like to ?

Yours always,

P.S.—Kingsway Theatre.
'Phone : Gerrard 4032.

What is the Liverpool Commonwealth Co?

WHEN the great War broke out, the Liverpool Repertory Company, formed by the Citizens of Liverpool, felt that they were not justified in carrying on, but two of the leading actresses, Miss Madge McIntosh and Miss Estelle Winwood, on behalf of the 67 men and women attached to the theatre, made an offer to the Directors to run the theatre as a Commonwealth. Their pluck and enterprise mightily appealed to the inhabitants with the result that they succeeded beyond their most sanguine expectations.

THE Company consists of 22 experienced players, and Liverpool has developed the habit of seeing them in everything they play. Liverpool watches with interest the various parts in which their favourites appear. A principal one night in, say, a Galsworthy production, will on the following night be cast for a footman in a curtain raiser. And now the Company make their bow to London.



TUESDAY, MAY 4, 1915.

Like the Comédie Française, the Liverpool Commonwealth Company manages its own business. Ambitiously like the Comédie Française, it has its own dramatic repertory. Punctiliously, like the Comédie Française, it offers you the hero of one night as valet on the next. This is quite a respectable extent of likeness to begin with; when the Commonwealth is as old as the Comédie it will be time to make comparisons of histrionic accomplishment.

What suggests comparison at all is the first London production of the Commonwealth, *The Kiss Cure*, which is just the type of play Marivaux, a favourite author of the Comédie, wrote a century and a half ago and wrote rather better. To be sure, a good many people have been writing plays of this particular type between Marivaux and Mr. Ronald Jeans, and you might label any one of them after the original title, *Le Jeu de l'Amour et du Hasard*: *No.*— For it is always, this game of love and chance, the same game. Rather, it is the same dance.

The couples pout, set to partners, pout again, execute a *chassé-croisé*, change partners, and finally each claims his true love (who was at first somebody else's true love) with a kiss. If Marivaux wrote this sort of thing better, that was partly because he had the luck to write in the Dresden-china time of powder and patch, Watteau swains and shepherdesses. An artificial dance-figure seemed less appropriate and less credible in our contemporary world of golfers and motor-cyclists, especially when these contemporary swains call their nymphs Steller and Joanner—an almost universal practice with our young actors and a torture to the fastidious ear.

If Mr. Jeans does not write like Marivaux, who had a style, he writes at any rate with simplicity and naturalness and even a certain elegance. *The Kiss Cure* is, in short, a quite agreeable entertainment for those—and they are not few—who find the comedy of dance-figures entertaining. The gyrating and interchanging couples are played, with youthful buoyancy as they should be, by Miss Estelle Winwood (a minx) and Mr. Fred Cooper (a simpleton), Miss Edith Smith (demure foil to minx), and Mr. William Armstrong (with stutter and Scotch burr). Mr. Wilfred Shine, as a comic butler who comes late into a stage world already overpopulated with comic butlers, yet contrives to excite laughter. A little forepiece by the same author, *Pauline*, serves for the reintroduction of that agreeable actress Miss Madge McIntosh to the London stage, if for nothing else.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

TUESDAY, MAY 4, 1915.

"THE KISS CURE."

REPERTORY PLAYERS IN A NEW COMEDY.

The Liverpool Commonwealth Players, who inaugurated their first London season at the Kingsway Theatre last evening, are young and amusing. They presented a new three-act play, "The Kiss Cure," by Mr. Ronald Jeans, who is also young, but quite amusing. His story of the loves and jealousies of two young couples at a country house where the only semi-responsible man is a comical Irish butler is absurd, yet there is enough in it to keep an audience thoroughly amused and in good humour with everything that happens.

One of the two heroines of this youthful love story is a gem. Her sweetheart, according to her description, has a "third-time-does-it sort of stutter." Her philosophy is to allow an admirer to kiss her, and if it's "disappointing" at once to ask him, "How dare you?"

It was a pity that the author made her a "cat." She had ability and wit enough to have been better than that. But we had to take her as we got her, and wholly agree with the comical butler's poor opinion of the young man she jilted in favour of another. This Liverpool company has some excellent young players—Miss Estelle Winwood, Miss Edith Smith, and Mr. Frederick Cooper; and a most invaluable comedian in the experienced Mr. Wilfred Shine.

J. W.

Liverpool made the Kingsway Theatre its own all the past week, and will continue to do so for some more weeks while the Liverpool Commonwealth Company is playing its first London season there. It presented two new plays during the week, "The Kiss Cure," by Ronald Jeans, on Monday; and "Nobody Loved Me," by Robert Elson, on Thursday. Both plays are of the lighter texture—comedies of manner, so to say—and somewhat thin. Both of them are by young men; they both show observation of character, but "The Kiss Cure" is much better constructed than the other, and is much wittier. The chief impression produced on me by two visits to these players was that Liverpool should be congratulated. The plays are not perfect, but they are better than some recent London productions that have been acclaimed successes. To have a company such as this in Liverpool is a credit to it, and when one remembers the awful companies and plays going the dreary round of a provincial tour, one only wonders why every city has not got its own company and a "school" of authors. J.W.

LORD CHAMBERLAIN'S OFFICE,
ST JAMES'S PALACE, S.W.

The Lord Chamberlain desires to remind all Managers of Theatres and Music Halls, and also the Managers of Companies touring Plays, Sketches and Revues, that any proposed alteration or addition to the licensed script, or any alteration of title should be submitted for his approval.

Managers of Theatres and Music Halls should satisfy themselves that all Plays, Sketches and Revues booked for performance in their Theatres and Music Halls have been licensed, and should inform themselves as to any conditions attached to the licences in question.

The Lord Chamberlain regrets to notice that there is a tendency towards suggestiveness and impropriety of language as well as scantiness of dress in certain classes of performances, and he wishes to remind the Managers of Theatrical Companies that his Regulations strictly forbid any impropriety of language or indecency of dress, dance or gesture on the Stage.

Failure to observe these Regulations may endanger the continuation of a performance.

4th May, 1915.

His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE.

Sir Herbert Tree

requests the honour of the presence of

at the Première of

The Right to Kill.

on Tuesday Evening. May 4th

at His Majesty's Theatre

A reply is only expected in the event of an acceptance, and it is requested that such acceptance should be sent not later than Thursday April 29th

Adapted from the French of PIERRE FRONDAIE by GILBERT CANNAN and FRANCES KEYZER

TUESDAY MAY 4th AND EVERY EVENING AT 8.

THE RIGHT TO KILL.

Marquis de Sevigné	HERBERT TREE
Sir Archibald Falkland	EDMUND MAURICE
Prince Cernuwitz	HARCOURT WILLIAMS
Mehmed Pasha	ARTHUR BOURCHIER
Lieutenant Bolton, R.N.	HENRY HEWITT
John Warman	CHARLES LASCELLES
Atik Ali	H. A. SAINTSBURY
Georgie Falkland	CHRISTOPHER FRERE
Butler	JULIAN CROSS
Manservant	HENRY BYATT
Lady Falkland	IRENE VANBRUGH
Edith Falkland	MAUD CRESSALL
Lady Massinger	CHARLOTTE GRANVILLE
Baroness Kerloff	ETHEL HODGKINS
Maid	IRENE DELISSE

THE TIMES

WEDNESDAY, MAY 5, 1915.

It would seem from the bill of the play that three people are responsible for *The Right to Kill*. We venture to mention a fourth, Claude Farrère, because he happens to be the real author. The play is only an adaptation of his six-year-old novel "L'homme qui assassina." When Sir Herbert Tree presented a version of "David Copperfield" it would have been superfluous to name Dickens. But Claude Farrère, though well known, is not quite on that pinnacle of fame; and it seems odd to have omitted all mention of him.

Not that his book was a masterpiece of art. It was just one of those books that you used to buy at the Gare de Lyon to while away the earlier part of the railway journey to the south, and you probably left it behind in the *buffet* at Dijon. But when a railway novel gets adapted for the stage, ah! that's quite another story. You can't leave a play in a *buffet*. It becomes an imposing mass, a formidable engine, or what somebody in Boswell called somebody else, a tremendous companion. There are great solid blocks of scenery and live gentlemen in uniform and live ladies in the newest fashions; and the prompter hoarsely whispers; and the curtain goes up and down with a slow gravity of its own—in short, the whole complicated apparatus of the acted drama is brought to bear upon you. The thing has ceased to be something "on grey paper with blunt type" which you can throw out of the carriage-window; it has become an event, a monument, an institution.

Constantinopolitan Melodrama.

Yet there were moments last night when we thought with tender regret of the Dijon *buffet*. For *The Right to Kill* perhaps abuses the right of melodrama to have *longueurs*. It happens at Constantinople, and people kept on exclaiming with rapture, "Oh, Stamboul!" which was tantalizing, as you never caught so much as a glimpse of Stamboul. Those glimpses have been left undisturbed in Claude Farrère's book. But you did have a charming moonlit garden on the Bosporus and some Turkish interiors, all cleverly designed by Mr. Hugo Rumbold and executed by Mr. Arthur Pullinger. In the foreground you had Constantinopolitan, or, what is much the same thing, cosmopolitan melodrama. There was a French Marquis—a Sevigné, no less—but Irish on his mother's side, who chivalrously loved the persecuted English wife of the brutal and Scotch Director of the Ottoman Debt, and the persecuted wife was unchivalrously loved by the Slavonic Prince Cernuwitz, while the head of the Turkish police impartially spied upon them all. Indeed, this Mehmed Pasha was quite the most interesting member of the party. He tucked his legs under him on the sofa and puffed away silently at his *nargileh* and looked wiser than any human being, Turk or *giaour*, could ever really be. And he discoursed with sententious gravity to his friend the French Marquis—with gravity, and with cynicism, and with roan-of-the-worldism—anyhow, he discoursed quite amusingly. But the Marquis was moody, embarrassed, almost dumb. And a Sevigné, of all people!

It was, in short, the Marquis who provided the *longueurs*. No doubt his position was partly to blame. There is something inevitably depressing in the spectacle of a hopeless passion. And a gentleman whose hopeless passion leads him to stick a knife into the brutal husband of its object, in order to save her good name, when the lady has already provided herself with a quite worthless lover, is really rather an absurd gentleman. But we submit that he need not be dull. Now the Marquis last night was too frequently dull. He heaved deep sighs; he imprinted chaste kisses upon the tips of the lady's fingers, he was melancholy and chivalrous—and dull. And when he had to play unwilling eavesdropper at a tender interview between the lady and her unchivalrous lover—he was hiding somewhere down below and kept on popping up his head with a more and more agonized expression—you had to stifle the feeling that he was a little ludicrous, too. This incident, by the way, with its Jack-in-the-Box effect, is a *trouvaille* of the adapters, and must not be imputed to Claude Farrère. So also with the particular method by which the very disagreeable Director of the Ottoman Debt is done to death—though this proved last night thrilling enough. A less violent and more artistic thrill was that of the scene (taken straight from the book) wherein Mehmed Pasha listens to the Marquis's veiled confession of the murder and condones. But melodramas ought, at all costs, to have a "happy ending." When the lady and the Marquis parted "for ever," she to devote a love-lorn widowhood to her child, and he to fight for France, there was an unmistakable drop in the temperature of the house.

There had, however, in the course of the evening been a good deal of enthusiasm. Miss Irene Vanbrugh had once more shown power in the exhibition of intense feeling, and in particular had startled the house by her hysteric frenzy in the scene wherein her husband forces her to sign away her good name. Mr. Bourchier, too, playing with rich and quiet humour, made the Pasha a great public favourite. That Sir Herbert Tree was not happy last night as the Marquis de Sevigné was only too apparent; to be just, we cannot think of any actor who would be otherwise than unhappy in such a part. You see, in the book the Marquis has the immense advantage of telling all the story himself and you have the immense advantage, if and when he grows tedious, of throwing him out of the window or leaving him behind in the *buffet*.

WATCH YOUR STEP.



EMPIRE.

PROGRAMME

TUESDAY Evening, MAY 4th, 1915

1 ACT I. "Watch your Step"

ALFRED BUTT

presents

2 **"WATCH YOUR STEP"**

Music by H. P. SMITH Music and Lyrics by IRVING BERLIN

English Book by HARRY GRATTAN

Staged by RUTH BURNSIDE

The Cast includes

GEORGE GRAVES	ETHEL LEVEY	JOSEPH COYNE
DOROTHY MINTO	LUPINO LANE	BLANCHE TOMLIN
CHARLES CARRY	IRENE TROT	REGINALD SHARLAND
IVY SHILLING	PEYLEY BLYDELLS	AUBREY ASHTON

EMPIRE

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Row C

No 7

STALLS, 10/6

Tuesday, May 4
1915

This portion does not admit to the theatre

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Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

WEDNESDAY, MAY 5, 1915.

CRAZY RAG-TIME.

FRENZIED DANCES OF "WATCH YOUR STEP."

Perhaps it is just as well that the adapter of the new American musical production, "Watch Your Step," presented by Mr. Alfred Butt at the Empire Theatre last evening, did not succeed in getting rid of traces of its origin. Only Americans could have invented the frenzy of those dances, only Americans could have been so lavish of brasses and drums, and only Miss Ethel Levey could have sang and danced to the wild rag-time of "Watch Your Step."

It is the very superlative of crazy ragtime. You could follow at least two of its numbers from half a mile off, and getting this last night—plus the cheering applause—was an experience not to be forgotten.

The American producer has exhausted every dancing movement in order to interpret the composer, Mr. Irving Berlin, and Mr. Berlin has given him every rag-time opportunity. If the author of the scheme had a plot it has certainly been danced away.

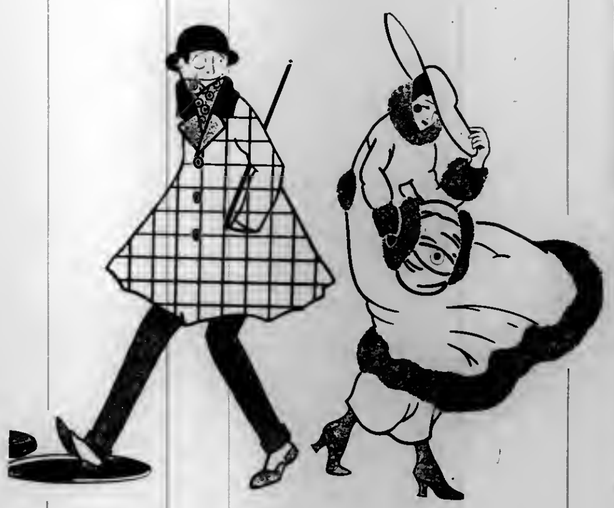
Mr. George Graves, with his characteristic style of addressing the audience with the most extraordinary gags, had not the shadow of difficulty in making the audience more than contented with what he gave them in place of the original humour. He kept this patter going without ever a sign of a hitch, and he shared with Miss Ethel Levey the main success of the evening. Another favourite who did well was Mr. Joseph Coyne. These artists and Miss Dorothy Minto and Mr. Lupino Lane won the honours of the new production.

The chorus, too, are untiring workers in a production that is the most American, and the most crazy, frolic that London has ever seen—*and heard*.

J. W.

EMPIRE

LEICESTER SQUARE



Watch Your Step

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APOLLO THEATRE

TO-NIGHT AT 8.15,

Mr. CHARLES HAWTREY'S

PRODUCTION OF

"STRIKING!"

A Farcical Romance in Three Acts.

By PAUL RUBENS AND GLADYS UNGER.

Lord Marston	Mr. CHARLES HAWTREY
Jack Paulton	Mr. H. MARSH ALLEN
Donald Macrae	Mr. FRED LEWIS
Snaith	Mr. CAMPBELL GULLAN (By arrangement with Messrs. VEDRENNE & EADIE)
An Italian Waiter	Mr. HENRY ADNES (By arrangement with Messrs. GROSSMITH & LAURILLARD)
A Scotch Piper	Mr. LIONEL WILLIAMS
A Porter	Mr. E. W. TARVER
A Page	Master CHARLIE WADE
William	Mr. CHARLES LASCELLES (By arrangement with Sir HERBERT TREE)
A Delegate	Mr. E. T. VARR
Zoë Lady Marston	Miss LOTTIE VENNE
Pomona Macrae	Miss HILDA TREVELYAN
Ellie Karstowe	Miss NETTA WESTCOTT
Hotel Manicurist	Miss GLADYS MAUDE

ACT I. ... ... **Lord Marston's Sitting Room in the Hotel at Oban**
(A few weeks elapse).

ACT II. ... **Lord Marston's House in Mayfair. The Morning Room**
(A few months elapse).

ACT III. ... ... **Lord Marston's House in Mayfair. The Courtyard**

APOLLO
THEATRE
5/5/15

Orch. Stall
C 1
To be retained

Dresses by HANDLEY-SEYMOUR, New Bond Street.
Hats by ANN TALBOT, 5 George Street, Hanover Square.
Furniture by OETZMANN. Wigs by CLARKSON.
Scenery constructed by J. BRUNSKILL and painted by ALFRED E. CRAVEN.
Pathéphone kindly lent by PATHE SALON, 64 Regent Street, W.

PRECEDED AT **7.45** BY

Mr. CHARLES CORY - - Entertainer

PROGRAMME OF MUSIC.

THE J. H. SQUIRE CÉLESTE SEXTETTE
will select from the following Repertoire.*

1	FANTASIE IMPROMPTU	*arr. Brunet*
2	RHAPSODIE IN C MINOR	*Liszt*
3	VALSE DE CONCERT	*Durand*
4	DANSE NEGRE (A Study on Black Keys)	*Ascher*
5	SERENADE CELESTE	*arr. Squire*
6	RHAPSODIE No. 14	*Liszt*
7	VALSE BRILLANTE IN A FLAT	*Moszkowski*
8	CARISSIMA	*Elgar*
9	TAMBOURIN CHINOISE	*Kreisler*
10	CHANSON	*Godard*
11	OPERATIC FANTASIAS (Changed at each Performance)	
12	2nd MAZERKA	*Godard*
13	FOUR INDIAN LOVE LYRICS	*Woodforde-Finden*
14	"CALM AS THE NIGHT"	*Bohm*
15	LOUIS BLECE VALSE	*Cox*
16	RUSSIAN BALLET FANTASIE	*arr. Squire*

Grand Piano by MURDOCH & MURDOCH.

** The Repertoire mainly consists of special arrangements which are exclusive to the Sextette.*

MATINEE
Every WEDNESDAY & SATURDAY at 2.
First Matinee SATURDAY next.

Stage Manager	For Mr. Charles Hawtrey	Mr. B. CAMPLIN-SMITH
Assist. Stage Manager		Mr. LIONEL WILLIAMS
General Manager		Mr. EDWARD FITZGERALD

PRICES OF ADMISSION:—Boxes, £1 1s. to £5 5s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d., Last Row, 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office open 10 to 10. Phone Gerrard 3243.

Nearest Station, PICCADILLY CIRCUS (Tube).

General Manager ... ... (for Mr. Tom B. Davis) ... ... Mr. A. C. BELSEY



THURSDAY, MAY 6, 1915.

Mr. Hawtrey and Miss Lottie Venne and Miss Hilda Trevelyan, all three at once and each with an appropriate part, ought to prove an irresistible combination. Mr. Hawtrey is the very idlest of the idle rich, absolutely helpless in fact, whose valet has to be not only valet hut agent, adviser, remembrancer, and factotum—see the Honble. Mr. Listless and Fatout in "Nightmare Abbey." Miss Venne is the fashionable, frivolous, flighty aunt, whose one aim it is to choose the helpless one's wife for him. Miss Trevelyan is the merry, homely, shrewd Scotch lassie who cannot abide helpless people and tries to "make a man" of this one, winning his heart and hand in the process and upsetting all the little schemes of the aunt.

These parts are elaborated by the authors for the players and by the players for themselves along their several characteristic lines, to the general profit and amusement; but, as usually happens when parts are designed to fit players, the parts are better than the whole. For the whole there is the framework of a universal strike, exhibiting all the "upstairs" people forced to attempt, amateurishly, the menial tasks proper to the "downstairs" people, and this particular joke has already been well-nigh exhausted on the farcical stage. There is still, however, just a little fun left in it, and that little the players make the most of, aided by dialogue of exceptional gaiety and even wit. But the best fun of the play is in the free run given to the well-known and well-liked idiosyncrasies of Mr. Hawtrey and Miss Venne and Miss Trevelyan, who between them kept the house last night in unbroken merriment.

Not a Striking Success.

Miss Elsie, Miss Mabel Russell, and Miss Marie Lohr were in the stalls of the Apollo Theatre for the first performance of Paul A. Ruhens' and Gladys Unger's new farce "Striking," on Wednesday evening, and Mrs. Horlick, who wrote a play called "An Indian Summer," and had it produced at the Prince of Wales Theatre last June, was also there. The first act of the new Apollo production is the best. Mr. Charles Hawtrey has a Hawtrey part in it—an unconscionaly selfish fellow who never gets the worst of anything. Miss Lottie Venne was funny in that first act also, and Miss Hilda Trevelyan seemed to come straight out of "What Every Woman Knows"—the Barrie play in which she was a simple young Scotswoman with a knack of managing men folks. The authors of "Striking" had a good idea to work on—the idle rich condemned for a week or two by a universal strike to shift for themselves; but they frittered their chances away completely by giving forced absurdities instead of letting their characters act reasonably like what they would do if the conditions stated had existed. The audience, I must say, laughed uproariously throughout the evening, so I must suppose my view was wrong. J.W.

Nobody Loves Me

A Comedy in Three Acts by Robert Elson.

Produced by Madge McIntosh under the direction of the Author.

Characters in the order of their appearance.

Jane Murdoch	Nina Henderson
Mrs. Ferrard	Alice Mansfield
Tony	Edith Smith
Lady Kenford	Edith Barwell
Major Gen. Sir Walter Kenford, K.C.B., D.S.O., &c.	Wilfred E. Shine
Alessie	Gwynifrede Sardon
Mrs. Edmund Ferrard	Estelle Winwood
Lord Redesmere	Percy Marmont
Lincoln Baker	William Armstrong
George Pendle	Harvey Adams
Miss St. Aubin	Doris Lloyd
Mrs. Burbank	Madge McIntosh
Gerald Anstruther	Lawrence Hanray
Waiter	William Dexter
Parkinson	Arthur C. Rose

It looks as though minxes were a hobby with the Liverpool Commonwealth Company. Miss Estelle Winwood, who was a young minx on Monday, was last night a maturish minx, euphemistically described as "so very modern." This being interpreted, meant that she was a merry widow who started a hat-shop out of her winnings at "Monte," gave rowdy supper-parties at her flat—when the guests laughed uproariously at jokes which left the audience in front quite cold—and lived, ruined, with a remarkably humdrum solicitor.

When her daughter, an *ingénue* fresh from the country, where she lived in charge of a tyrannical grandmother (cane, ear-trumpet, lace *fichu*, and sharp tongue, all of the regulation stage pattern), turned up unexpectedly at the flat, just when the supper-party had got to the liqueurs, it was awkward for the minx and still more awkward for the daughter. Fortunately the usual stage lordling was at hand to take the girl back to her grandmother in his car and subsequently to marry her, almost in her own tomboyish despite. But not before the tyrannical grandmother, relenting under the new experience of being "stood up to" by the various victims of her tyranny, forgave the minx and even, if we are not mistaken, bestowed an old woman's blessing upon the humdrum solicitor.

KINGSW
GT. QUI
LIVERPOOL COMMO
By arrangement w
Thursday
Evening
May 6
Stall
No. D 1
This to be retained

Act I.—The morning room at Mytton Court, Buckinghamshire.
Scene 1.—A Sunday Morning in Spring, between twelve and one o'clock.
Scene 2.—The same afternoon.
Act II.—Mrs. Edmund's Flat in London.
Scene 1.—Ten p.m. the same evening.
Scene 2.—About two hours later.
Act III.—Same as Act I.
Scene 1.—The next morning about ten a.m.
Scene 2.—Three months later—Sunday morning in Summer between twelve and one o'clock.

The Curtain will be lowered between Scenes 1 and 2 in each Act for two minutes.

Costumes by J. Eurkinshaw & Son, Liverpool. Furniture by J. S. Lyons, Holborn. Pictures kindly lent by J. F. E. Grundy, 4, Adam St., Strand. Weber Pianos manufactured in London used in the Orchestra and on the Stage supplied by the Orchestrelle Company, Æolian Hall, New Bond Street, W. The Refreshment Bars are under the direct control of the Proprietress. A special feature is made of Afternoon Teas in the Foyer at Matinees during and after the performance.

Opera glasses may be obtained on hire from the Attendants.

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats.

The Box Office (R. Wynne) is open from 10 to 10 daily. Tel. 4032 Gerrard.

Monday, Tuesday, Wednesday, Matinee and Evening.
TRELAWNEY OF THE WELLS
By Sir Arthur Pinero.
Thursday and Friday,
A WOMAN OF NO IMPORTANCE
By Oscar Wilde.
Saturday, Matinee and Evening,
THE KISS CURE
By Ronald Jeans.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

FRIDAY MAY 7 1915

STAGE STORM.

REAL RAIN THAT HELPED IN A NEW PLAY.

In one of the seven scenes of the play "Nobody Loves Me," presented by the Liverpool Commonwealth Players at the Kingsway Theatre last evening, the "performance" of an imaginary stage storm synchronised perfectly with the very real thunderstorm that reverberated about the roof of the theatre.

It was a contrast of realism and art, and as most of the audience were wondering how they were going to get home, realism prevailed. It was a rare experience to hear the real rain, which made its way through some open skylights, patter on the scenery during the progress of the play, and, to some extent, it confused the impression of Mr. Robert Elson's comedy.

Under the most favourable weather conditions, however, it would not have been an easy matter to guess at the motives of any of the characters in this play; sufficient, therefore, will it be to say that when the seventh and final scene was ended three pairs of lovers seemed destined for early matrimony.

J. W.

Plays



PUSH AND GO!"
PROGRAMME 6D.

LONDON HIPPODROME

CRANBOURN STREET, LEICESTER SQUARE

Proprietors - - - - - - - Moss' Empires, Ltd.

Managing Director - - - - - - - - Mr. Frank Allen
Assistant to Managing Director - - - Mr. Albert P. De Courville
Manager - - - - - - - - - - Mr. Fred Trusseli

TWICE DAILY at 2.30 p.m. & 8.30 p.m.

Programme

Week commencing

MONDAY, MAY 10TH, 1915

"PUSH AND GO!"

A HIPPODROME REVUE

Book and Lyrics by F. W. MARK and ALBERT DE COURVILLE
Music by HERMAN DAREWSKI
Staged by WILLIAM J. WILSON
Produced by ALBERT DE COURVILLE

Elaborate Cast:

SHIRLEY KELLOGG	HARRY TATE
VIOLET LORAINE	JOHNNY HENNING
ANNA WHEATON	LEWIS SYDNEY
LUCILLE VIVIEN	GERALD KIRBY
MURIEL HOWARD	ARTHUR SWANSTONE
DAISY ETHEL	CHAS. BERKELEY
ETHEL KENRICK	MICHAEL SHERBROOKE
	FREDDIE NICE
40 BEAUTY QUEENS	CHARLIE DE HAVEN
CHORUS OF 60 PERFORMERS	ROBERT PURSER

JORDAN'S "PUSH AND GO!" SYNCOPATED ORCHESTRA

Scene 1	The "Push-and-Go!" Gymnasium
" 2	The Revue King's Office
" 3	Among the Celestials
" 4	A Box Office
" 5	"Curse you, Jack Dalton"
" 6	"Big Lizzie"
" 7	Saving Time
" 8	Piccadilly Circus
" 9	At the Bali

Plays

"Let Us Forget"

I never noticed till the other day that the great picture which was painted to commemorate the visit of the German Emperor to Drury Lane Theatre on the night of May 17, 1911, had been removed from its place on the grand staircase and taken out of sight of all. The ornate panel erected in the vestibule recording the names of all the actors and managers and others who had taken part in the making of the arrangements for that theatre visit has been boarded up, because many of the patrons of the theatre did not wish to be reminded of these things. All the same, these things have to be remembered. I remember the play given that night was Lord Lytton's "Money," that the night's receipts were just over ten thousand pounds, and that the following lines appeared on the programme:—

"It's a very good world to live in,
To lend, or to spend, or to give in,
But to beg, or to borrow, or to get a man's own,
It's the very worst world that ever was known."

J. W. in W D, May 9

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, MAY 10, 1915.

CHARLES FROHMAN.

A TRIBUTE.

BY SIR J. M. BARRIE.

The man who never broke his word. There was a great deal more to him, but everyone in any land who has had dealings with Charles Frohman will sign that.

I am too sad at heart to say anything hurriedly about him just now, and yet I should like to say a word; about the qualities that to his friends were his great adornment rather than about his colossal enterprises or the energy with which he heaved them into being; an energy that was like a force of nature, so that if he had ever "retired" from the work he loved (a thing incredible) companies might have been formed, in the land so skilful at turning energy to practical account, for exploiting the vitality of this Niagara of a man. They could have lit a city with it.



MR. C. FROHMAN.

He loved his schemes. They were a succession of many-coloured romances to him, and were issued to the world not without the accompaniment of the drum, but you would never find him saying anything of himself. He pushed them in front of him, always taking care that they were big enough to hide him. When they were able to stand alone he stole out in the dark to have a look at them, and then, if unobserved, his bosom swelled. I have never known anyone more modest and no one quite so shy. Many actors have played for him for years and never spoken to him, have perhaps seen him dart up a side street because they were approaching. They may not have known that it was sheer shyness, but indeed it was. I have seen him ordered out of his own theatre by subordinates who did not know him, and he went meekly away. "Good men these; they know their business," was all his comment. Afterwards he was shy of going back lest they should apologise.

TOO SHY TO SEE A DOCTOR.

Once a friend made an arrangement that Mr. Frohman should see a London doctor. When the time came he was too shy to keep the appointment. Something had to be done, so another friend went in his place to pass as Mr. Frohman and describe his "symptoms" as his own. Mr. Frohman was to benefit at second hand. Electrical treatment was ordered, and on that first occasion at least performed on the wrong man. The result was said to be a marked improvement in Mr. Frohman's health. It was all in the day's work for his friends to do this sort of thing for him. But you should have seen how he stepped to the front when there were big things to do and the others were perhaps afraid to do them.

At one time he had several theatres here and was renting others, the while he had I know not how many in America; he was not always sure how many himself. Latterly the great competition at home left him with no time to look after more than one in London. But only one anywhere seemed a little absurd to him. He once contemplated having a few theatres in Paris, but on discovering that French law forbids you having more than one he gave up the scheme in disgust.

A sense of humour sat with him through every vicissitude like a faithful consort. "How is it going?" a French author cabled to him on the first night of a new play. "It has gone," he genially cabled back. Of a Scotch play of my own that he was about to produce in New York, I asked him what the Scotch would be like. "You wouldn't know it was Scotch," he replied, "but the American public will know."

SIXTEEN YEARS' QUARREL.

He was very dogged. I had only one quarrel with him, but it lasted all the sixteen years I knew him. He wanted me to be a playwright and I wanted to be a novelist. All those years I fought him on that. He always won, but not because of his doggedness; only because he was so lovable that one had to do as he wanted. He also threatened, if I stopped, to reproduce the old plays and print my name in large electric letters over the entrance to the theatre.

A very distinguished actress under his management wanted to produce a play of mine of which he had no high opinion. He was in despair, as he had something much better for her. She was obdurate. He came to me for help, said nothing could move her unless I could. Would not I tell her what a bad play it was and how poor her part was and how much better the other parts were and how absolutely it fell to pieces after the first act? Of course I did as I was bid, and I argued with the woman for hours, and finally got her round, the while he sat cross-legged, after his fashion, on a deep chair and implored me with his eyes to do my worst. It happened long ago, and I was so obsessed with the desire to please him that the humour of the situation strikes me only now.

A PASSION FOR THEATRES.

For money he did not care at all; it was to him but pieces of paper with which he could make practical the enterprises that teemed in his brain. They were all enterprises of the theatre. Having once seen a theatre he never afterwards saw anything else except sites for theatres. This passion began when he was a poor boy staring wistfully at portals out of which he was kept by the want of a few pence. I think when he first saw a theatre he clapped his hand to his heart; and certainly he was true to his first love. Up to the end it was still the same treat to him to go in; he still thrilled when the band struck up, as if that boy had hold of his hand.

In a sense, he had no illusions about the theatre, knew its tawdriness as he knew the nails on his stages (he is said to have known every one). He would watch the performance of a play in some language of which he did not know a word and at the end tell you not only the whole story but what the characters had been saying to each other; indeed, he could usually tell what was to happen in any act as soon as he saw the arrangement of the furniture. But this did not make him blasé—a strange word, indeed, to apply to one who seemed to be born afresh each morning. It was not so much that all the world was a stage to him as that his stage was a world, a world of the "artistic temperament"—that is to say, a very childish world of which he was occasionally the stern but usually the indulgent father. His innumerable companies were as children to him; he chided them as children, soothed them, and forgave them, and certainly loved them as children. He exulted in those who became great names in that world and gave them beautiful toys to play with; but, great as was their devotion to him, it is not they who will miss him most, but rather the far greater number who never "made a hit," but set off like all the rest to do it and fell by the way. He was of so sympathetic a nature, he understood so well the dismalness to them of being "failures," that he saw them as children with their knuckles to their eyes, and then he sat back cross-legged on his chair with his knuckles, as it were, to his eyes, and life had lost its flavour for him until he invented a scheme for giving them another chance.

Authors of to-day sometimes discuss with each other what great writer of the past they would like most to spend an evening with if the shades were willing to respond, and I believe (and hope) that the choice most often falls on Johnson or Charles Lamb. Lamb was fond of the theatre, and I think of all those connected with it that I have known Mr. Frohman is the one with whom he would most have liked to spend an evening. Not because of Mr. Frohman's ability, though he had the biggest brain I have met with on the stage, but because of his humour and charity and gentle chivalry and his most romantic mind. One can conceive him as so often, sitting at ease, far back, in his chair, cross-legged, occasionally ringing for another ice, for he was so partial to sweets that he could never get them sweet enough, and sometimes he mixed two in the hope that this would make them sweeter. I hear him telling stories of the stage as only he could tell them, rising now and roaming the floor as he shows how the lady of the play receives the declaration, and perhaps forgetting that you are the author of the play, and telling you the whole story of it with superb gesture and gleaming eyes. Then back again cross-legged to the chair. What an essay Elia might have made of that night, none of it about the stories told, all about the man in the chair, the humorous, gentle, roughly educated, very fine American gentleman in the chair.

Perhaps it is fitting that all those who only made for honest mirth and happiness should now go out of a world because too wicked for them. Strange to think that in America Dernburg and Bernstorff, who we must believe were once good men too, have an extra smile with their breakfast roll because they and theirs have drowned Charles Frohman.

The Late Charles Frohman.

London is not likely ever again to see such an American manager as Charles Frohman. He was the straightest and the pluckiest his country ever owned, and was in a class entirely by himself. He must have lost a huge fortune by his English enterprises, but he never complained. He just smiled and said, "I shall try again." When he first launched out in London he was under forty, and he did many things that he gave up after a few years. He sold his motor-car. He ceased going to the race meetings round London, and he seldom went away for week-ends. He preferred to spend his time in Town, and to go to theatres and have a chat with intimate friends afterwards in his private sitting-room at the Savoy Hotel.

His London Home.

When he arrived from New York in London each early spring—end of February—he walked straight into the Savoy Hotel and went to his rooms without a word, as though he had been staying there for months. He never gave the Savoy people notice he was coming. But he always expected he would get the same suite each season—it overlooked the river—and he did. It was kept for him. He loved the ever-changing view from his windows, and he loved to show it and talk of it to those who came to see him. Since he had a bad illness three years ago which left him a stiff knee joint that made it difficult for him to walk he changed his rooms to the Strand side of the house, where his door faced a lift. But although he never complained he missed being able to take his strolls in the London streets and he missed the view of the river when he got home.

"The Water Looks Very Cold."

Charles Frohman's greatest friends in America were Mr. William Gillette and Miss Maude Adams. He liked Gillette for his quaint manner and his respect and admiration for Miss Adams had no limit. Many a time she advised him to do certain things that he knew would mean heavy losses to him. "Shall I do them, knowing this?" he sometimes asked, and Miss Adams had but to reply "They are worth doing even at a loss of money," for Charles Frohman to have them done. Many of her long summer vacations are spent by Miss Adams in a quiet convent in an out-of-the-way corner of Ireland; and off that lonely coast on a summer day this great active manager who loved the cities for their theatres and their lights and their ventures, went down in the sea. The last sentence he spoke, and he spoke it with a smile on his lips, was, "The water looks very cold." A second or two later he and the friends with whom he was speaking were swept apart by a wave. He did not ask for help.

J. W.

St. Martin-in-the-Fields

CHARING CROSS

Memorial Service

For the late

CHARLES FROHMAN

Tuesday, May 25th, 1915

4 o'clock p.m.

Palace Theatre

Managing Director — Mr. ALFRED BUTT

Messrs. VEDRENNE and EADIE

Present the Royalty Theatre Company

in

The Man Who Stayed at Home

By Lechmere Worrall and J. E. Harold Terry.

In the presence of

Their Majesties The King and Queen

TUESDAY, MAY 11th, 1915

at 2.30

Officers' Families Fund

For the assistance of Wives and Dependent Relatives of Officers in monetary difficulties incurred through the War, and for prompt financial aid to Officers' Widows and Orphans.



NEW THEATRE

LONDON.

MR. MARTIN HARVEY'S SEASON

MONDAY, MAY 17th, and Every Evening at 8.15
Matinee on Saturday at 2.30

FOR TWO WEEKS. Mr. MARTIN HARVEY will present a revival of

The Breed of the Treshams

By JOHN RUTHERFORD

Lieutenant Rupert Lovell "The Rat" (his original part)	Mr. MARTIN HARVEY
Viscount Dorrington	Mr. CHARLES J. CAMERON
The Hon. Clement Hungerford (his Son)	Mr. CHARLES GLENNEY
Sir Henry Curwen	Mr. J. COOKE BERESFORD
Colonel Bagshaw	Mr. WALTER HOWE
Captain Stanhope	Mr. WILSON GUNNING
Captain Rashleigh	Mr. FRANK FORBES ROBERTSON
Lieutenant Willoughby	Mr. SIDNEY COLTSON
Cornet The Hon. Francis Tresham	Mr. EUGENE WELLESLEY
Cornet Peyton	Mr. PERCY FOSTER
Corporal Lumsford	Mr. ALFRED IBBERSON
Corporal Saxton	Mr B. MARSH-DUNN
Will Lumsford	Mr. A. LLOYD
Jevons	Mr J. DENTON THOMPSON
Servant	Miss BESSIE ELDER
Mrs. Bagshaw	Miss MARIE LINDEN
Helena Pierrepoint	Miss MARY GRAY
The Hon. Margaret Hungerford	Miss MAUD RIVERS
Batty (her original part)	Miss N. de SILVA

Troopers, Soldiers, etc.

The Action takes place in Feversham Castle, 1645

SYNOPSIS OF SCENERY

ACT I. The Gatehouse .. .. *George J. Dodson*
ACT II. An Upper Chamber .. .. *George J. Dodson*
ACT III. Scene 1. The Withdrawing-Room .. .. *F. Potts*
Scene 2. The Same. Half-an-hour Later.
ACT IV. The Same. Next Day.

NOTE—In Act III. the Curtain will be lowered for One Minute between Scenes 1 and 2. Intervals—Eight Minutes

Toilet appointments throughout the Theatre by HINDES, Ltd., London and Birmingham.
The Theatre Disinfected and Perfumed with SPRAOLITE, MASLIN BROS., London.

Business Manager	For Mr. Martin Harvey		Mr. FRANK B. O'NEILL
Stage Director			Mr. WILLIAM HOLLES
Stage Manager			Mr. CHARLES BEARD
Musical Director			Mr. W. H. HUDSON
Assistant Stage Manager			Mr. SYDNEY COLTSON
Business Manager	(For Sir Charles Wyndham and Miss Mary Moore)		Mr. CECIL ROSE

IRE
May 17
Stall
No. F 16
This to be retained

THE IRISH PLAYERS from the ABBEY THEATRE, DUBLIN,
in Repertoire of Irish Plays.

MONDAY and THURSDAY EVENINGS AT 8.30.
SATURDAY MATINEE AT 2.

FIRST PRODUCTION IN LONDON OF

Shanwalla

A Play in Three Acts by LADY GREGORY.

Laurence Scarry, *a Stallman*	H. L. HUTCHINSON
Hubert Darcy, *his Master*	SYDNEY J. MORGAN
Bride Scarry, *his Wife*	KATHLEEN DRAGO
Owen Conary, *a Blind Beggar*	J. M. KERRIGAN
Pat O'Malley	FRED O'DONOVAN
James Brogan	ARTHUR SINCLAIR
First Girl	EITHNE MAGEE
Second Girl	ANN COPPINGER
Head Constable	J. A. O'ROURKE
First Constable	U. WRIGHT
Second Constable	PHILIP GUIRY

SCENE. Acts I. and II. An old Harness Room at Darcy's Stables.
Acts III. An Office at Darcy's House.

Sovereign Love

A Comedy in One Act, by T. C. MURRAY.

Donal Kearney, *a Farmer*	J. M. KERRIGAN
Ellen, *his Daughters*	KATHLEEN DRAGO
Katty	EITHNE MAGEE
Maurice O'Brien, *their Uncle*	PHILIP GUIRY
Mrs. Hickey, *Hostess of "The Granuaile"*	HELEN MOLONY
Charles O'Donnell, *another Farmer*	SYDNEY J. MORGAN
David, *his Son*	H. E. HUTCHINSON
Tom Daly, *Cousin to David*	J. A. O'ROURKE
Andy Hyde, *a returned Yank*	U. WRIGHT

The action takes place in the Parlour of "The Granuaile."

Directors	LADY GREGORY AND W. B. YEATS
General Manager	A. PATRICK WILSON
Stage Manager	U. WRIGHT

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

TUESDAY, MAY 18, 1915.

LADY GREGORY'S NEW PLAY.

The Irish Players presented a new three-act play by Lady Gregory, entitled "Shanwalla," at the Little Theatre, last evening.

Lady Gregory has fashioned a story of picturesque beauty, and the Irish Players have interpreted it with that rare and seemingly unconscious art that removes their work from all comparison with the ordinary traffic of the theatre.

Lady Gregory's story is based on the belief that the spirit of the dead may return to earth to help those it loved in life. The pathetic figure of the young dead wife who in this story returned to warn her husband against the men who would lead him astray was wholly appealing. The stage trappings of the "ghost" had been ignored. The young bride appeared as she was in life, dressed the same, and speaking the same; but no one heard her but the blind tramp. For the first time in his life his eyes that had been ever dark saw the light. J. W.

Fascinating Irish Play.

Out of very simple materials Lady Gregory has conjured a strangely fascinating drama in "Shanwalla," which the Irish Players produced, for the first time in London, at the Little Theatre on Monday. The play takes its title from a racehorse—the popular favourite for a great steeplechase in Galway—and the incidents are concerned with a plot to drug the animal. Caught by the young trainer's wife in the act of poisoning the horse's food, the villain kills her, and later on persuades her husband that his master murdered her because she refused to do what he asked.

The Young Wife's Return.

From this point to the end of the play Lady Gregory treats it in mystic manner. The young wife returns to earth to warn her husband, and as she comes and goes amid those strange Western scenes her presence is unknown to all save a blind tramp, who unconsciously becomes her instrument. The play made a most effective impression, because it is in part beautifully written and is in every instance beautifully acted. Lady Gregory, who sat well back in a private box, blushed and looked very pleased after her play had finished. Mr. W. B. Yeats congratulated her on its success, and so did Mr. and Mrs. Bernard Shaw. Mr. Augustus John, the painter, looking like a great Biblical figure, sat with a party of ladies, and applauded the play for long after the curtain had fallen. J. W.

ST. JAMES'S THEATRE,

KING STREET, ST. JAMES'S STREET, S.W.

May 12th, 1915.

SIR GEORGE ALEXANDER requests the honour of your presence on Wednesday next, May 19th, at 8 p.m. punctually, when

THE DAY BEFORE THE DAY

A New Drama in Three Acts

BY CHESTER BAILEY FERNALD

will be acted for the first time.

It is unable to be present, kindly return the ticket to

E. ARNOLD,
BOX OFFICE.



THURSDAY, MAY 20, 1915.

"THE DAY BEFORE THE DAY."

WAR MELODRAMA AT THE ST. JAMES'S.

By CHESTER BAILEY FERNALD.

Captain Guy Howison ..	LYN HARDING
Second-Lieutenant Robert Cresfield	OWEN NARES
Captain Richard Buckingham	HESKETH PEARSON
Colonel Wallingford ..	DAWSON MILWARD
Führman Max von Ardel ..	GERALD LAWRENCE
Karl Pulitzer	FREDERICK ROSS
Adolf Schindler	A. B. IMESON
Ludwig Grunau	NIGEL PLAYFAIR
Herr Professor Willy Effenbach	EDMUND GWENN
Frieda Grunau — ..	CLARE GREET
Lady Lulliby	ELIZABETH CHESNEY
Mona Cresfield	STELLA MERVYN CAMPBELL
Victoria Buckingham ..	GRACE LANE

At the end of Act II. the curtain falls upon Mr. Lyn Harding chained by the leg to the wall, bound with rope, gagged, and stunned by a blow on the head from a bludgeon. The German secret agents who have brought him to this pass have left the house (on the East Coast) apparently in order that the next expected visitor, an officer of the Prussian Guard (coming ashore from a submarine), may have the sport of finishing off the helpless Englishman with his own hand.

But when the curtain rises again so does Mr. Harding, and with wondorful dexterity succeeds in releasing himself from his bonds. Thereupon enter the Prussian Guardsman with a revolver, and it would have been all up with Mr. Harding if he had not had the happy thought of pretending to be bound again and subsequently tricking the Prussian into laying down his revolver, with the result that it soon becomes the enemy's turn to be bound and gagged—with the assistance of a lady whom the Prussian had been on the point of subjecting to foul outrage.

It is all, as you see, on the melodramatic plane, with revolvers all over the stage and wireless in the cellar (to say nothing of an electric oven down there for incinerating corpses) and a clock for signalling to the submarine and strains from Wagner converted into passwords, and, in addition to all this apparatus, a tremendous orgy of Teutonic brutality.

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For some mysterious reason they all meet again in a Hampstead drawing-room, where the German secret agents figure as naturalized and ultra-patriotic Englishmen, while British officers (reinforced by Mr. Lyn Harding) keep watch and ward, biding their time. The great thing is to discover which is the true German plan of invasion and which the bluff. Is it to be Northumberland or Kent? One is in an envelope and the other in a tin case, and as the probabilities are in favour of the tin case this is suddenly popped out upon the Germans by the lady of the previous acts, while the British officers watch the effect through a hole in the door.

It *is* the tin case, and to telephone "Kent" to the W.O., to disarm the German agents by a little *ju jitsu*, and to march them off to be shot in the Tower is for the British officers the work of a moment. Then the lady (who, you are glad to learn, had emptied a revolver into the Prussian Guardsman in the interact) falls into Mr. Harding's arms, just after the announcement that the German Fleet has at last come out and is in process of meeting its fate.

Here, then, is another war play for those who like war plays. Whether romantic fiction is profitably employed upon the tremendous facts which we are all of us "up against" is, no doubt, a question about which tastes will widely differ. We prefer not to discuss it, but merely to record that the performance last night appeared to give a great many people a good deal of gratification. There was some tittering over the excessive number of compromising documents and other naïve elements in the plot, which must have disconcerted players who were loyally doing their utmost. Miss Grace Lane made the distressed and not very sensible heroine as sympathetic as possible, Mr. Lyn Harding played with immense energy, and the gentlemen who had to impersonate brutal Germans—Mr. Ross and Mr. Lawrence, Mr. Playfair and Mr. Gwenn—sacrificed themselves nobly on the altar, not exactly of art, but of topical melodrama.

New Spy Drama.

Nothing more unlike a St. James's Theatre play can be imagined than the four-act drama, by C. B. Fernald, that Sir George Alexander presented on Wednesday evening. In ordinary times if a play with the title of this one—"The Day Before The Day"—was announced for St. James's the friends of that house would assuredly say, "Ah! that means the day before the wedding," in Mr. Fernald's play it means the day before the day a gang of German spies expect the invasion of England. Provided this drama is not taken seriously for any one moment, it makes good entertainment, and on Wednesday evening the audience laughed at the diabolical plots of the German emissaries of the Emperor and thoroughly enjoyed themselves.

Firearms Plentiful.

"The Day Before The Day" ends with a great coup in which the armed Germans are captured, and the British heroine confesses to having killed with a gun the leader of the wicked hand. Firearms are very plentiful in this drama. "Shooting irons" are pulled out on the slightest provocation, but never a shot is fired at anyone. A very charming couple of ladies sat in front of me, their fingers to their ears all the evening. I thought that it was through a delicate feeling not to overhear my conversation with a neighbour that made them close their ears. Later on I discovered it was fear of the noise of firing, and as there was no noise of that sort they were disappointed. They missed, too, the joy of hearing one of the characters say, "America is not a nation, it is a mass meeting." That line got a roar; in fact, the play went with a roar, and when Sir George Alexander (who does not appear in the piece) came out to thank the audience for their reception of the drama, he too laughed good-humouredly. His predecessors in the occupation of St. James's Theatre, Mr. and Mrs. Kendal, who were in the stalls, were much interested in the new style of play for this house, and Sir John Simon, who (possibly on account of the crisis) was the only representative of the Government present, got a hint or two about how to round up spies. Miss Clara Butt and Mr. Kennerley Rumford had one of the only two boxes at St. James's Theatre, and worthily represented the English singing world.

J. W.

Shaftesbury Theatre, W.

14th May, 1915.

Dear Sir,

I am desired by Mr. Robert Courtneidge to forward you the enclosed ticket for the use of your Dramatic Critic, on Thursday Evening, May 20th, at 8 o'clock, to the revival of

THE ARCADIANS

A Fantastic Musical Play in Three Acts
By MARK AMBIENT and A. M. THOMPSON
Lyrics by ARTHUR WIMPERIS
Music by LIONEL MONCKTON and HOWARD TALBOT

Should you or your representative be prevented from being present, I shall be obliged if you will kindly return the ticket to me as soon as possible, and say the earliest date, most convenient to yourself, for which I may have the pleasure of exchanging it.

Yours faithfully,

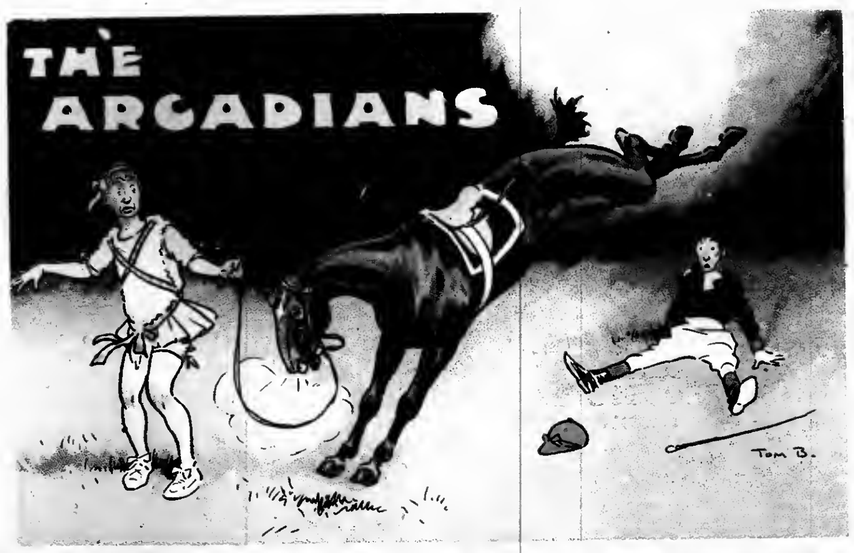


CAST

James Smith	(Simplicitas)	Mr. DAN AGAR
Time	-	Mr. GEORGE ELTON
Jack Meadows		Mr. HARRY WELCHMAN
Bobby	-	Mr. JACK HULBERT
Sir George Paddock	-	Mr. AMBROSE MANNING
Percy Marsh	-	Mr. H. NELSON HANCOCK
Reggie	-	Mr. CHARLTON MORTON
Sir Timothy Ryan	-	Mr. HORACE PERCIVAL
Harry Desmond		Mr. EDGAR STANMORE
Peter Doody	-	Mr. ALFRED LESTER
Eileen Cavanagh	-	Miss CICELY COURTNEIDGE
Mrs. Smith	-	Miss GWEN CLIFFORD
Lady Barclay		Miss IVY LOUISE
Hon. Maud Barclay	-	Miss MABEL MUNROE
Lucy Selwyn		Miss LOUIE LOCHNER
Marion	-	Miss DORIS VINSON
Beatrice		Miss LESLIE GRAHAM
Amaryllis	of the Arcadian Restaurant	Miss GRETCHEN YATES
Daphne		Miss MADGE COMPTON
Dryope	-	Miss PHYLLIS SMYTH
Psyche	-	Miss LENA MILLER

ARCADIANS

Chrysea	-	Miss HETTA KELLY
Astrophel	-	Mr. H. E. PEARCE
Strephon	-	Mr. HAROLD CLEMENCE
Damoetas	-	Miss KATHLEEN HAYES
Sombra		Miss HOPE CHARTERIS



STRAND THEATRE, W.C.

SOLE PROPRIETORS: The EXECUTORS of the late MR. LOUIS MEYER.

Under the Management of JULIA NEILSON & FRED TERRY.

On Saturday, May 22nd, 1915, and every Evening at 8,
will be produced the Romantic Play:

"HENRY OF NAVARRE,"

By WILLIAM DEVEREUX.

Charles IX. (King of France)	Mr. ALLAN JEAYES
Henry de Bourbon (King of Navarre)	Mr. FRED TERRY
Henry, Duc de Guise	Mr. BALIOL HOLLOWAY
Henry, Duc d'Anjou	Mr. BELLENDEN CLARKE
Arthur de Mouhy (a Huguenot Leader)	Mr. STANLEY TURNBULL
Cosmo Ruggieri (an Astrologer)	Mr. F. PERCIVAL STEVENS
Marshal de Tavannes	Mr. JAMES CARTER-EDWARDS
Duc de Biragne	Mr. W. H. ROTHERAM
Duc de Retz	Mr. GEORGE C. BROWNE
Duc de la Rochefoucauld	Mr. GEORGE DUDLEY
M. des Valles	Mr. IAN O'NEILL
M. de Besme	Mr. W. H. GARBOIS
Nancey (Captain of the King's Guards)	Mr. CLIFFORD SPURR
Page	Mr. ERNEST WATTS TYE
Catherine de Medici	Miss TITA BRAND CAMMAERTS
Marie Belleforet	Miss PEARL A GARDNER
Charlotte de Sauve	Miss FLORENCE SAUNDERS
La Belle Dayole	Miss DOROTHY DAVIS
Mdlle. de Montmorenci (La Belle Fosseuse)	Miss IVY CLEMOW
Mdlle. de Torigni	Miss INTHEA PITZ
Marguerite de Valois	Miss JULIA NEILSON

Court Ladies, Courtiers, Soldiers, Servants:
Misses Cawdery, Brodie, Evans, Talbot-Daniel, Otway and Percival;
Messrs. Edgar, Goodhart, Ray, Wyley, Derrington-Turner.

Stage Manager	Mr. JOHN R. TURNBULL.
Assistant Stage Manager	Mr. ERIC MESSITER.
Musical Director	MR. SYDNEY FOULKES.
Advertising Manager	Mr. ALFRED POPE.
Assistant Manager	Mr. GUY SMETHURST.
General Manager	MR. ARTHUR GARRETT.

The Aldwych Theatre

EVERY EVENING AT 8. May 22

MATINEES WEDNESDAYS & SATURDAYS AT 2.30.

J. BANNISTER HOWARD

PRESENTS

THE DAIRYMAIDS

Written by A. M. THOMPSON and ROBERT COURTNEIDGE.

Music by FRANK B. TOURS and PAUL RUBENS.

(By arrangement with Robert Courtneidge.)

Lieut. Sam Brudenell, R.N. (Lady Brudenell's Nephew)		Mr. CONINGSBY BRIERLEY
Lieut. Frank Meredith, R.N.		Mr. HERBERT ST. JOHN
Dr. O'Byrne, R.N.		Mr. ROBERT AYRTON
Tim Capus		Mr. JOHN SANDBROOK
Lieut. Brereton, R.N.		Mr. CHARLES P. HUGHES
Todgers	(Farm Servant)	Mr. FRED DENT
Joe Mivens, A.B.	(Dr. O'Byrne's Servant)	Mr. EDWIN DODDS
Lady Brudenell		Miss ALICE VENNING
Eliza	(Maid-of-all-Work)	Miss EDIE MARTIN
Winifred	(Peggy's Sister)	Miss EDITH DRAYSON
Helen	(Sam's Sister)	Miss GABRIELLE GORDON
Miss Penelope Pyechase	(Of Pyechase Academy)	Miss ROSE EDOUIN
Lady Hyde		Miss JOSEPHINE ELLIS
Mrs. Cheyne		Miss MARJORIE BURGESS
Maisie		Miss AMY PRESTON
Dolly		Miss BABS CHRISTOPHER
Daisy		Miss MILLICENT HEALY
Betty		Miss LILY BELL
Joan		Miss DORA WOODROFFE
Jenny		Miss MARIE GLIER
Meg		Miss GRACE WARRELL
Nancy		Miss RUBY VINCENT
Rosie		Miss BARBARA HALL
Gertie		Miss LENA REEVES
Bessie		Miss NOREEN CRAIGIE
May		Miss JOAN COULTHURST
Peggy	(A Dairymaid)	Miss CLARA BECK

PRINCES THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

SATURDAY, MAY 22nd, at 7.30,

And EVERY EVENING at 7.30.

MATINEES: WEDNESDAY, THURSDAY, & SATURDAY at 2.30.

SPECIAL MATINEE WHIT-MONDAY AT 2.30.

ANDREW EMM SEASON.

A NEW DRAMATIC PRODUCTION

Dealing with Incidents of the present day, entitled

For England, Home & Beauty

or, "Comrades in Arms."

Written by ANDREW EMM.

Richard Elton, afterwards Lieut. Elton	Mr. HENRY LONSDALE
Maurice Latimer, Sir James' Nephew	Mr. ARTHUR POOLE
Lord Harry Leyton	Mr. GERALD HENSON
Jerry Lee, an old Trainer	Mr. MATT WILKINSON
Clifton Rayne, Lucy's Father	Mr. HUGH MONTGOMERY
Abraham Schultz, a German Jew	Mr. FRED C. IMBERT
Dr. Langdale, R.A.M.C.	Mr. ARNOLD WINTERS
Herr Riche, a German Spy	Mr. HARE LINDSAY
Jackson, a Stable Lad	Mr. WALTER JOHNSTONE
James ... Servants at	Mr. HARRY HORNSBY
John ... Claremont Hall	Mr. FRANK EARLSWORTHY
Tommy, a Messenger Boy	Master ALFRED SYDNEY
P.C. Brook	Mr. GEORGE MANTELL
Tom Berry, a Clerk in Schultz's Office	Mr. HAROLD MARTIN
James Baker, the Family Lawyer	Mr. ALFRED MILLS
Von Bercham, a German General	Mr. JOHN SARGENT
Teddy Bush	Mr. ANDREW EMM
General West	Mr. GEORGE MITCHELL
Sergt. Cross	Mr. WALTER HURLEY
Heinrich	Mr. E. G. UNDERWOOD
Houslette	Mr. PHIL HARPER
Horseman	Mr. ALFRED RIDGEWAY
Klooke	Mr. CHARLES CLIFTON
Jack Green, a London Scottish	Mr. GEORGE BELMORE
Alice Smith	Miss MARY WILLS
Maggie Standish	Miss ELEANOR MOORE
Gertie Brown	Miss PHYLLIS HARWOOD
Elsie Davies	Miss EDNA BURNE
Florrie Newman, a Nurse	Miss GRACE ARTHURS
Betty Evans	Miss BESSIE WALTERS
May Lee, the Trainer's Daughter	Miss MERRIL DEAN
Lucy Rayne	Miss ROSE RALEIGH

Tenants, frequenters of Race Courses, Bookmakers, Soldiers, Jockeys, Nurses, and German Soldiers.

ACT I. **Scene 1** ... ... **Jerry Lee's Cottage, "Mayflower"**
The Old Trainer's Home. Teddy Bush Reducing his Weight.
The New Owner of Claremont Hall.

Scene 2 ... ... **The Grounds of Claremont Hall**
Teddy Bush's Halfway House. The Unmarried Mother.
The Honourable Lover.

Scene 3 ... ... **Claremont Hall. The Library.**
The Espionage Agent. The Anxious Tenants. The Reading of the Will.

ACT II. **Scene 1** ... ... **The Old Trainer's Home**
The Farewell Meal. Love in a Cottage. Teddy Bush Overeats Himself!

Scene 2 ... ... **Abraham Schultz's Office in Soho**
The Stepping Stone to England.

Scene 3 ... ... **Near the Racecourse**
The Snake in the Grass. The Contents of Lucy Rayton's Locket.

Scene 4 ... ... **The Racecourse**
Husband and Wife. The Barrier. The Winning Colours.

ACT III. **Scene 1** ... ... **May Elton's Apartments in London**
War is Declared. The Patriotic Young Britishers. The Suspicious Wife.
A Woman's Greatest Treasure.

Scene 2 ... ... **Maurice Latimer's Rooms, Holborn**
A Father's Grief. The Unwritten Law.

Scene 3 ... ... **Hyde Park**
Khaki in Trouble. A Woman's Past. The Sound of the Bugle.
The False Accusation. A Father's Revenge.

ACT IV. **Scene 1** **A Farm House near the German Firing Line**
The Hymn of Hate. The Deserter. The British Prisoners.
The German General's Proposal. The Wireless Installation.

Scene 2 ... ... **The Temporary British Hospital**
The Impassable Road. Comrades in Arms. The London Scottish.
The Accusation. The Women and the Wounded. Defending their Honour.
For England, Home and Beauty.

WAR MELODRAMAS.

"FOR ENGLAND, HOME, AND BEAUTY."

For England, Home, and Beauty, or Comrades in Arms is the compendious title of the new play "dealing with incidents of the present day," which Mr. Andrew Emm, its author, produced at the Princes Theatre on Saturday night. It is in four acts and 12 scenes, and its characters include a Jew, a spy, and a general (all Germans), a member of the London Scottish, soldiers, nurses, and "German soldiers"—so that its concern with actuality cannot be questioned. Its long-suffering hero goes to the front at the outbreak of war and the heroine follows (naturally) as a nurse. Indeed, practically everybody in the cast gets to the front in one capacity or another and all have thrilling adventures, culminating in a fight at a farm-house which is realistic enough in all conscience and during which a Zeppelin is brought to the ground.

LYCEUM THEATRE

Lessees ... ... Popular Playhouses, Limited
Managing Directors ... ... WALTER MELVILLE and FREDK. MELVILLE

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

Saturday, May 22nd, 1915, at 7-45.
and Nightly at 7-45.
SPECIAL MATINEE, WHIT MONDAY, MAY 24, at 2-30.

Matinees, Wednesdays & Saturdays, at 2-30.

WALTER AND FREDK. MELVILLE
present C. Watson Mill's
Entirely New Play of Extraordinary Interest—
IN TIME OF WAR

Mr. Lauderdale Maitland — As "Captain Russell Squires,"
Miss Ethel Bracewell — As "Diana,"
And Full Lyceum Company.

In Time of War

By C. WATSON MILL.
Produced by WALTER & FREDK. MELVILLE.

Characters:

Captain Russell Squires, commanding the Wireless Station	Mr. LAUDERDALE MAITLAND
Baron Guggenheim, known as Richard Bellairs, a Spy	Mr. FRED MORGAN
Colonel Mars, a British Officer	Mr. WILLIAM H. BROUGHAM
Percy Chumleigh, "Percy" (Pals)	Mr HERBERT WILLIAMS
Herbert Bruce, "Erb" (Pals) ...	Mr. FRED INGRAM
Prince Seigfried, The War Lord	Mr. CECIL DU GUE
Dennis O'Flagerty, Landlord of the Blue Anchor	Mr. LAWRENCE CECIL
Jim Bickers, a Barman	Mr. P. MORRIS
George Audley, a Postman	Mr. J. RIGBY
Sergeant Gunstock, of the British Army ...	Mr. RAYMOND WOOD
Corporal Fritz, A Germ-Hun	Mr. CECIL DE LEE
Jean, a Chasseur of the French Army Officer	Mr. WINGOLD LAWRENCE
Otto, a German Sentry	Mr. W. READ
Mother Bruce, 'Erb's Mother	Miss LENA CLIFTON
Nurse Alice, a Red Cross Nurse ...	Miss FLORENCE RADCLIFFE
Princess Catherine Zarine, "Kitty," a German Spy	Miss MARIE HOUSLEY
Diana Squires, Wife of Captain Russell	Miss ETHEL BRACEWELL

Villagers, British Soldiers, German Uhlans, Officers, etc.

Acting Manager ... ... BERT E. HAMMOND

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

MONDAY, MAY 24, 1915.

FARCE AND WAR.

The east coast again suffers badly—in melodrama. This time the drama is called "In Time of War." Its author is Mr. C. Watson Mills, nnd it made its first London appearance at the Lyceum Theatre on Saturday evening. It is a crude mixture of melodramatic horrors and low comedy.

The old, creaking machinery of melodrama-of-sorts is used to introduce comic turns, patriotic turns, and shrieking turns—most of them supposed to happen at the front, here referred to by programme and principals as the frontier. Even the Warrior Emperor of the great Central State—one of the characters in this drama—is not sure of himself on that point when soliloquising in the breakfast-parlour of the "royal quarters" near the fighting line. It is a gloriously comical scene, courtiers marching with despatches into the room, every man-Jack of them giving his own stage version of the goose step.

How tha audience roared at thie exaggerated absurdity cannot be described. But they laughed at many other things—the spy-poisoners, the plot generally, and the final curtain, when a fierce fight ended with the appearance of a brass band outside the windows—for all the world like Christmas "waits"—prepared tb play a tune.

J. W.

ACT 1 ... ... **The East Coast Village**

The Call to Arms.

ACT 2—

Scene 1 ... **The Royal Quarters near the Fighting Line**

German Spy reports Progress.

Scene 2 ... ... **The City in Ruins**

ACT 3 ... **The Chateau Hospital of the British Forces**

German Spy at Work.

ACT 4—

Scene 1 ... ... **The Shattered Fort**

The Beleaguered British Garrison.

Scene 2 ... **The Wireless Telegraphy Station on the Frontier**

British Pluck versus German Cunning.

The Wireless Message——?

How the Garrison was Saved.

Costumes by W. CLARKSON.
Scenery by H. K. BROWNE AND LYCEUM STUDIOS.
Mechanical Effects by THOMAS REES. Properties by W. CRISP.
Electrical Effects by J. WALTERS.
Wireless Installation by GILBERT HERON.

The Orchestra, under the direction of H. SULLIVAN-BROOKE, will play the following selections:—

1. OVERTURE ... "In Time of War" ... *Sullivan-Brooke*
2. SELECTION ... "Old English Melodies" ... ...
3. ENTR'ACTE (*a*) "Laces and Graces" ... ... *Bratton*
   (*b*) "The Kiltie's Kourtship" ... *Mackenzie*
4. SELECTION ... "England Expects" ... *Sullivan-Brooke*

The Programme of Music is subject to alteration according to circumstances

---

Stage Manager ... ... **S. MAJOR JONES**

KINGSWAY THEATRE

Proprietor - - Lena Ashwell.

TUESDAY, MAY 25TH AT 8.15.

And Every Evening.

Matinee, Wednesday and Saturday at 2.30.

A Bit o' Love,

By John Galsworthy.

Michael Strangway	William Armstrong
Beatrice Strangway	Madge McIntosh
Mrs. Bradmere	Edith Barwell
Jim Bere	Wilfred E. Shine
Jack Cremer	Frank Randell
Mrs. Burlacombe	Alice Mansfield
Burlacombe	Frank Cremlin
Trnstaford	Percy Marmont
Jarland	William Dexter
Clyst	Lawrence Hanray
Freman	Bryan G. Powley
Godleigh	Charles R. Stone
Sol Potter	Harvey Adams
Morse	Arthur C. Rose
Ivy Burlacombe	Edith Smith
Connie Trustaford	Doris Lloyd
Gladys Freman	Eileen Thorndike
Mercy Jarland	Estelle Winwood
Tibby Jarland	Blanche Fingleston
Bobbie Jarland	Osmnnd Willson

Dumb as Fishes—John C. Rice, Girton Barrie, William Podmore.

Villagers and Congregation—Nina Henderson, Gwynifrede Sardon, Kathleen Johnston, Maisie Horne, Joan Temple, Hilda Horton.

SCENE—A Village of the West.

ACT I. Strangway's rooms at Burlacombe's. Morning.

ACT II. Scene 1—The Village Inn
2—The same
3—Outside the Church } Evening.

ACT III. Scene 1—Strangway's rooms.
2—Burlacombe's Barn

The action passes on Ascension Day.



WEDNESDAY, MAY 26, 1915.

As St. Francis preached to the birds and fishes at Assisi, so Michael, the curate, preaches to the Devonshire village lasses, preparing them for confirmation, talking to them about that same St. Francis and asking them the question, too hard for them to answer: What is a Christian? Incidentally he espies Mercy Jarland with a caged starling (after Sterne caged birds seem always to be starlings) and sets it free. Then his wife, who had run away from him, comes back to say she cannot give up the other man and begs Michael to let them go in peace. She had never loved him apparently he was too saintly a St. Francis for her taste—and so he consents to set that starling free too.

This sublimity of forgiveness may be all very well for saints, but it is not to be tolerated by plain, cider-drinking Devonshire villagers, who hold that it is the business of a wronged husband to cast off the wicked wife and to punch the other fellow's head. Accordingly they hold a village meeting to consider the conduct of Curate Michael, which meeting, through the difficulty of appointing a chairman, arrives at no decision—a fiasco which does not prevent the villagers from gathering round the church porch and soundly hissing the curate. Michael bears his martyrdom with outward courage, but within his spirit fails him and he would have hanged himself in the great barn with the full moon pouring in through the open doors were it not for little Tibby slumbering there, who woke and cried out in terror at Michael as a ghost.

Then Michael falls on his knees and prays, to the full moon:—

. . . La lune
Comme un point sur un i—

the moon to which the villagers had just been dancing: he prays that, in place of the love he has lost, he may learn to love every living thing, like the St. Francis of whom he discoursed to the Confirmation class.

The New Galsworthy Play.

It seems a great pity that so able an author as John Galsworthy should give us plays that have nothing in them of the joy of life. What good can these melancholy plays do? "Justice" and "Strife" made appeal to the well-to-do to be charitable, more thoughtful, and more considerate to those in humbler circumstances than themselves. But to whom can "A Bit o' Love," produced on Tuesday evening at the Kingsway Theatre and acted by the Liverpool Players, appeal? Mr. Galsworthy's story is of a curate who is persuaded by his wife not publicly to protest against her going away to live with another man. And he consented because his love for her forbade him to disgrace her. Then followed the discovery of his secret and the torture he was made to endure in the village where his home had been made. The play has undoubted merits—what John Galsworthy writes has always that—but its qualities are very uneven and this company was not sufficiently experienced to make the most of its best qualities nor to conceal any of its defect.

J. W.

THE IRISH PLAYERS from the ABBEY THEATRE, DUBLIN,
in Repertoire of Irish Plays.

WEDNESDAY (AFTERNOON) AT 2 etc SATURDAY (AFTERNOON) 8.30

FIRST PRODUCTION IN LONDON OF

A Minute's Wait

A [illegible] by MARTIN J. McHUGH

Jimmy Dorrigan	ARTHUR SINCLAIR	[illegible]
Christy Dorrigan	PHILIP GUIHEN	[illegible]
Miss Tidsey	NORA DESMOND	[illegible]
Mary Ann McMahon	ETHNE MAGEE	[illegible]
Andy Rourke	FRED O'DONOVAN	[illegible]
Pat Morrissey	J. A. O'ROURKE	[illegible]

The action takes place on the platform of Dunfaill Station on the Ballyscran and Dunfaill Light Railway, as the evening train is about to depart on a summer day. Present time.

NOTE The audience are supposed to view the Platform from the Train.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

THURSDAY, MAY 27, 1915.

AN IRISH RAILWAY PLAY.

The Irish Players gave the first performance in London yesterday at the Little Theatre of a short amusing play by Mr. Martin J. McHugh called "A Minute's Wait." The scene of the comedy is the platform of a remote little railway station in Ireland, and the audience is supposed to witness the incidents from the windows of the train.

None of the incidents has a worse effect than to delay the train, the engine of which is with difficulty, as the stationmaster says, "kept on the boil," while late passengers and late parcels drive him out of his mind. Pat Murnane's goat, too, had to be brought at the last moment from the first-class waiting-room, where it managed to eat a basket of prize cabbages and the paper off the walls. Altogether a most simple and comical play acted with splendid humour by everyone concerned.

THE LIT
JOHN ST
Sole Proprietress
THE IRI
Wednesday
Matin
May 26
Stall
No. D 2
This to be retained

PRINCE OF WALES THEATRE.

Sole Proprietors. The Executors of the late Mr. EDGAR BRUCE Licensed by the Lord Chamberlain to FRANK CURZON

Lessee and Manager .... FRANK CURZON.

To-Night Saturday, May 29th, 1915, and Every Evening at 8.30.

FRANK CURZON'S Production

"THE LAUGHTER OF FOOLS,"

A New Play in Three Acts, by H. F. MALTBY.

John Bassett Greig	Mr. ALFRED BISHOP
Bertie Greig	... Mr. MAX LEEDS
Charles Vidal	Mr. RONALD SQUIRE
Horace Biggs	...Mr. JACK HOBBS
Mr. Nuttall	Mr. ARTHUR GRENVILLE
Mr. Plunkett	Mr. ARTHUR HATHERTON
Mrs. Greig	Miss FRANCES IVOR
Mabel Greig	Miss HILDA BAYLEY
Doris Henley	Miss VIOLET GRAHAM
Elizabeth	Miss EVA LE GALLIENNE

Act I. ... **The Drawing Room at "Cliff House."** Evening.

Act II. ... **The "Snuggery" at "Cliff House.** The Next Morning

Act III. ... **The Hall at "Cliff House."** Afternoon of the Same Day

Scene is laid at Southcliffe Time: The Present.

THE PLAY PRODUCED BY E. LYALL SWETE.

Dresses by Miss Gray, Ltd., and Messrs. Isabella's, Ltd. Scenery by J. V. Fraser.
Furniture by Mrs. H. Cecil Jenson, 351, Pentland Square, W.C.

Matinees Every Wednesday and Saturday at 2.30.

The Orchestra under the direction of Mr. ERNEST VOUSDEN will play the following Music:—

Selection	"Dear Dream"	*Sullivan*	Last Pierrot	... "In Dahomey" ... ... *Cooke*
Two Waltzes	"On Meadow's Edge"	*Coppe*		
Dance	"Poland" ...	*Wyniawski*	March ...	... "The Irresistible" ... *Vousden*

Piano by Murdoch & Murdoch, 461, Oxford Street, W.

Musical Conductor ... ... ERNEST VOUSDEN
Stage Manager ... ... EDWARD SHALE
General Manager ... ... T. B. VAUGHAN

THE TIMES

MONDAY, MAY 31, 1915.

"Interroge-toi quand tu ris," wrote Stendhal to his sister; but it was a counsel of perfection. Laughter is not easily controlled by self-interrogation, yet is not therefor inevitably to be condemned as of the kind described in the title of this play. Nor were all the people who laughed so boisterously on Saturday night necessarily of the tribe of Mr. Peter Magnus's friends. Some of them may have been descendants of the perhaps too notorious personage who could never help laughing over the story of grouse in the gun-room. Whatever the precise quality of their laughter, however, there was no doubt about its abundance and its spontaneity.

There were two stories to laugh at. One was the story of Cinderella, a "poor relation" in a snobbish and insolent family, condemned to be the household drudge, but achieving her drudgery with so modest and winning a grace as to capture the heart and hand of Prince Charming, a wealthy young man whom the family had hoped to catch for one of its own inner circle. The other story was of an elderly gentleman, the despised and neglected father of the snobbish family, who in the excitement of an auction bought a house which he didn't want for a sum which he couldn't pay, but who almost immediately sold it again for a handsome profit to a railway company which did want it. The sole connexion between the two stories was the circumstance that the old gentleman and Cinderella were fast friends.

NEW
THEATRE

E
1/6/1915

Orch. Stall
£1 2 0

RIGHT
To be retained

On TUESDAY, JUNE 1st,

Mr. MARTIN HARVEY

will produce

ARMAGEDDON

By STEPHEN PHILLIPS.

Evenings at 8.30 p.m. Matinees Wednesdays & Saturdays at 2.30 p.m. (First Matinee, June 5.)

The whole of the proceeds of the first performance will be handed over by Mr. Martin Harvey to the Wounded Allies Relief Committee.

CHARACTERS.

Prologue - - In Hell

Satan (the Archfiend)	MR. MARTIN HARVEY	Moloch (Lord of War) ..	MR. EDWARD SASS
Beelzebub (inferior only to Satan)	MR. J FISHER WHITE	Belial (Lord of Lies) ..	MR. F FORBES ROBERTSON
The Shade of Attila	MR. FRANKLIN DYALL	A Fury	Miss MARY RORKE
Shadows ..	Misses BESSIE ELDER, MARY GRAY, NORAH ALLEN, &c		
	Fiends, Spirits, &c., &c.		

Scene I.—RHEIMS. A room in a French Chateau overlooking Rheims.

Count Von der Trenk (Commander of the 5th German Army Corps in Rheims)			MR. CHARLES GLENNEY
The Abbe of Rheims ..	MR. MARTIN HARVEY	A Lieutenant	MR WILSON GUNNING
Pierre (a Prisoner) . ..	MR. HERBERT DANSEY	An Orderly	MR. IVO DANYERS
Marie (a French peasant girl)	Miss MAUD RIVERS	A Captain of Uhlans ..	MR. B. MARSH DUNN
A Captain	MR. ALFRED IBBERSON	Officers of General von Trenk's Staff, Priests, Soldier &c	

Scene II.—AN ENGLISH ORCHARD.

Lady Carteret (a widow whose son is fighting at the front) Miss MARY RORKE	Ethel Millard (betrothed to her son) .. Miss N de SILVA Charles Rowland .. .. MR. WALTER HOWE

An Interval of Ten Minutes.

SCENE III. The Official German Press Bureau in Berlin.

Herr Weiss (the Director) ..	MR. FRANKLIN DYALL	Third Reporter	MR B MARSH DUNN
First Reporter ..	MR. J. COOKE BERESFORD	Fourth Reporter	MR. WILSON GUNNING
Second Reporter	MR. PERCY FOSTER	Fifth Reporter ..	MR. FRANK FORBES ROBERTSON
An Officer from the Imperial Palace			MR. ALFRED IBBERSON

Scene IV.—COLOGNE.—A room in the house of the Burgomaster of Cologne.

General Murdoch (Commander of the British Advance Corps in Cologne)			MR. MARTIN HARVEY
General Larrier (Commander of the French Army Corps in Cologne)			MR. EDWARD SASS
General Leblanc (Commander of the Belgian Advance Corps in Cologne)			MR J. FISHER WHITE
Elsa (The Burgomaster's daughter) ..	Miss MAUD RIVERS	Clothilde (a Belgian girl) ..	Miss MARGARET DALE
A German Officer	MR. SYDNEY COLTSON		
Officers on General Murdoch's Staff	Messrs. GUNNING, DANYERS, and F. FORBES ROBERTSON		
The Spirit of Joan of Arc			Miss N. de SILVA

Epilogue - - In Hell.

Satan	MR MARTIN HARVEY
The Shade of Attila	MR FRANKLIN DYALL

Preceded (after the first performance) by

"THE CONSPIRACY,"

By ROBERT BARR and SIDNEY LEWIS RANSOM.

King Konrad of Polavia	MR. MARTIN HARVEY
Baron Brunfels	MR. CHARLES GLENNEY
Count Staum	MR. J COOKE BERESFORD
Herr Von Steinmetz	MR PERCY FOSTER

Nobles of Polavia—Messrs. Eugene Wellesley, Walter Howe, Alfred Ibberson, Sydney Coltson, etc

SCENE—Count Staum's Hunting Chalet near the frontier of Polavia.

Time—Present day.

Business Manager	For Mr. Martin Harvey	MR FRANK B O'NEILL
Stage Director		MR WILLIAM HOLLES
Stage Manager		MR. CHARLES BEARD
Assistant Stage Manager ..		MR. SYDNEY COLTSON
Musical Director		MR. W H HUDSON

Business Manager (For Sir Charles Wyndham and Miss Mary Moore)
MR. CECIL ROSE

Nearest Tube Station to this Theatre—Leicester Square.

STEPHEN PHILLIPS will not make history with the "modern epic drama" "Armageddon," which Mr. Martin Harvey produced at the New Theatre on Tuesday. Briefly, as far as its plan goes it is a revue in six scenes—the first of them laid in Hell, where Satan sends the shade of Attila back to earth in search of trouble, or to make it. The scenes that follow have no relation to each other. They are all concerned, it is true, with the present war, and designed to tell us that war is a horrible thing; but although fine phrases abound in the dialogue written for these scenes, nothing is said or done to show us that the author has any great mission, or that he knows more or feels more deeply about what is happening in Europe than the very simple man in the street who has friends and relatives fighting in France or elsewhere.

Why a Hell Scene?

Why it should be thought necessary to give a Hell scene with a presumption that wars are ordered from there, goodness only knows. No ordinary human being could explain it. The action of this drama lies in the bombardment of Rheims and the Berlin Press Bureau scenes, and as both are quite trivial the high aim of the prologue is not sustained in anything approaching an impressive manner. Frankly, the drama is a disappointment. It has been inspired, apparently, by what the author has read in the papers, and it has no pretensions at any moment to be as inspiring or impressive as some of the things that have been written about the war by journalists who have seen something of it. At the end of the performance Mr. Harvey, who had a very good reception, made a speech, and so ended for some of us a very disappointing play.

A Curious Audience.

It was, even for war time, a very curious audience that had watched this play. Curious in that for the first time at a West End first-night women came into the stalls in ordinary walking costumes, still wearing their hats. More than a score came dressed like that. Perhaps it is a new vogue. One of these pioneers of fashion, a lady of ample proportions, who sat near me, took many minutes to arrange her hat, her jacket, umbrella, and bag. She was ready just in time to see the curtain go up. Between the prologue and Scene 1 she splashed herself freely with some malignant class of perfume, with the result that several neighbours changed their seats at the end of Act 1. She was quite unconscious of the success she got with that perfume. I hope the Germans will not find out what it was and try it on the Allied armies. J. W.



WEDNESDAY, JUNE 2, 1915.

Various and typical aspects of the war, presented on the kaleidoscopic or haphazard plan, and expressed alternately in blank verse which never fails in smoothness and in prose which seldom, if ever, attains distinction. There is a prologue in Hell, with a "decoration" that seems to have been inspired by Blake, and a debate of the fallen angels, which is, of course, Miltonic in origin if in nothing else. Satan (Mr. Martin Harvey), a nearly nude figure with black wings very deftly managed, goaded by his discontented subjects into exhibiting some form of activity, summons the shade of Attila, and sends him forth to bring war and rapine upon the Planet Earth. Then a view of Reims bombarded by the Germans, with pictures of German barbarity and "frightfulness"—prisoners shot, women insulted, interceding priests (Mr. Martin Harvey is the leading abbé) mocked at, and so forth. German sentiments about world-power declaimed over draughts of champagne by the commander (Mr. Charles Glenney). An asphyxiating shell, which causes instant but painless death, puts an end to the Germans and to the scene—an inevitable scene in any English war-play, true enough to fact, of course, but not any the more acceptable to the æsthetic sense for being true. Contrasted scene: a peaceful English orchard, according to the playbill, but a very theatrical orchard with apple-trees like oaks and no evidence of pomocultural skill. It is, however, the background of a sincere emotion—the repressed grief of a mother on learning the death of her soldier son, expressed with the unmistakable feeling of a poet by the author and nobly rendered by Miss Mary Rorke. This short but poignant scene is the best thing in the play.

With a shake of the kaleidoscope you return to prose, and remarkably prosaic prose, in which the Director of the German Press Bureau dictates to his minions picturesque lies about the miserable state of England. By an unlucky accident, however, a single word of truth has intruded among his lies, and for this blunder he is dismissed by an emissary of the Kaiser. Mr. Phillips's irony is of the easy and obvious order, and the scene, though actually short, seems too long.

Next scene: one of those anticipations of victory also inevitable in every war play. The Allies have entered Cologne, and through their generals (Mr. Edward Sass and Mr. Fisher White) France and Belgium argue with the English commander (Mr. Martin Harvey) the case for revenge. The Englishman is against until he is infuriated by the news of the death of his son and mutilation of the corpse, but a vision of Joan of Arc (Miss de Silva) restores his better frame of mind. The typical French, Belgian, and British views are fairly and forcibly represented in the argument—forcibly rather than poetically. There was a poetic notion, no doubt, in the Joan of Arc vision, some idea of spiritual beauty, but this germ hardly developed into full fruition on the stage last night. Incidentally, you were shown the Allies' respect for women and for a moral law. It is worth noting that the audience testified its concurrence in the humane policy ultimately settled by the English commander.

Epilogue: in Hell again. Attila reports what has happened, but admits virtual defeat, which he attributes to some power of goodness which he cannot understand. Satan is enraged, but a beam of light from above falls upon him, and he cowers, stricken, to the ground under wings now limp and ragged. On the whole, a medley rather than an organism, a serious variety entertainment or *revue* on the theme of war, with ratiocination in lieu of songs. German brutality, so horrible in fact, becomes merely tedious in fiction, as everything becomes tedious when familiar in advance. Of art really fine you note for remembrance the Blake-ish effects in Hell, the bereaved mother of Miss Rorke, and, perhaps, some of the debate at Cologne. At the fall of the curtain Mr. Harvey had to make a speech of thanks to a house which it was good to see crowded, as the whole proceeds of the night are to be handed over to the Wounded Allies Relief Committee.

CRITERION
THEATRE

June 2
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—
Orchestra Stall
B 33

By arrangement with Sir Charles Wyndham and Miss Mary Moore.

WEDNESDAY EVENING, JUNE 2nd, 1915, and Every Evening at 9.
Matinees, Wednesday and Saturday at 3.

For a limited number of performances.

MILTON ROSMER and his Company, including IRENE ROOKE

Present for the first time a Country House Comedy in Three Acts,

"THE HILLARYS"

By STANLEY HOUGHTON and HAROLD BRIGHOUSE

Characters in order of their appearance

Rose Tomlin	IRENE ROOKE
Ronald Hillary	CHARLES KING
Maud	PEGGY ANDREWS
Mrs. George Hillary	DOROTHY RIPLEY
Lady Hillary	CLAIRE PAUNCEFORT
Sir Ambrose Hillary	...F. RANDLE AYRTON
Watkins	... J. LESLIE FRITH
Patrick Hillary	MILTON ROSMER

The Scene is laid at Hillary Friars.

Scenery by Hemsley, Felix Street, S.E. Furniture by Lyons.
Toilet appointments throughout the Theatre by Hinds, Ltd., London and Birmingham

Preceded at 8.30 and 2.30 by

"FOLLOWERS"

A "Cranford" Sketch by HAROLD BRIGHOUSE

Helen Masters	DOROTHY RIPLEY
Susan Crowther	.. HILDA DAVIES
Lucinda Baines	.. IRENE ROOKE
Colonel Redfern	F. RANDLE AYRTON

Costumes by Dorothy Carleton Smith.

Both Plays produced by MILTON ROSMER

...ness Manager	For	.. .. ARTHUR MILTON
...ge Manager	Milton Rosmer	.. .. J. LESLIE FRITH
Business Manager	(for Sir Charles Wyndham and Miss Mary Moore)	.. Mr. CECIL BRETON

Box Office open 10 to 10. Telephone Nos.—Gerrard 3444, Regent 3365

NEAREST TUBE STATION—PICCADILLY CIRCUS



THURSDAY, JUNE 3, 1915.

This is a play about love, which is for most tastes better than a play about war, though the things best worth knowing about love will never be revealed in plays, or, indeed, revealed at all, being for ever kept by the chosen few who know them as precious and inviolable secrets. But plays can present, and with a knowing air, too, the eternal and eternally superficial commonplaces of the famous old subject, so as to delude the simple into supposing that they are really getting some glimpse of its mysteries. There are, for instance, the rudimentary age-classifications, as (*a*) boy's love, (*b*) middle-aged man of the world's love, and so forth—all really false, because there are no classes in this matter, but only individuals; yet with specious air of truth enough to pass in the novel or the theatre. Ronald, in this play, stands for (*a*) and Uncle Pat for (*b*), and the play consists in a sham fight between the two. Ronald, you see, is the heir, and really must be prevented from marrying the governess, whose grandfather was a pork-butcher, so Uncle Pat, an acknowledged expert in Donjuanism, is summoned to the rescue by the affrighted family. He will, please, flirt with the girl, run away with her if he likes, and to the dickens with morality, so long as she is lured or snatched away from Ronald.

Of course, you know what happens to Uncle Pat; he is caught in his own toils, falls irretrievably in love, and proposes marriage on his own account. Of course, also, there are any number of orthodox stage solutions for such a situation, of which perhaps that actually chosen in this play—the refusal of the lady to marry either suitor—is only probable on the Aristotelian principle that there is a probability of some things happening contrary to probability. Anyhow, the lady refuses to marry Uncle Pat because she loves Ronald, and refuses to marry Ronald for the same reason, as the unworthy granddaughter of a pork-butcher.

Miss Irene Rooke is so sweet and sympathetic as the governess that it seems a sad waste of eminently marriageable womanhood that she is allowed to escape unwed. As Don Juan converted, and converted in vain, Mr. Milton Rosmer is perhaps somewhat incongruously matter-of-fact. Probably he is not entirely satisfied as to the fundamental value of the love-philosophy and love-casuistry set forth in his part and, generally, in the play. No more are we.

"The Hillarys."

In the new domestic comedy, "The Hillarys"—an unfinished play by the late Stanley Houghton that has been completed by Harold Brighouse, a good deal of amusement is got out of a family of bounders whose chief object in life is to harry the girl who acts as secretary to one of the "ladies" of the family and as governess to the same lady's child. The Criterion Theatre was by no means full when this play was produced there on Wednesday evening, but those who were present enjoyed themselves fairly well watching the family conspire to prevent the grandson, and heir, to Sir Ambrose Hillary, marrying a girl whose grandfather was only a pork-butcher.

An Unconventional End.

Although they traced their family back to the Conquest, the Hillarys were the most amusingly contemptible lot one can imagine, for they welcomed with joy the attempt of the boy's uncle to wrong the girl, and threatened to repudiate him also when eventually he fell in love and offered her honourable marriage. Mr. Brighouse got an unconventional termination for the play by making the girl refuse to have anything more to do with this honourable family of bounders. The two best acting performances were that of Lady Hillary by Miss Claire Pauncefort, and that of the little girl Maud by Miss Peggy Andrews. These two were most excellent. J. W.

SAVOY THEATRE,

STRAND, W.C.

Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Lessee and Manager - Mr. H. B. IRVING

THURSDAY, JUNE 3rd, 1915, AT 8.30.

THE ANGEL IN THE HOUSE

A Comedy in Three Acts

By EDEN PHILLPOTTS and MACDONALD HASTINGS.

The Hon. Hyacinth Petavel	Mr. H. B. IRVING
Sir Rupert Bindloss, Bt.	Mr. E. HOLMAN CLARK
Basil Malet	Mr. LANGHORNE BURTON
Count Pietro Rossi	Mr. C. WALTER MARTIN
Robert	Mr. GEOFFREY WILMER
Lallie Bindloss	Miss VERA COBURN
Joan Bindloss	Miss MARY GLYNNE
Lady Sarel	LADY TREE

ACT I. Scene: The Hall of a Country House (Two weeks elapse).

ACT II. Scene: The same.

ACT III. Scene: The Temple of Eros.

The Play Produced for Mr. Irving by Mr. HOLMAN CLARK.

Dresses designed and carried out by Mdlle. RACHELLE OSPOVAT, 69 New Bond Street, W. Hats specially designed by MAISON LEWIS, London and Paris. The Electric Player-Piano supplied by KEITH PROWSE & Co., 162 New Bond Street, W.

Wigs by CLARKSON. The ESTEY Organ used in the Orchestra.

Scenery by G. SACKMANN.

Preceded at **8** o'clock by

KEEPING UP APPEARANCES

A Play in One Act

By W. W. JACOBS.

Bill Burtenshaw	Mr. TOM REYNOLDS
Silas Winch	Mr. JAMES LINDSAY
Mrs. Burtenshaw	Miss CLARE GREET

Scene Mr. Burtenshaw's Best Bedroom.

THE TIMES PAST TIMES

FRIDAY, JUNE 4, 1915.

Hyacinth was a futurist, a eugenist, and a valetudinarian, with three pet dogs, a habit of always blandly having his own way, a sluggish circulation which required blazing fires in August, and a tongue that was never still. Coming on a visit to his friend Sir Rupert in the country, he turned the old gentleman's house upside down, displaced the old family portraits by futurist daubs, and on eugenic principles induced Sir Rupert's daughters to break off their engagements, while he almost persuaded Sir Rupert's old friend Lady Sarel that it was her duty to marry Sir Rupert and so become a sort of mother to himself, Hyacinth. It all sounds very absurd, and that is precisely what it is meant to be—absurd and frivolous and just a dance or a picnic, whichever way you like to look at it.

It reaches the culminating point of absurdity on an island in the lake, where Hyacinth and Lady Sarel get left alone through a mischievous conspiracy of the girls and their sweethearts. The proper word, as Hyacinth gravely informs the lady—for Hyacinth is throughout as grave as an owl—is marooned. Well, the marooned couple find it chilly, and Hyacinth, the victim of sluggish temperature, feels sure that he will never survive the night, but Lady Sarel clings close to him and indeed insists upon his wearing her flannel petticoat. This touching incident it is that puts an end to Hyacinth's lifelong celibacy, and Lady Sarel becomes his wife instead of his mother after all.

It is a genuinely comic character, this fantastic egoist who, suavely and volubly and all in the way of kindness, persuades or simply bids all the world to comply with his fantasies; and Mr. Irving makes a rich thing of it, obviously enjoying its absurdities and presenting them with a tender, loving care. He is greatly helped by the quiet, sly humour of Lady Tree and by the genial, simple humour of Mr. Holman Clark. Add that there are two notably pretty faces in the cast, any number of smart gowns, and, best of all, that general air of madcap fun which is indispensable in a play—or rather a prank—of this light and airy kind. From first to last the house never ceased laughing—and an evening of continuous laughter is a precious restorative after the heavy cares that beset the present day.

Lady Tree's Role.

The three daughters of Sir Herbert and Lady Tree were present at the Savoy Theatre on Thursday to see their mother act in the new play that Mr. H. B. Irving produced that evening, and a very admirable performance they saw her give. The new play is called "The Angel of the House." Its authors are B. Macdonald Hastings and Eden Phillpotts, and most excellent entertainment does it provide. The scene of the pleasantry, if I may so call it, is the country home of a wealthy baronet—a widower with two pretty daughters, and the play begins just where this good-natured old gentleman learns that an old flame of his has bequeathed to him the care of her only son, the boy that had been "the angel of the house." The arrival of the "boy," forty-two years of age, accompanied by dogs, daubs (pictures), and all sorts of selfish fads, soon disturbs the peace of the beautiful home, but, engineered with great skill by a charming and diplomatic friend (Lady Tree) the household steers safely through the difficulties and comic troubles raised by the newcomer, and in the end this good lady takes the "angel" off their hands and marries him. It was good fun throughout, everybody acted perfectly, and I only mention Lady Tree, Mr. Holman Clark, and Mr. Irving to the exclusion of others because they did the most work.

J. W.



His Majesty's Theatre

Proprietor and Manager . . SIR HERBERT BEERBOHM TREE.

MARIE-ODILE

By EDWARD KNOBLAUCH

The Play produced by Sir HERBERT TREE in conjunction with the Author.

TUESDAY, JUNE 8th AT 8.

AND EVERY FOLLOWING EVENING AT 8.30

MARIE-ODILE

Sister Saint Marie-Odile	MARIE LOHR
Sister Saint Clotilde	STELLA St. AUDRIE
Sister Saint Louise	MILLIE HYLTON
	(By arrangement with Geo. Grossmith & Ed. Laurillard)
Sister Saint Monica	LOUISE REGNIS
Sister Saint Anatole	ADA KING
Sister Saint Angela	GEORGINA MILNE
Sister Saint Cecilia	IRENE DELISSE
Sister Saint Joseph	MAUDE PHILLIPS
Sister Saint Elizabeth	JOAN CHALLONER
Sister Saint Catharine	JENNIE EARLE
Sister Saint Barbara	GRACE DARBY
Mother Saint Dominic	HELEN HAYE
Father Benedict	A. E. GEORGE
Peter	O. B. CLARENCE
A Corporal	BASIL GILL
A Sergeant	HUBERT CARTER
1st Soldier	H. C HEWITT
2nd Soldier	JULIAN CROSS
3rd Soldier	VERNON CRABTREE
4th Soldier	R. BODNEY
5th Soldier	HENRY BYATT

The Scene is laid in a Convent in a Mountainous Region.

Programme of Music.

BEFORE ACT I.

PRELUDE ... "La Voix des Cloches" ... *Luigini*

BEFORE ACT II.

MEDITATION FROM "THAÏS" ... *Massenet*

MARCHE MILITAIRE ... ... *Schubert*

DEMANDE ET REPONSE ... *Coleridge-Taylor*

BEFORE ACT III.

CHANT D'AMOUR ... ... *Thomé*

RUSTLE OF SPRING ... ... *Sinding*

BERCEUSE ... ... *Grieg*

The Scene has been designed by MAXWELL AYRTON, A.R.I.B.A., and painted by ALFRED E. CRAVEN.

Costumes by B. J. SIMMONS and Miss LEVERICK. Wigs by W. CLARKSON.

FIRST MATINEE, SATURDAY, JUNE 12th

and every following Wednesday and Saturday at 2.30

Special Theatre Edition of "Thoughts and Afterthoughts," by Herbert Beerbohm Tree, can be obtained at the Box Office or from the Attendants, Price 1/-.

STAGE MANAGER— STANLEY BELL.

ASSISTANT STAGE MANAGERS—ALFRED BELLEW & W. B. ABINGDON. MUSICAL DIRECTOR—PERCY E. FLETCHER.

GENERAL MANAGER - - - - - HENRY DANA.

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WEDNESDAY, JUNE 9, 1915.

This is the story of the innocence of Sister Saint Marie-Odile. A foundling adopted by the nuns, she had never passed outside the convent walls, wondered whether all babies were found on doorsteps, as she had been, and, a conventual Miranda, had never seen a man, save Father Benedict and Peter, the old convent gardener, who was not one of the naughty convent gardeners out of Boccaccio, but half-crazy, and bore a monstrously inappropriate resemblance to Sir Edward Clarke. She supposed young men might be like the blessed St. Michael painted on the convent wall.

Apart from these speculations on men and infants, she would have been quite happy with her pigeons, especially with the brown one that she named St. Francis because of his robe, had she not been harshly used by the Mother Superior, who in a convent might be called austere and outside it "catty." Just, however, when this disagreeable person had, out of mere spite, ordered St. Francis to be killed and cooked for her dinner, the enemy (for a war was going on outside) was announced, and the nuns fled, without Marie-Odile, who happened to be out of the way. *Tant pis*, shrugged the nuns, or words to that effect, and left Marie-Odile to look after herself. Then a handsome young corporal entered, with fair hair and breastplate and drawn sword, like the figure on the wall, and Marie-Odile fell on her knees, whispering in awe "Saint Michael!"

The whole sergeant's company now arrived, and the sergeant ordered Marie-Odile to bring them dinner, and they made her sit in the Mother Superior's chair and drank her health. They were roughish, of course, but not bad fellows, and behaved quite decently when Marie-Odile insisted on their standing up to grace, and, later, talked of their mothers. Guns now booming in the distance, they must to horse and away, but the sergeant left the corporal behind, because it seemed that "there had never been a woman in the corporal's life," and the sergeant thought it was high time there was one. Here was a trying situation for the bashful corporal, who felt he ought to go away and yet very much wanted to stay. Sister Marie-Odile prattled to him about herself and told him how she was still a Novice and showed him her hair, under her veil, cut short like Joan of Arc's. He kissed her reverently on the forehead and really started to go, but Marie-Odile, unable to bear the idea of parting, cried "Stay," and he stayed.

A Year After.

A year passes in the interval, and Marie-Odile, when seen again, is rocking a cradle and uttering motherly endearments to little Michael. She attributes the child to some blessed miracle. One day she had felt dizzy and old Peter, the gardener, came to her aid, and when she regained consciousness, there at her side lay little Michael. The behaviour of the Mother Superior when she brought back her nuns (peace having now been declared) can be readily imagined. Out of the convent the baggage must go. And, though Sister Saint Louise spoke up for her, saying it was all the nuns' fault for leaving the poor girl behind, out of the convent Marie-Odile went, carrying her babe, while the Angelus was sung and the Sisters knelt down and prayed. As nothing more was seen of little Michael's father, you presume he fell in the war.

A story of this kind ought, you instinctively feel, to be told by a poet. Mr. Knoblauch, though he handles his theme with delicacy and reverence, is a prosaist, and a theatrical prosaist, whose phrases were found not like Marie-Odile on a doorstep, but on the boards. "Don't think I'm going to argue with you," says the Mother Superior, and so forth and so forth. Now prose for this particular theme simply won't do. It cries aloud for the poetic sanctification, for the rhythmic fervour, for the noble harmony of verse. We do not suggest that Mr. Knoblauch has vulgarized his theme, indeed he has been serious and even solemn over it—let us go further and say that he has had poetic ideas about it. The girl kneeling to the young soldier whom she takes for St. Michael is a poetic idea, to instance no others. But the inexorable fact remains—poetic ideas can only get themselves adequately expressed in poetry. Miss Marie Löhr was wonderfully sweet and Fra Angelico-ish as Marie-Odile, and Miss Helen Haye properly sour and gloomy (school of Zurbaran, say) as the Mother Superior. Mr. Basil Gill and Mr. Hubert Carter, as corporal and sergeant, did very well. The whole performance was accepted always with respect and often with applause. But you came away unsatisfied, thinking not so much of what had been done with the theme as of what might have been done. You longed for the magic spell to be cast over it, for the transport of poetry, its mystery, its transfiguration.

"Marie-Odile."

Tuesday felt like the hottest evening we have had, at all events this year, and it was only natural that that should have affected the audience that went to His Majesty's Theatre for the first performance, in London, of Edward Knoblauch's play, "Marie-Odile." I knew that as I went down the Haymarket I felt not in the least like play-going. I envied the people in the street making their way to the parks, and truly I must confess that that was not anything like the proper attitude of mind to bring into a theatre. I was not by any means the only one who would have preferred a much cooler evening. I think everyone who was there would have wished it. They looked tired and listless before the curtain went up, and so Sir Herbert Tree had not all the favours of fortune to help him out with this play.

Sir Herbert Tree's Absence.

Well-known people were fairly numerous at His Majesty's Theatre. That feature can always be found in the first-night audience at His Majesty's, but the absence of Sir Herbert from the cast must have accounted for the absence of many people usually seen there on these occasions. Sir Ernest Cassel, one of the most faithful friends, was not an absentee. He had his usual place in the stalls, and Mr. Arthur Bourchier (who on the last first night here was on the stage playing a part) sat near him. Lady Randolph Churchill, the Hon. Charles Russell, Miss Irene Vanbrugh, Mr. Kendal, and Lord Swaythling were also in the stalls, and in the large box over the orchestra on the prompt side the Duchess of Rutland sat with Sir Herbert Tree and his three daughters.

Wasted Talent.

With every wish to be pleased I found little in this "Marie-Odile" to please. A story that has to depend on the raiding of a convent by a party of soldiers in wartime and the deliberate betrayal of a young novice found there alone and unprotected cannot be a particularly pleasant one. I am sure Sir Herbert in rehearsing the play did all he knew to keep unpleasant facts from out it, but he did not succeed. The atmosphere of a convent was never even vaguely suggested for one single instant, and the only thing to be said about the business is that the downfall of an innocent young woman, entirely ignorant of life, is the beginning and end of this drama. Miss Marie Löhr looked very sweet and charming in the title-rôle. The other performances were as conventional as the stage directions evidently demanded they should be. It was a case of wasted talent as far as the company was concerned.

J. W.

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WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietors ... Sir Charles Wyndham and Miss Mary Moore.

Sole Lessee ... FRANK CURZON.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

On **WEDNESDAY, JUNE 9th, 1915, and EVERY EVENING AT 8.30,**

A New Play, in Four Acts, entitled

"GAMBLERS ALL"

By

MAY MARTINDALE.

Characters.

Harold Tempest	Mr. GERALD DU MAURIER
Sir George Langworthy	Mr. CHARLES V. FRANCE
Major Stocks	Mr. LYSTON LYLE
Robert Langworthy	Mr. J. V. BRYANT
Freddy Tiewell	Mr. FORRESTER HARVEY
Fox	Mr. HENRI LAURENT
Bates	Mr. FREDERICK CULLEY
Richards	Mr. F. J. ARLTON
Lady Langworthy	Miss MADGE TITHERADGE
Ruth Langworthy	Miss DORIS LYTTON
Millicent Hope	Miss HILDA MOORE
Sybil Campbell	Miss AGNES GLYNNE
Mrs. Stocks	Miss FRANCES WETHERALL
Molly	Miss JOY CHATWYN
Dolly	Miss DOROTHY FANE

AND

John Leighton ... Mr. LEWIS WALLER

ACT I. .. Drawing-room at Sir George Langworthy's House

NOTE.—The Curtain will be lowered in Act I. to mark a lapse of time.

ACT II. .. A House in Buckingham Gate

ACT III. .. Same as Act I.

ACT IV. .. Smoking-room in John Leighton's Flat

Scenery by J. A. FRASER and W. H. DAVIES. Miss Madge Titheradge's Dresses designed and made by LUCILE, LTD., 23 Hanover Square, W. Fur Coat supplied by JAMES INCE, 156 Oxford Street, W. Other Ladies' Dresses by Madame LÖYSE, 11 Princes Street, Hanover Square, W. Furniture by OETZMANN & Co., LTD., Hampstead Road, N.W. Curtains and Coverings by STORY & Co., Kensington, W. Wigs by CLARKSON, Wardour Street, W. The Floral Decorations throughout the Theatre by THE CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket, S.W.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.30.

Music

Under the Direction of ERNEST BUCALOSSI, Selections from the following Repertoire will be played.

1. OPERATIC SELECTIONS ... *Italian*	7. INTERMEZZO "UNDER THE PALMS" ... *Haines*
2. ENTR'ACTES "Pastorale," "Torch Dance" *V. Thomas*	8. FIDDLE DANCE ... *Fletcher*
3. MARCH "ADMIRALS ALL" ... *H. Bath*	9. "HE'S A TAG-PICKER" ... *Irving Berlin*
4. FAVORITE SONGS ... *Selected*	10. "CHANT SANS PAROLES" ... *Tschaikowsky*
5. VALSE "FAUST" ... *Gounod*	11. SPANISH MARCH ... *Lope*
6. SERBIAN DANCES ... *Sistek*	12. PAGEANT MUSIC ... *Ernest Bucalossi*

* A number will be exhibited to indicate the music being played.

Musical Director ... ERNEST BUCALOSSI

Stage Manager ... W. T. LOVELL

Business Manager ... HERBERT JAY

Plays



THURSDAY, JUNE 10, 1915.

She never told her husband she was an inveterate gambler because he was so prejudiced against card-playing, though (as the card-players reminded him) given to speculating himself in stocks and shares; and when, by a sheer fluke, he found his wife in a gambling hell—just at the moment, too, that it was raided by the police—a certain domestic coolness ensued. Then her brother, in order to get money to pay her gambling debts, forged the name of a gentleman-moneylender (as you might say gentleman-burglar or gentleman-farmer) who happened to be in love with her; and, to save her brother, she would have run away with the gentleman-moneylender had not the gentleman part of him come uppermost and induced him not only to hand her back, safe and sound, to her fussy bore of a husband, but also to destroy the signature her brother had forged. The moral was the old, old one, that cards are the devil's books, *plus* the more novel one that moneylenders, or at any rate gentlemen-moneylenders, are not so black as they are painted.

A remarkably foolish play about a set of absurdly theatrical personages, with Mr. du Maurier, nevertheless, delighting everybody as a lovable scamp (until he became a forger and braggart, and took to carrying pocket-pistols), and Mr. Lewis Waller showing all his old authority and fervour, as the gentleman-moneylender, and Miss Titheradge endowing the female gambler with a girlish and mutinous charm, and clever Mr. France for once nonplussed by an impossible part. Somebody in the stalls was heard to say "it was such a nice play because there was not a word about the war in it." The remark showed the trend of playgoing feeling, if it somewhat inadequately estimated the requisites for a "nice" play.

The Theatrical Heroine.

Those who want to see a play that will provide a jolly good evening's entertainment can go to Wyndham's Theatre with the assurance that they will get it. There is no pretence about "Gamblers All." It is simply an interesting play, and it does not matter a row of pins if a very captious friend happens to tell you that it is more a play of the theatre than a play of real life. The heroine (if you think you can call her a heroine) of this play is undoubtedly a very fine example of the theatrical heroine, but the story depends very little on her or her whims and fads.

Drawing-room Melodrama.

The other incidents are the things that count in this drawing-room melodrama, and very exciting and thrilling and amusing most of those incidents are. The scene in the West End baccarat club is admirably conducted; in fact the whole business of the play is admirably conducted, and the acting is excellent. Mr. Gerald du Maurier and Mr. Lewis Waller are first-rate. Mr. Lyston Lyle as a retired military man turned adventurer is a sheer joy, and Miss Doris Lytton as the ingénue is a delight. At the end of the play Mr. du Maurier was compelled to make a speech. He said their object was to give something away from the things we think of all day . . . "to tell a story." Well, they have succeeded. "Gamblers All" is a play to see. The author, Mrs. Martindale (it is her first play) watched the performance from a private box. When it was over she had to go down on the stage and take a call. J. W.

THE REFEREE.

SUNDAY, JULY 25, 1915.

It was saddening to hear that Mrs. Martindale, the author of that great success at Wyndham's, "Gamblers All," died suddenly last Wednesday. This brilliant lady, who took her call with such modesty and charm on the first night of the play a few weeks ago, was a daughter of the late Sir Charles Young, whose great success as a dramatist was "Jim the Penman." Had Mrs. Martindale been spared she would undoubtedly have gained considerable fame as a playwright.

VAUDEVILLE THEATRE

Sole Lessees and Managers J. M. & R. GATTI

On FRIDAY EVENING, JUNE 11th, 1915, at 8.30

And Every Following Evening at 8.45

BY ARRANGEMENT WITH

ARTHUR BOURCHIER
A. & S. GATTI

PRESENT

A Comedy, in Three Acts, entitled

THE GREEN FLAG

By KEBLE HOWARD

Sir Hugh Brandreth, K.C.	ARTHUR BOURCHIER
Lady Milverdale	CONSTANCE COLLIER
Janet Grierson	LILIAN BRAITHWAITE
Mrs. Kesteven	MAY WHITTY
Lady Brandeth (her elder Daughter)	KYRLE BELLEW
Connie (her younger Daughter)	PEARL KEATS
Mrs. Luckman	BARBARA GOTT
A Postman	CLAUDE EDMONDS
A Knife-Grinder	CHRISTOPHER STEELE
A Porter	CLIFFORD HEATHERLEY
A Maid	V. MOOR

ACT I. - - - - The Studio at Dell Haven
ACT II. Sir Hugh Brandreth's Chambers in the Temple, London
ACT III. - Drawing-room of Mrs. Kesteven's House, Hampstead

The whole of the action passes within a few hours on a day in August

Preceded to-night at 8. and every following Evening at 8.15. by

APRIL FOOLS

A Farce by J. E. HAROLD TERRY

James Carey	MURRAY CARRINGTON
Septimus Buttercrambe	CHRISTOPHER STEELE
Millicent (his Wife)	JANET ROSS

The Action passes at 6.30 a.m., on the first day of April, at Septimus Buttercrambe's.

The dress, hat and coat worn by Miss Constance Collier designed and carried out by Mdlle. RACHELLE OSPOVAT, 69, New Bond Street, W.

The dresses worn by Miss Lilian Braithwaite and Miss Kyrle Bellew by VIOLA, Albemarle Street, W.

BUSINESS MANAGER	For	WILLIAM BURCHILL
Stage Manager	Mr. Bourchier	CLIFFORD HEATHERLEY

THE SINFONIA QUARTETTE under the direction of **ARTHUR MOSS.**

Organ by ESTY & Co.
Piano by CHAPPELL & Co.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co

ICES, TEA & COFFEE CAN BE HAD of the ATTENDANTS

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee etc. Large Smoking Saloon and Balcony on First Floor

MATINEES WEDNESDAY & SATURDAY at 2.30
Commencing JUNE 16th.

REDUCED PRICES.

Private Boxes, £4 4s. & £3 3s. Stalls, 10s 6d, & 7s. 6d. Balcony, 7s. 6d. & 5s. Lower Circle, 4s. Upper Circle, 3s. Pit, 2s. 6d. Gallery, 1s.

Box Office (ARTHUR FRYE) open from 10 to 10.

Doors open [illegible] and 7.45. Commence at 2.30 and 8.15. Tel.: No. 3815 Ger.

NEAREST STATIONS: TRAFALGAR SQUARE and CHARING CROSS.

Manager ... (for Messrs. A. & S. GATTI) ... **HERBERT CLARK**

THE TIMES

SATURDAY, JUNE 12, 1915.

There is an underlying assumption in this apparently innocuous trifle which is not a little disquieting. It is the assumption that when any lady has reason to suspect that any other lady is hidden in a gentleman's bedroom she has the right divine, or by virtue of what Mr. Thomas Hardy would call the Immanent Will, anyhow, some unquestionable right, to force the door and to bid the other woman to come forth.

Case (1). Lady Milverdale supposes Janet Grierson to be hidden in the bedroom of Sir Hugh Brandreth, K.C., and insists upon calling her out. Her ladyship is not even distantly related to Sir Hugh, and has no claim on him of any sort. Then why? Case (2). Janet, having popped out of the second bedroom door while Lady Milverdale has gone in by the first, doubles back and summons her ladyship to come forth. Now Janet, again, has no claim upon Sir Hugh. Then, again, why? Answer: Because the author has desired to present the triumph of a blameless (Janet) over a malicious woman (Lady Milverdale) by catching her in her own trap. Theatrically he gets the desired effect, but at what expense of probability and simple common sense!

It is idle, however, to complain of an artificial stage-anecdote that it is artificial, so long as the audience is in the mood to condone the artifice, as it evidently was last night. Probably it felt, as audiences will, that it might indulge in a chuckle over supposed bedroom iniquities so long as the ultimate moral of the play was a "proper" one; and there could be no doubt about "propriety" when you knew that the bedroom of Sir Hugh Brandreth, K.C., was in reality an impeccable apartment and that he designed the trouble between the two ladies merely as a means of saving a nice woman like Janet from running away with the husband (unseen) of a horrid woman like Lady Milverdale. To chuckle over a supposed intrigue and to feel moral all the time—what an irresistible combination!

Mr. Bourchier was *l'ami des femmes*, K.C., clad for some unexplained reason in white flannels, and Miss Braithwaite was the nice woman and Miss Constance Collier the horrid one, and all three went at it with a will, and what more does any artificial stage-anecdote-loving audience want?

The Green Flag.

By arrangement with Mr. Arthur Bourchier, Messrs. A. and S. Gatti presented at the Vaudeville Theatre on Friday evening a three-act play, by Keble Howard, entitled "The Green Flag." The title, let me say at once, has nothing whatever to do with Ireland—it is simply concerned with a piece of advice that one of the men gives to a woman who threatens to do a foolish thing: "Keep your eye on the little green flag that the guard of the train waves as a caution," he says, and so, as the woman takes his advice in the way he intended she should do the threatened tragedy is cleared and all join in finishing the story after the manner of a very amusing farce.

Tragedy to Farce.

The production of this Vaudeville play had many unusual features. In the first place there was this sudden change in the story from tragedy to farce. It was the first occasion also on which it was announced that no men of military age would appear in the cast. (The ladies had to make no declaration regarding the years *they* had lived.) It was pleasant also to know that if a success 25 per cent. of the profits will go to the Allied Red Cross funds, and to complete the list of unusual facts this was only the second occasion this year for a play to be produced on a Friday night. Taking it all in all it may be stated everything went well, and that Mr. Bourchier when he took his call could not escape the penalty of making a little speech. His sister-in-law, Miss Irene Vanbrugh, encouraged him by smiling down on him from a box, and on the other side of the house Lady Diana Manners, who was one of a party of five girls, helped likewise. Her father and mother—the Duke and Duchess of Rutland—were in one of the centre rows of the stalls, and in a front row, looking very charming, was the Marchioness of Headfort

J. WY. GOOD-EVENING.

THE COMEDY THEATRE.

(Licensed by the LORD CHAMBERLAIN.)

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

Under the Management of Mr. ARTHUR CHUDLEIGH.

MONDAY, JUNE 14th, and EVERY EVENING AT 8.45,

Mr. ARTHUR CHUDLEIGH presents

Mr. & Mrs. PONSONBY

A Farcical Comedy in Three Acts

By WALTER HACKETT.

Jim Ponsonby	Mr. KENNETH DOUGLAS
Dick Trevor	.. Mr. SAM SOTHERN
Horatio Billington	.. Mr. FRED KERR
Williams	Mr. EDWARD DUGGIE
Mrs. Chesterton	Miss LYDIA BILBROOKE
Mrs. Trevor	Miss MARY O'FARRELL
Mrs. Ponsonby	Miss MARION LORNE

The Action of the Play takes place at the Ponsonby's House, Grosvenor Square.

Act I.	**Afternoon.**
Act II. & III.	**Same Evening.**

THE PLAY PRODUCED BY DION BOUCICAULT.

Dresses and Cloaks designed and made by LUCILE, 23 Hanover Square, W.
Miss Bilbrooke's Hat in Act I. designed by MAISON LEWIS.
Cigarettes supplied by ANDULLA & Co., LTD., 168 New Bond Street, W.

PRECEDED AT **8.15** by

Mr. ERNEST HASTINGS

In his Humour and Music at the Piano.

FIRST MATINEE WEDNESDAY, JUNE 16th AND EVERY WEDNESDAY & SATURDAY FOLLOWING AT 2.30.

Musical Director	Mr. WILLIAM C. MASON.
Stage Manager	Mr. BERTRAM PHILLIPS.

PRICES:—Reserved Seats: Private Boxes, £4 4s., £3 3s., and £1 11s. 6d.; Orchestra Stalls, 10s. 6d.; Dress Circle, 7s. 6d.; Upper Circle, First Two Rows. 5s.; Other Rows, 4s. Unreserved Seats: Pit, 2s. 6d.; Amphitheatre, 1s. 6d.; Gallery, 1s.
Telephone: 3724 GERRARD.

Business Manager ... ... **Mr. RICHARD COLLET.**

Plays

THE TIMES

TUESDAY, JUNE 15, 1915.

It would be hopeless to unravel the labyrinthine intricacies of this farce about husbands who, while wicked flirts themselves, are furiously jealous when they think (erroneously, of course) they have discovered that their wives are flirts too. As the various permutations and combinations of actually flirting husbands and seemingly flirting wives have all been worked out again and again you can only recognize them all with a nod and a smile, and turn, for something a little fresher, to the comic embarrassments of Mrs. Ponsonby persuaded that she really must be in love with Mr. Trevor without knowing it. It must be the case, her father explains, by all the laws of heredity, because he himself was a rake. And so the poor silly little woman is almost driven into running away with a man about whom she doesn't care two straws.

Fortunately the abiding principle of all British and American farce is there to save the situation: the principle that, despite all flirtations, proposed elopements, and amorous adventures whatsoever, husbands and wives really love one another and nobody else. An invaluable principle for farce it is, too, for it permits everybody on the stage to go about embracing everybody else, to the general contentment, owing to the equally general consciousness that morality is sure of being triumphantly vindicated in the end.

The most complicated of farces, with Mr. Kenneth Douglas and Mr. Sam Sothern in them, could never be dull, and both these humourists were last night at their most humorous. Mr. Fred Kerr had the more difficult task of making a character out of a few catchwords, and it was not his fault if he failed to achieve that miracle. Add that there were three lively ladies, Miss Bilbrooke and Miss O'Farrell and Miss Lorne, to give reason fair and sufficient for all the miscellaneous flirting: and it will be easily understood why the house felt that it had had a good evening's entertainment.

MR. HACKETT'S NEW FARCE.

In the new farce by Walter Hackett, "Mr. and Mrs. Ponsonby," which Mr. Arthur Chudleigh presented at the Comedy Theatre on Monday evening, there is a great deal of very amusing flirting, a very great deal of embracing, and no harm done. It is like a quadrille in which partners separate, hug, or get hugged (without annoying anybody or being annoyed by anyone), and return to bow and smile to their original partners as if nothing else mattered. It is all entertaining and is very well acted, particularly by Mr. Kenneth Douglas, Mr. Sam Sothern, Miss Mary O'Farrell, and Miss Lydia Bilbrooke. J. W.

LONDON PAVILION



Honi Soit . . . !

MONDAY, JUNE 14th, 1915.
Every Evening and Saturday Matinee.

LONDON PAVILION
Mess. FERNAND GLENISTER. PICCADILLY, W.

La Revue Tricolore à Londres.

Le Moulin Rouge
From Paris to the Pav.

A Parisian Revue in 18 Scenes
BY
M.M. QUINEL ET MOREAU.

Propriètor - - Mons. JEAN FABERT
Secretaire General - Mons. R. DE JAIVE
Regisseur General - Mons. GEORGES DESPLAS
Regisseur de la Scene - Mons. SIDNEY GRATA

English Scenes by BERTRAND DAVIS.

Produced by MAX DEARLY,

By kind permission of Messrs. Grossmith & Laurillard.

Music composed and arranged by
LOUIS HILLIER.

Dresses by Mme. PRAT, of Paris.

Wigs by CLARKSON.

Scenery from the MOULIN ROUGE, PARIS, and by FRANCIS BULL.

The MOULIN ROUGE GIRLS, under the management of Miss BEAVIN.

Daily Mail

THE PAPER THAT EXPOSED THE TRAGEDY OF THE WRONG SHELLS.

TUESDAY, JUNE 15, 1915.

FRENCH REVUE IN LONDON.

PARISIAN COMPANY AT THE PAVILION.

A quite cosmopolitan audience was attracted to the London Pavilion last evening for the first performance of a Paris revue by a French company, that included many artists who have taken part in similar revue productions at the Moulin Rouge.

To all who are familiar with the revues of the Paris variety theatres this animated entertainment by MM. Quinel and Moreau will appear surprisingly innocent of the jokes and actions that, for want of a better word, are sometimes described as French. Otherwise the importation has most of the characteristics of the Parisian revue. As a production it bears no comparison whatever with the Americanised and extravagant entertainments that the fashionable variety theatres of London have made known to us, but it is full of go, and, like all the French revues, offers a rechauffé of popular English tunes, and does not disdain to rely a good deal on English dancers.

In all respects the French managers of this company have kept closely to the particular features of an entertainment that was popular for many years in Paris before we took it up, but with a laudable desire not to shock a London public they have this time presented a sample of their specialty that is quite innocuous. J. W.

Plays

MONDAY, JUNE 14th, 1915, and Every Evening (for One Week only) at 8.1
Matinee, Saturday at 2.30

MR. MARTIN HARVI

will present

The Corsican Brother

Adapted from the Novel of Alexandre Dumas.

M. Fabien dei Franchi ..	
M. Louis dei Franchi ..	.. Mr MARTIN HA
M. de Chateau Renaud ..	.. Mr. FRANKLIN D
M. le Baron de Mongiron ..	.. Mr F. FORBES ROBE
M. le Baron Martelli ..	.. Mr. EUGENE WELL
M. Alfred Meynard ..	.. Mr. PERCY FO
M. Favrolles ..	.. Mr. J COOKE BERI
M. Beauchamp ..	.. Mr. IVO DA
Antonia Santa Je ..	.. Mr. WALTER F
Colonna ..	.. Mr. CHARLES GI
Orlando ..	.. Mr. A. HE
Griffo ..	.. Mr B. MARSH
Louisse ..	.. Mr. I. R FR
Tomaso ..	.. Mr. A. L
A Surgeon ..	.. Mr H WA
Servants ..	.. Mr T O E
Emilie de Lesparre ..	.. Mr. M.
Madame Stella dei Franchi ..	.. Miss N. de
Coralie ..	.. Miss MARY R
Lucette ..	.. Miss MAUD RI
Estelle ..	.. Miss BESSIE E
Celestine ..	.. Miss MARY
Maria ..	.. Miss NORAH A
	.. Miss MARY O'N

Incidental Music by Clemens Franckenstein Duel arranged by M. Felix Bertrand.

SYNOPSIS OF SCENERY

ACT I. CORSICA .. .. Hall in the Chateau of Madame dei Franchi

TABLEAU

Interval of Ten Minutes

ACT II. PARIS Scene 1 .. .. Foyer at the Opera House
Scene 2 .. .. Salon at the House of Mongiron
Scene 3 .. .. A Glade in the Forest of Fontainbleau

TABLEAU

NOTE—Acts I and II take place simultaneously

Interval of Ten Minutes

ACT III. PARIS .. .. A Glade in the Forest of Fontainbleau

Business Manager	For Mr. Martin Harvey	.. .. Mr. Frank B. O'
Stage Director		.. .. Mr William H
Stage Manager		.. .. Mr. Charles
Assistant Stage Manager		.. .. Mr. Sydney Co
Musical Director		.. .. Mr W. H. H

NEW
THEATRE

E
14/6/1915
—
Orch. Stall

RIGHT
to be retained

"THE CORSICAN BROTHERS."

"In spite of its sixty-five years, "The Corsican Brothers" still retains the power to thrill. Familiarity has not lessened the playgoer's interest in the performance of this famous drama founded on a story by Dumas Pere. Renewed acquaintance with it last evening, when Mr. Martin Harvey revived it at the New Theatre, compelled a comparison with many newer successful dramas—a comparison that was more than favourable to this fine example of an older school.

J. W. — Daily Mail

MR. MARTIN HARVEY'S "REVIVAL."

I went to see Mr. Martin Harvey's revival of "The Corsican Brothers" on Monday at the New Theatre, where he put it on for one week. The last occasion on which I saw a performance of this drama was in the Waterloo Chamber at Windsor Castle on the night of Wednesday, November 18, 1903. I think I went there as an understudy, and I am sure I saw very little of the performance from the corner of the stage where we sat all the evening and spoke in whispers. But we could tell that the performance was going well with that audience of two hundred. King Edward, who rarely ever applauded on these state occasions, applauded that night, and his guests (who etiquette always compelled to silence when he was silent) also clapped their hands. The command that night was in honour of the state visit of the King and Queen of Sweden. Like all other performances given for King Edward at Windsor Castle it ended at midnight. Only five members of the company that played before the royal audience were at the New Theatre last week. They were Mr. Harvey, Mr. Percy Foster, Miss Mary Rorke, Miss Maud Rivers, and Miss Bessie Elder. J.W.

Lewis, J.
Plays

CRITERION
THEATRE

June 18
E

Orchestra Stall

By arrangement with Sir Charles Wyndham and Miss Mary Moore.

On FRIDAY, June 18th, 1915, and every Evening at 8.30.
Matinees, Wednesday and Saturday, at 2.30.

At 8.30.

"THE ROAD TO RAEBURY"

A New Comedy by HAROLD BRIGHOUSE.

Characters in the order of their appearance.

Hester Winstanley	F. RANDLE AYRTON
Sir Cecil Rae, Bt.	JOHN ASTLEY
Lady Rae	IRENE ROOKE
Collins	J. LESLIE FRITH
Olive Blain	DOROTHY RIPLEY
John Bayfield Blain	MILTON ROSMER

The Action takes place in THE DRAWING ROOM OF LADY RAE'S HOUSE.
Act. I.—A year ago. Acts II. and III.—The present time.

Scenery by HOWELL, Percy Street, S.E. Furniture by LYONS, Holborn.
Decorations throughout the Theatre by HINDES, Ltd., London and Birmingham.

Followed by

"THE DEVIL AMONG THE SKINS"

A Boccaccian Comedy in One Act, by ERNEST GOODWIN.

Characters in the order of their appearance.

The Woodman's Wife	IRENE ROOKE
The Monk	WILLIAM STAVELEY
The Tanner	MILTON ROSMER
The Woodman	F. RANDLE AYRTON

Scene A Woodman's Hut. Time Fourteenth Century.

THE ALBERT CAZABON SEXTETTE will play the following Programme of Music.

Before the Play.

Three Mexican Dances ... ... *Montague Ring*

Before Act II.

"From Italy" (Fantasia on Italian Folk Songs) ... ... *Langey*

Before Act III.

"Where my Caravan has rested" (Violin Solo) ... ... *Hermann Löhr*
"April Buds" ... ... *Albert Cazabon*

Before "The Devil among the Skins"

Four Indian Love Lyrics ... ... *Amy Woodforde-Finden*

Both Plays produced by MILTON ROSMER.

Business Manager ... ... For ... Mr. ARTHUR MILTON
Stage Manager ... ... Milton Rosmer ... Mr J. LESLIE FRITH
Business Manager ... ... (for Sir Charles Wyndham and Miss Mary Moore) ... Mr CECIL BRETON

Box Office open 10 to 10. Telephone Nos.—Gerrard 3843 Regent 2565

THE TIMES

SATURDAY, JUNE 19, 1915.

Drama, to be sure, like any other art, can only select from the infinite complexity of life, but perhaps Mr. Harold Brighouse's comedy carries the principle of selection a little far. His people are married and given in marriage in about as little time as people in real life take to say "Good morning," or "When will the war end?" They say things that fit the theatrical situation rather more things anyone ever does say. Thus, a baronet's widow, who represents the aristocratic principle, sneers at her plebeian daughter-in-law as a member of the "middle classes." Or else she asks her son to "choose" between his mother and his wife, as though there were really any choice. And the daughter-in-law's father, a self-made man, representing the democratic principle, declares that business is business at every moment, even over a cup of tea.

In a word, Mr. Brighouse's personages are rather personified ideas (and remarkably familiar ideas at this time of day) than men and women as we meet them every day, outside the playhouse; and his play has thus the air of a game, of something done for a whim or a wager, rather than of life itself. As always happens in such cases, the very flesh-and-blood reality of the players only makes the unreality of their actions and speeches the more incongruous. Miss Irene Rooke is a very sweet and pleasant reality, however, as all playgoers know, and there can be no question about Mr. Milton Rosmer's ability to get all that can be histrionically got out of even an unreal part. A young actress of their company, Miss Dorothy Ripley, has obvious talent, and knows already how to use it to the general advantage.

A little after-piece, *The Devil Among the Skins*, described as "Boccaccian"—and the adjective perhaps is as good as any other for a story of a ribald monk, a venison pasty, a roguish tanner, and plentiful thwackings—was a happy bit of drollery, and would have been still happier if the players had taken their comedy in both hands and been more liberally farcastic.

NEW THREE-ACT COMEDY.

Mr. Harold Brighouse does himself but scant justice with the new three-act comedy "The Road to Raebury," which was presented at the Criterion Theatre on Friday evening. The characters are but indifferently drawn, and at no period of the play is it possible to feel much interest in their doings. The task of making an entertaining play out of the quarrels of two families who have nothing in common was too much even for an author who unquestionably has ability. The other play on the programme, "The Devil Among the Skins," by Mr. Ernest Goodwin, is a rough and tumble farce, labelled "Boccaccian comedy." J. W. (Good Evening.)

Daily Mail

THE PAPER THAT EXPOSED THE TRAGEDY OF THE WRONG SHELLS.

SATURDAY, JUNE 19, 1915.

"THE ROAD TO RAEBURY."

The strong-willed man in a stage play has a knack of getting what he wants. John Bayfield Blain, the strong-willed man in Mr. Harold Brighouse's new comedy, "The Road to Raebury," produced at the Criterion Theatre last evening, married his daughter to the young baronet, and then, notwithstanding the dowager lady's abhorrence of his name, and the beef essence that had made his fortune, compelled her to agree to become his wife and return with him to the house that had once belonged to her late (bankrupt) husband.

How he exercised his spell over his neighbours was not quite clear—except on the assumption that, being a strong-willed man, he possessed the knack of doing these things. It is a simple process designed to make a theatrical entertainment, and on these grounds may be allowed to pass. All the same we were left with the impression that John Bayfield Blain was not in for a good time after he settled down with the dowager.

A second, and short, new play on last evening's programme was described as a Boccaccian comedy. Its author, Mr. Ernest Goodwin, called it "The Devil Among the Skins," and succeeded fairly well in getting fun out of an unfortunate love adventure of a woodman's wife. J. W.

15 162

AMBASSADORS

THEATRE

WEST STREET, CAMBRIDGE CIRCUS (Opposite Palace Theatre)

Proprietors - Ambassadors Theatre, Ltd. *Licensee* - Herbert Jay

Sole Lessee and Manager - Charles B. Cochran

Telephone: Regent 2890 & Gerrard 4460

:: :: ::

June, 1915

Mr. Charles B. Cochran requests the pleasure of

The Editor's (Weekly Dispatch)

presence on

~~WEDNESDAY~~ Friday EVENING, JUNE ~~16th~~ 18, 1915

at 8 p.m.

when he will present

AN ENTIRELY NEW REVUE

MORE

By HARRY GRATTAN.

Music by EDWARD JONES.

Should you be prevented from being present, the immediate return of the enclosed Ticket will be esteemed a favour.

CLIVE R. McKEE,
Business Manager.

N.B.—You are particularly requested to be in your seat at 8 p.m.

MORE

A Revue in Two Acts,

By HARRY GRATTAN

Music by EDWARD JONES

IRIS HOEY	ALICE DELYSIA	JANE SAINT BONNET
MORRIS HARVEY	MORTON	OHTA HANAKO
TINY GRATTAN	J. M. CAMPBELL	BETTY BALFOUR
DORÉ PLOWDEN	MURRI MONCRIEFF	JOAN CARROLL
BIRDIE COURTNEY	ANDRÉ RANDALL	WILLIE WHEELER

Business Manager	For Mr. C. B. COCHRAN	Mr. CLIVE R. McKEE
Stage Director		Mr FRANK COLLINS
Stage Manager		Mr. MURRI MONCRIEFF
Musical Director		Mr. EDWARD JONES

GARRICK THEATRE.

Lessee and Manager - - THOMAS DOTT.

SATURDAY, JUNE 19th, 1915, at 8.

MATINEES—THURSDAYS and SATURDAYS at 2.30.

"OH! BE CAREFUL"

MAM'SELLE TRALALA

A Musical Play in Three Acts.

Book by ARTHUR WIMPERIS and HARTLEY CARRICK.

Additional Lyrics by GEORGE ARTHURS. Orchestration by SYDNEY BAYNES.

Music by MELVILLE J. GIDEON.

CHARACTERS—

Bruno Richard (Manufacturer of the famous Chocolate Richards)		COURTICE POUNDS
Madame Richard (His Wife)		POLLIE EMERY
Claire (His Daughter)		GLWADYS GAYNOR
Pierre Delhoux (His Manager)		FREDERICK MORANT
Georges Dieudonne		ROBERT BLYTHE
Philippe Michel (a Lottery Agent)		KENNA LAWSON
Aristide Vidhay (a Clerk)		J. H. BREWER
Max (a Waiter)		TOM A. SHALE
Fifine		DORA WATSON
Adele	Employees at Richard's	PHYLLIS ALLEN
Nanette		HYLDA HOYES
Celeste		EVELYN MURTON
Messenger		CECIL J. WODDINGS
Suzette		IVY SIMPSON
Babette	Dancers at "The Little Mouse"	ELLA BRYAN
Rosette		ESME SINCLAIR
Fauchette		FREDA LE PAYS
Gaultarot	Waiters at "The Little Mouse"	FREDERICK GEORGE
Princess		DAVID CLARKSON
Nurse		PHYLLIS DOLPHIN
Edouard	Clients at "The Little Mouse"	BLOSS TAYLOR
Henri		GRACIE HUDSON
Pralette		MARGARET CAMPBELL
Tina	Accompanists at Madame Fleuriot's	GLADYS HOSKYNS
Mimi		PHYLLIS GWYNN
Madame Fleuriot		PHYLLIS SYDNEY

AND

Noisette (known as "Frou Frou") .. .. YVONNE ARNAUD

SYNOPSIS OF SCENERY

ACT I. General Office at the Maison Richard.

ACT II. "The Little Mouse" Restaurant.

ACT III. Showroom at Madame Fleuriot's.

Time—The Present. Place—Paris.

Modern Costumes by VIOLA LAWSON, 18 Albemarle Street, W.

Fancy Costumes in Act II. by W. CLARKSON, 41 & 43 Wardour Street, W.

MUSICAL DIRECTOR .. .. LEONARD HORNSEY

DANCES ARRANGED BY ESPINOSA.

General Manager	For "Oh! Be Careful" Co.	FRED J. TURNER
Acting Manager		WILLIAM ALBERT
Stage Manager		DOUGLAS VINE
Assistant Stage Manager		CECIL J. WODDINGS

General Manager (for THOMAS DOTT) .. JOSE G. LEVY

MALE CHORISTERS BARRED.

One of the interesting facts about "Oh! Be Careful," which was presented at the Garrick Theatre last evening, is that its producers have followed the policy advocated by *The Weekly Dispatch* of having no male choristers of military age in the company. "Oh! Be Careful" is a revised version of "Mam'selle Tralala," which was presented at the Lyric Theatre in April last year. The English libretto is by Messrs. Arthur Wimperis and Hartley Carrick, and for thie revival much new music has been written by Mr. Melville J. Gideon.

In all respects the revival is on much the same lines as the original. It is still in three acts, with the scenes laid respectively at the house of the chocolate maker, a restaurant, and a milliner's showroom, and the characters bear the same names as they did in "Mam'selle Tralala." Miss Yvonne Arnaud again plays the part of Frou-Frou, and the very happy choice has been made of engaging Mr. Courtice Pounds to play the part of the gay Bruno Richard. He is certainly the right actor in the right place.

To get over the difficulty of the ball-room scene (at the restaurant, Act II.) that affair is now presented as a fancy dress ball instead of modern dress as in the original version. By this means the stage manager can, as in burlesque, put on many of the chorus girls dressed as boys. It works fairly well.

S. W

NEW
THEATRE
E
21/6/1915
Orch. Stall
E 65
RIGHT
To be retained

Monday, June 21, and every Evening at 8.15. Matinee—Saturday, at 2.30.

MR. MARTIN HARVEY

will present

THE ONLY WAY

By FREEMAN WILLS and FREDERICK LANGBRIDGE.

Founded on Charles Dickens' Story, "A Tale of Two Cities."

PROLOGUE, 1774

Marquis de St. Evremonde .. MR. J. COOKE BERESFORD
Vicomte de St. Evremonde .. MR. SYDNEY COLTSON
Dr. Manette .. .. MR. WALTER HOWE
Jean Defarge .. .. .. MR. J. DENTON THOMPSON
A Peasant .. .. MR. F. MARSH

THE PLAY, 1793

Sydney Carton (his original part) .. MR. MARTIN HARVEY
Ernest Defarge .. .. .. MR. CHARLES GLENNEY
Mr. Lorry .. .. MR. PERCY FOSTER
Mr. Stryver .. .. MR. B. MARSH-DUNN
Dr. Manette .. .. MR. WALTER HOWE
Charles Darnay (son of the Marquis de St. Evremonde) MR. EUGENE WELLESLEY
President .. .. .. MR. J. COOKE BERESFORD
Public Prosecutor .. .. MR. WILSON GUNNING
Comte de Fauchet, No. 92 .. MR. F. FORBES ROBERTSON
M. de Mealy, No. 44 .. .. MR. W. PERCY
Marquis de Boulainvilliers, No. 15 .. MR. IVO DANYERS
Gabelle .. .. MR. PAUL BARRY
Barsad .. .. MR. A. ROBINSON
Jailor .. .. MR. H. JAMES
First Citizen .. .. MR. A. IBBERSON
Second Citizen .. .. MR. F. MILRAY
First Juryman .. .. MR. A. LLOYD
Lucie Manette .. .. MISS MAUD RIVERS
The Vengeance .. .. MISS MARY RORKE
A Citizeness .. .. MISS BESSIE ELDER
Miss (her original part) .. .. .. MISS N. DE SILVA

Aristocrats, Citizens, Citizenesses, Jailors, Sans Coulottes, Tricoteuses, Associates, etc.

SYNOPSIS OF SCENERY.

PROLOGUE.—A Loft in an old house in the vicinity of the Chateau St. Evremonde.

INTERVAL OF TEN MINUTES.

ACT I. London .. .. Carton's Chambers

INTERVAL OF EIGHT MINUTES.

ACT II. London .. .. Dr. Manette's Garden in Soho

INTERVAL OF TEN MINUTES.

ACT III. Paris .. .. Revolutionary Tribunal

INTERVAL OF EIGHT MINUTES.

ACT IV. Paris. SCENE I. .. .. Dr. Manette's Apartments
SCENE II. .. .. A Cell in the Conciergerie
SCENE III .. .. The Hall in the Conciergerie

TABLEAU "It is a far, far better thing that I do than I have ever done.
It is a far, far better rest I go to than I have ever known."

Business Manager	For Mr. Martin Harvey	.. ..	MR. FRANK B. O'NEILL
Stage Director		.. ..	MR. WILLIAM HOLLES
Stage Manager		.. ..	MR. CHARLES BEARD
Assistant Stage Manager		.. ..	MR. SYDNEY COLTSON
Musical Director		.. ..	MR. W. H. HUDSON

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GAIETY THEATRE

Licensee . . Mr. GEORGE EDWARDES.

EVERY EVENING at 8.15, MATINEE, SATURDAYS at 2.15,

Mr. George Grossmith's and Mr. Edward Laurillard's

PRODUCTION

"TO-NIGHT'S THE NIGHT,"

A NEW MUSICAL PLAY.

Book by FRED THOMPSON. Music by PAUL A. RUBENS.

Lyrics by PAUL A. RUBENS and PERCY GREENBANK.

Montagu Lovitt Lovitt		... Mr. JAMES BLAKELEY
Pedro	*(A Tango Teacher)* ...	... Mr. MAX DEARLY
Henry	*... (Lovitt-Lovitt's Nephew)*	... Mr. LESLIE HENSON
Alphonse	*(Head Waiter at Opera House)*	... Mr. ROBERT NAINBY
Robin Carraway		... Mr. DAVID BURNABY
Albert		Mr. VICTOR GOURIET
Lord Ridgmount		Mr. STANLEY BRIGHTMAN
Policeman		... Mr. FOREST SMYTHE
AND		
The Hon. Dudley Mitten		Mr. GEORGE GROSSMITH
June		Miss MADGE SAUNDERS
Beatrice Carraway	*(Robin's Wife)* ...	... Miss JULIA JAMES
Victoria	*(Her Maid)* ...	Miss MOYA MANNERING
Daisy de Menthe... ...	*.. (Of the Piccadilly Theatre)*	Miss ADRAH FAIR
Angela Lovitt Lovitt	*(Montagu's Wife)* ...	Miss GLADYS HOMFREY
Lady Pussy Preston		Miss PEGGY KURTON
Lady Edith Taplow		Miss BARBARA DUNBAR
Mimi Skeats		Miss JUDITH NELMES
The Hon. Baby Vereker	*(Guests at the Carraway's)*	Miss DORIS STOCKER
Avice Carlton		Miss ELSIE SCOTT
Yvette La Plage		Miss DAISY WALLER
Attendants at Opera House		Miss DOROTHY DEVERE
		Miss VERA DAVIS
Alice	*(Maid at Daisy's)* ...	...Miss CYNTHIA MURRAY

Dance in Act II., Scene I., by DOLLY MEWSE & HARRY SINGER.

ACT I. *(Joseph & Phil Harker)* .. ... **The Carraway's House at Maidenhead.**

ACT II. *(Lloyd F. Craven)* ... **Scene 1. Foyer of the Boxes, Royal Opera House.**
Scene 2. Covent Garden Market.
Scene 3. Daisy's Flat in Mount Street.

Play Produced by AUSTEN HURGON.

The Musical Numbers "THEY DIDN'T BELIEVE ME" and "ANY OLD NIGHT" by JEROME D. KERN.

Dances and Choruses arranged by GEORGE SHURLEY.

Costumes designed by COMELLI.

Principals' Modern Dresses and Cloaks and Chorus' Modern Dresses designed and made by LUCILE, LTD., 23, Hanover Square, W.

Other Costumes executed by B. J. SIMMONS & Co.; M. E. FISHER, LTD.; MICHARD SŒURS; MORRIS ANGEL & SON; BURKINSHAW & KNIGHTS.

Hats by MAISON LEWIS. Shoes by H. & M. RAYNE and G. MANZO. Scenery built by J. BRUNSKILL.
Furniture by FRYERS, LTD. Wigs by CLARKSON. Cigarettes by FRIBOURG & TREYER.
Piano in Act II., Scene 3, by CHAPPELL & Co., LTD.

Musical Director .. ... MANUEL KLEIN | Stage Manager ... CHARLES A. MAYNARD

BOX OFFICE (J. H. JUBB) *OPEN DAILY from 10 to 10. Telephone: Gerrard 2780.*

THE TIMES

MONDAY, JULY 5, 1915.

Artists and Professors.

The fighting between artists and professors in our correspondence columns over the Mestrovic Exhibition has at any rate not suffered from lack of high explosives. An artist of genius has been accused of prostituting it, and academic professors have been reproached for being academic. It will, perhaps, not be incompatible with a strict neutrality towards the combatants to remark that both sides have brought into action ancient field-pieces of æsthetic fallacy that ought long ago to have been scrapped. There is, to begin with, the dark allusion of one correspondent to "sundry "conservative professors whose teaching has "advanced British art not an inch." The implication presumably is that radical professors might have advanced it an ell. But what is meant by the advance of art? Is there any such thing? Is the Sistine Madonna an advance upon the Matrimonio di San Francesco con la Poverta? Is M. RODIN, is M. MESTROVIC himself, or any other modern sculptor, an advance upon PHEIDIAS or MICHELANGELO? The question is really answered, once and for all, by the same correspondent when he declares the main business of art to be the expression of sincere emotion. It is, of course, and that is why it is absurd to speak of the advance of art. Science advances because scientific knowledge is cumulative; but art is intuition, and intuition is individuality, and individuality never gets itself repeated. Only when artists are working upon the same material is it possible, and then only in a limited sense, to speak of artistic advance. SHAKESPEARE'S *Hamlet* was an advance upon the earlier play by another hand. Though the emotion in one may have been as sincere as in the other, its expression in the later case was more successful. Sometimes, by the advance of art is meant a gain of richness and complexity in its subject-matter. But this, in Sancho Panza's phrase, is to mix up cabbages and baskets. To the artistic activity its material is wholly indifferent.

There is yet another sense in which art may be spoken of, somewhat loosely, as being advanced, and it was probably in the mind of our correspondent who dislikes conservative professors. Our artistic taste may be improved, our artistic sympathies widened, by the exhibition of examples and the inculcation of a sound æsthetic. A Mestrovic exhibition may be of help here, and even academic professors. But taste is only the passive mood to the active of artistic genius and is just as rare, while the æsthetic of many of our English professors is still at nursery-gambols with REYNOLDS's Discourses and BUREE on the Sublime and Beautiful. Some of them seem never to have shaken off that moralistic obsession which turned a man of genius like RUSKIN into the most lop-sided of æstheticians. It inevitably re-emerges in the present controversy. A professor brands something of M. MESTROVIC's as immoral. The curator of a provincial art-gallery deplores the "unwholesome influence "exercised during the last few years by certain "phases of modern art."

Artists always hotly resent this particular criticism, because they know that the visions they see and the dreams they dream belong to another world than that world of practice wherein morality reigns. Their internal realization, their expression of a sincere emotion, is purely ingenuous, neither economic nor anti-economic, neither moral nor immoral. That is in the consciousness of the three distinguished artists who declare that "in the tragic "world to which M. MESTROVIC's works belong "there is no room for what is morally offen-"sive." But the declaration is at once not bold enough and too bold. It is not bold enough because the lack of room for the immoral characterizes art of any kind, the comic, the pathetic, just as much as the tragic. It is too bold, because it fails to distinguish between the artist's inward vision and his communication of it to the world at large. This communication is a practical act, a matter of choice and of will, and, like any other practical act, is subject to the criteria of morality, is good or bad, wholesome or unwholesome, is, in fact, amenable to the laws, the police, and public opinion. But communication to whom? There lies the real question. The academic professors are thinking of their young barbarians all at play; the provincial curators are thinking of their provincial crowds. To these innocents there may, unfortunately, be room for what is morally offensive even in the most tragic of artistic worlds. That is because they are incompetent to put themselves at the artist's point of view and to see the vision with his eye. Well, say the artists, it should be the aim of the professors and the curators to abolish this incompetence: that is what they are there for. It is an old quarrel, and the end is not yet.

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Plays

Performance

in aid of

King George's Pension Fund for Actors and Actresses

His Majesty's Theatre Monday, July 5, 1915

His Majesty's Theatre

Proprietor and Manager
SIR HERBERT TREE

SHAKESPEARE'S

King Henry VIII.

In the presence of

Their Majesties The King and Queen

MONDAY, JULY 5th
1915

Plays

At 2.30 o'clock will be acted

SHAKESPEARE'S

King Henry VIII.

King Henry VIII.	Arthur Bourchier
Cardinal Wolsey	Herbert Tree
Cardinal Campeius (*Legate from the Pope*)	H. B. Irving
Cranmer (*Archbishop of Canterbury*)	Sydney Valentine
Duke of Norfolk	A. E. George
Duke of Buckingham	Lewis Waller
Duke of Suffolk	Hubert Carter
Earl of Surrey	Henry Ainley
Lord Chamberlain	Edward Sass
Capucius	J. Fisher-White
Lord Abergavenny	Leon Quartermaine
Lord Sands	Gerald du Maurier
Sir Henry Guildford	Godfrey Tearle
Sir Thomas Lovell	Basil Gill
Sir Nicholas Vaux	Ben Webster
Thomas Cromwell (*Secretary to Wolsey*)	Owen Nares
Griffith (*Usher to Queen Katharine*)	E. Holman Clark
1st Gentleman	Herbert Waring
2nd Gentleman	Murray Carrington
Garter King-at-Arms	Eille Norwood
Surveyor to the Duke of Buckingham	Acton Bond
Sergeant-at-Arms	J. H. Barnes
A Servant	O. B. Clarence
A Crier	Frederick Ross
A Scribe	Dion Boucicault
A Messenger	Donald Calthrop
Jester	George Grossmith
Queen Katharine	Violet Vanbrugh
Anne Bullen	Laura Cowie
An Old Lady	Lady Tree
Dowager Duchess of Norfolk	Alma Murray
Patience	Constance Collier
1st Singing Lady	Ada Crossley
2nd Singing Lady	Clara Evelyn
3rd Singing Lady	Winifred Barnes

The following Artists will also appear:

Clifton Alderson
Isabel Alison
J. G. Anderson
F. J. Arlton
Robert Atkins
Dora Barton
Phyllis Bedells
Kyrle Bellew
Richard Bodney
John Booth
Lilian Braithwaite
Henry Byatt
Leonard Calvert
G. Campion
Laurence Cecil
Joan Chaloner
Arthur Cleave
P. Clive
Amy Coleridge
Margaret Cooper
Vernon Crabtree
Elise Craven
F. Cremlin
Julian Cross
Winifred Dalby
Louise Dale
Reginald Dance
Grace Darby
Irene Delisse
Clarence Derwent
Kenneth Douglas
Jennie Earle
F. S. Edgar
Claud Edmonds
Grace Egbert
R. Fairfax
Madeline Fitzgerald
Archibald Forbes
Henry Fowler
Florence Glossop-Harris
A. Houghton Goddard
Aithna Gover
Alfred Corney Grain
A. C. Hardie
Clifford Heatherley
Gilbert Heron
Henry Hewitt
Maxine Hinton
Julia James
Douglas Jefferies
P. Jones
M. Keen
Percy Keitley
W. Kershaw
George Laundy
Gerald Lawrence
Mina Leonesi
Victor M. Lewisohn
A. Lubimoff
Dorothy McBlain
James McLeod
Georgina Milne
Dawson Milward
J. W. Mollison
Phyllis Monkman
Fred Morgan
Arthur Morris
Alan Nichols
Herbert Norris
T. O'Brien
Reginald Owen
Maude Phillips
J. G. Preston
George Raymond
Louise Regnis
S. Rendall
F. Forbes Robertson
Roy Royston
Stella St. Audrie
Leonard Shepherd
Sybil Sparkes
Edith Stock
Christopher Steele
D. Sullivan
Madge Titheradge
Chris Walker
C. Dernier Warren
Victor Wiltshire
Herbert Woodward
Leonard Yorke

The Play produced on this occasion by
Louis N. Parker

Stage Managers - - Alfred Bellew and William Abingdon
General Manager - - - - - - Henry Dana

Daily Mail

THE PAPER THAT REVEALED THE SHELL TRAGEDY.

TUESDAY, JULY 6, 1915.

ROYAL MATINEE.

The King and Queen and Princess Mary were present at His Majesty's Theatre yesterday afternoon for a special performance of "King Henry VIII.," given in aid of King George's Pension Fund for Actors and Actresses. Their Majesties had an ovation and the National Anthem was sung by the audience. The company was splendidly representative of the London stage, and it was a satisfaction to all that Sir Squire Bancroft was able to announce after the first act that the charity had benefited by more than £1,100.

AN "ALL-STAR" CAST.

As compared with last year, the annual dramatic performance at His Majesty's Theatre on Monday last in aid of King George's Pension Fund for Actors and Actresses showed a falling off of £400 in money taken, this year's performance bringing in just over £1,100. Considering the general condition of things and the daily demands that are being made for charities, I think the result was very good, but it might have been made better if some members of the profession had done more to help the sale of tickets. The play given on Monday was "Henry VIII.," and it served to bring on a great array of well-known players, and others. These so-called "all-star" casts are never very interesting, apart from the fact that names attract. These occasions, too, seldom find any of the players at their best, and the performances very often drag. All the same, the public has the choice, and they do like "star casts" and will pay to see them. So all is well.

* * *

Mr. Arthur Bourchier informs me that the special performance of "Henry the Eighth" at His Majesty's Theatre in aid of King George's Pension Fund for Actors and Actresses resulted in a profit of £714 7s.

* * *

VAUDEVILLE THEATRE

WEDNESDAY, JULY 7th, 1915, at 8.30

And every following Evening at 8.45

BY ARRANGEMENT WITH

Messrs. A. & S. GATTI

A Comedy, in Three Acts, entitled

ENTERPRISING HELEN

By FRANCIS COUTTS

Ernest Sinclair (a Dramatist) - -	HERBERT WARING
Don Luis del Panza (a Portuguese Financier)	E. DAGNALL
Sir Daniel Dollary, M.P., etc. (a Philanthropist and Financier)	LENNOX PAWLE
Charles Cranbury (in the City) - -	BEN WEBSTER
Thomas (Man Servant at Sinclair's) -	C. A. WHITE
Mrs. Sinclair (Sinclair's Wife) -	JESSIE WINTER
Lady Dollary (Sir Daniel's Wife) -	GLADYS MASON
Daisy Henley (a little Dressmaker)	DOROTHY RADFORD
Paterson (Maid to Helen Grant) - -	BARBARA GOT
Helen Grant (a Popular Actress) - -	MARY CLARE

ACT I. - - -	Helen Grant's Rooms in Town
ACT II. - - -	Sinclair's House at Holland Park
ACT III. - - -	Helen Grant's Rooms in Town

TIME - TO-DAY.

PRECEDED TO-NIGHT AT 8, AND EVERY FOLLOWING EVENING AT 8.15,
BY A COMEDY IN ONE ACT, ENTITLED

IN OLD LEICESTERSHIRE

Doctor Carruthers	CECIL HUMPHREYS
Mrs. Carruthers	DOROTHY RADFORD
Maid	MABEL MANNERING
The Duchess d'Orray	JESSIE WINTER

Scene:
The Garden of Dr. Carruthers' House at Kirkby Mallory, Leicestershire.

Both Plays produced by E. DAGNALL.

Scenery by CHARLES SHARP. Furniture by J. S. LYON, Holborn.
Dresses by VIOLA, Ltd., Albemarle Street, W.
Baby Grand Piano by J. A. CRAMER & Co., Ltd.

Stage Manager - C. A. WHITE
Acting Manager - ALFRED BEAUMONT

THE SINFONIA QUARTETTE under the direction of ARTHUR MOSS.

Organ by ESTY & Co.
Piano by CHAPPELL & Co.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co.

ICES, TEA & COFFEE CAN BE HAD of the ATTENDANTS

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, Tea, Coffee etc. Large Smoking Saloon and Balcony on First Floor.

MATINEES (both plays) WEDNESDAY & SATURDAY
At 2.30 p.m.

REDUCED PRICES.

Private Boxes, £4 4s. & £3 3s. Stalls, 10s. 6d, & 7s. 6d. Balcony, 7s. 6d. & 5s.
Lower Circle, 4s. Upper Circle, 3s. Pit, 2s. 6d. Gallery, 1s.
Box Office (ARTHUR FRYE) open from 10 to 10.
Doors open at 2 and 7.45. Commence at 2.30 and 8.15. Tel.: No. 3815 Ger.

NEAREST STATIONS: TRAFALGAR SQUARE and CHARING CROSS.

Manager ... (for Messrs A. & S. Gatti) ... HERBERT CLARK

ONLY one new play was produced during the week, and that one earned the distinction of being one of the funniest plays of the season. I have a conviction, however, that the author, Francis Coutts (Lord Latymer), originally intended this "Enterprising Helen" as a serious contribution to the theatre, but the audience at the Vaudeville Theatre were not wasting an evening, and after the performance had been in progress for ten or fifteen minutes they settled themselves down to laugh and they justified their choice. "Enterprising Helen" gave them the "goods" the theatre-going public is looking for in war times, but I am not quite sure that that is just the result the producer was looking for. The heroine of this curious play figures on the programme as "a popular actress," and she talks in the language and phrases of the novelette about the stage and her friends.

HELEN'S BEST FRIENDS.

Helen's best friends were a dramatist and two financiers, and she loved the younger, and English, specimen of these City men. The one she did not love was old, a Portuguese, and a marriage hater. There was also another financier on the bill, Sir Daniel, but his wife refused to recognise Helen because she had not married a knight and got into "society." She even plotted to wreck the marital happiness of two of Helen's friends, and when her plot was discovered the play ended. Some of the City "company-promoting" talk was delightful, and in anticipation of it Mr. Walter Dickson, who until a year ago was managing-director of the Empire Theatre, brought Mr. Frederick Hurdle, the present chairman of the Empire board and director of many big concerns, with him to the Vaudeville on Wednesday to pick up a hint or two.

J.

LYCEUM THEATRE

Lessees ... Popular Playhouses, Limited
Managing Directors ... WALTER MELVILLE and FREDK. MELVILLE
Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

WEDNESDAY, JULY 14th, at 7.45
and every evening at 7.45.

Matinees, Wednesdays & Saturdays, at 2-30.

WALTER AND FREDK. MELVILLE
present
The Whirlwind Drama of Surprises

Her Forbidden Marriage

By FREDK. MELVILLE.
Produced by WALTER & FREDK. MELVILLE.
Lyceum Orchestra under Direction of H. SULLIVAN-BROOKE.
Scenery by H. K. BROWNE and LYCEUM STUDIO.

Characters:

George Madison, an Inventor who marries Lucy	Mr. LAUDERDALE MAITLAND
Charles Devereux, a Scoundrel who wishes to marry Lucy	Mr. FRED MORGAN
Geoffrey Broughton, who aids him to marry	Mr. WINGOLD LAWRENCE
John Williams, a Clerk thinking of Marriage	Mr. ARTHUR HICKMAN
Rev. Mr. Dean, who performs the Marriage	Mr. GILBERT HERON
Dr. Fenwick, Witness to the Marriage	Mr. JAMES RAYMOND
Inspector Doone, Married	Mr. WILLIAM GRIFFIN
Joe Lambkin, an old Rustic, very much Married	Mr. ALFRED GRENVILLE
Timothy Tuttutt, Tim of all Trades, who wants to get Married	Mr. FRED INGRAM
Sir George Lancaster, Twice Married	Mr. C. F. COLLINGS
Benjamin Wardle, who believes in Marriage	Mr. GEORGE ELSWORTHY
Patty Lovejoy, in Service, frightened of Marriage	Miss MAY DAVIS
Jenkins, thinking of Marriage	Mr. LESLIE HALTON
Lucy, Sir George's Ward, forbidden to Marry	Miss ALICE BELMORE
Lady Lucretia Lancaster, the Second Lady Lancaster, Married and not Married	Miss NINA LYN
Little Lucy, the Child of her Forbidden Marriage	Little BEATRICE MINA
The Mother Superior, who cannot Marry	Miss MARIE HOUSLEY

Acting Manager .. BERT B. HAMMOND

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ACT 1—

Scene 1 ... ... **The Inventor's Study**
The Woman and the Inventor. The Story of Love at First Sight.

Scene 2 ... ... **At Sir George Lancaster's**
Master and Man. Jealousy. The Woman who sins makes a rod for herself.

ACT 2—

Scene 1 ... ... **Among the Surrey Hills**
The Scheme to force an unwilling Bride to Church. Lucy's Peril. The Accusation. Marriage by Motor Car.

Scene 2 ... ... **The Road to the Church**
To the Church at the rate of 10 miles an hour.

Scene 3 ... ... **The Church by the Road**
The Pursuit. "Your Guardian forbids this Marriage, but Heaven does not." The Arrival.

Scene 4 ... ... **The Wedding. Interior of Church**
Too late. The Accusation. Stop the Wedding. Man and Wife.

ACT 3 ... ... **The Convict Husband**
Lucy's Bedroom and Boudoir. Married and Parted. A Mother's Search.
"Your Husband is Dead." A Scoundrel's Advantage. Lucy's Fate. The Open Window. The Husband's Return. The Frustrated Plot. The Escape.

ACT 4

Scene 1 ... ... **At Sir George's Home**
The Secluded Strong Room. The New Director. "Where is my Wife?" Lucy's Fortune. The Young Man against the Old. The Murder.

Scene 2 ... ... **Exterior of the Convent**
A Shelter from the World.

Scene 3 ... ... **Interior of the Convent**
The Adoption of the Child. An Escaped Murderer is hidden here. Mother and Son. "My Life for his."

ACT 5 ... ... **At Sir George Lancaster's**
Back from the Grave to make atonement. They are your Wedding Bells.

Scenery by H. K. BROWNE AND LYCEUM STUDIOS.
Mechanical Effects by THOMAS REES. Properties by W. CRISP.
Electrical Effects by J. WALTERS.

The Orchestra, under the direction of H. SULLIVAN-BROOKE, will play the following selections :—

OVERTURE	..."Banditenstreiche"	...	*Suppe*
SELECTION	... "The Geisha" ...	...	*Sidney Jones*
(a) WALTZ	... "Partners"		
(b) AN IRISH INTERMEZZO	"Paddy Whack"		*H. Sullivan-Brooke*
(a) MARCH	... "Till the Boys Come Home"		*Ivor Novello*
(b) FOX TROT	... "Fox Trot Girl"	...	*Nat Ayer*

The Programme of Music is subject to alteration according to circumstances

Stage Manager .. .. **S. MAJOR JONES**

"HER FORBIDDEN MARRIAGE."

REVIVAL AT THE LYCEUM.

What is now styled Frederick Melville's "Whirlwind Drama of Surprises," *Her Forbidden Marriage*, presented last night (Wednesday) at the Lyceum for the first time in the West End, was originally produced at the Terriss, Rotherhithe (now the Rotherhithe Hippodrome) on Easter Monday, April 4, 1904, the author then playing the part of George Madison, the inventor and wrongly accused and convicted hero "who Marries Lucy." All the other characters in a typical, if more than usually straightforward and uncomplicated, Melville drama, which during the past eleven years has enjoyed considerable popularity at the outlying theatres and in the provinces, are alluded to similarly, in terms of Marriage, in the running commentary that illumines and enlivens the present Lyceum programme. Thus, Lucy, the heroine, was "Forbidden to Marry" Madison by her guardian, Sir George Lancaster, who had already been himself "twice married," more or less. His first wife "in the sight of God, if not of man," and mother, as a passed-on locket finally proves, of George Madison, had become Mother Superior (who "cannot Marry") of the convent at which, by a pardonable melodramatic coincidence, Lucy had been educated. Sir George's second mate, Lady Lucretia Lancaster, who falls in love with her husband's unknown son, also conspires against both Lucy and the baronet, together with Charles Devereux, the "scoundrel who Wishes to Marry Lucy," and his accomplice, Geoffrey Broughton. Later on, indeed, these two rascals "burgle" the safe of the baronet, whom they leave for dead, though in act five he comes "back from the grave to make atonement." Before this, however, Broughton, by means of drugs, was urging Lucy on into a marriage with Devereux, and it might actually have been consummated, for the banns had already been put up, had not Madison effected the real "whirlwind surprise" of the play. Arriving in his motor-car, he carries off Lucy to church "at the rate of forty miles an hour." Unfortunately, this modern Young Lochinvar has not time to reap much immediate benefit from a stage sensation of a class dear to the hearts of present-day supporters of the Lyceum and "Les Frères Melville," for he is arrested at the altar for the supposed theft from Sir George of a large amount of money, really embezzled by Devereux. So the poor inventor-bridegroom is sent to Portland, and is supposed to be shot in escaping thence with fellow-convicts. However, he was not really killed, any more than his finally repentant baronet-sire was; and, after returning in convict-garb to his young wife, he finally ascertains his true parentage, and things are straightened out in the usual way.

APOLLO THEATRE

TO-NIGHT AT 8.15.

A few EPISODES (with Music) that are

"ALL SCOTCH"

Words, Lyrics and Production by HARRY GRATTAN
Music by EDWARD JONES.
Additional Numbers by HERMAN DAREWSKI
Dances by GEORGE SHIRLEY

Scene I.—A Scottish Bank.

Bank Manageress ... ... VIOLET GRAY
Clerkesses ... Misses WARRELL, SANGSTER, HILL and CARLISLE
Bank Messengeress ... ... MAIR VAUGHAN

FINANCE!!!

MacPherson } Trustees ... ... M. R. MORAND
MacCloskey } ... ... ALLAN MacDONALD
MacTavish ... ... E. H. PATERSON
MacLeod (The "Big" Moneni-ster) ... ... J. PRIOR
MacKey ... ... GORDON SHERRY
Mistress Melnes ... ... ADELAIDE GRACE

BUSINESS!!!

Bakeress ... ... VIOLET HEATER
Postwoman ... ... BERYL BRODIE
Chauffeuress ... ... MAY FITZGERALD
Butcheress ... ... MAISIE CARLISLE
AND
Milknamess ... ... MARIE BLANCHE
SONG ... "Carry On." *By Harry Grattan and Herman Darewski*

BURGLARY.

Watchman ... ... E. H. PATERSON
MacBurglar ... ... M. R. MORAND
MacRaffles ... ... ALLAN MacDONALD
AND
Something Valuable in the Safe ... ... JEAN AYLWIN
Trio ... "We're All Scotch." *By Harry Grattan and Edward Jones*

The Audience will now get a lot of Notes from the Safe.

A Crofter Lassie ... ... EFFIE MANN
A "Gordon ... ... GORDON SHERRY
DUET ... "Thinking." *By Harry Grattan and Herman Darewski*

Scene II. A Street in Edinburgh.

A "Ragged" Version of "Caller Herrin'." *By Harry Grattan and Edward Jones*
Sung by MARIE BLANCHE and CHORUS.

What { Glasgow / Edinburgh } thinks of { Edinburgh. / Glasgow. }

MacPherson (another) ... ... M. R. MORAND
MacCloskey (another) ... ... ALLAN MacDONALD
A Soldier ... ... J. PRIOR
A Neutral ... ... JAMES HOWLEY

EUNICE McCLEAN will stop Mr. MacDonald Singing.

APOLLO THEATRE
16/7/15
Orch. Stall
To be retained

Scene III.—A Golf Course (near Dundee).

SONG ... ... "Knitting." *By Harry Grattan and Edward Jones*
Sung by Miss JEAN AYLWIN and CHORUS.

An American Citizen ... ... M. R. MORAND
Wee MacGregor (a Caddie) ... ... ARCHIE McCAIG
A Scottish Lassie ... ... JEAN AYLWIN

QUINTETTE ... "Ancient Caddies"
By Harry Grattan and Edward Jones.

1st Caddie ... ... ALLAN MacDONALD
2nd " ... ... J. PRIOR
3rd " ... ... E. H. PATERSON

MORE ARRIVALS.

The Chauffeur ... ... GORDON SHERRY
Maggie ... ... England ... ... MARIE BLANCHE
Una ... ... Ireland ... ... VIOLET GRAY
Ellie ... ... Wales ... ... EFFIE MANN
AND
Jean ... ... Scotland ... ... JEAN AYLWIN

SONG ... ... "The Lark." *By Harry Grattan and Edward Jones*
EFFIE MANN.

Golf.

QUARTETTE MARIE BLANCHE, JEAN AYLWIN, VIOLET GRAY, ARCHIE McCAIG and FULL CHORUS.
By Harry Grattan and Edward Jones.

Ensemble and Finale Act I.

ACT II.

Scene I.—The Sea Coast.

OPENING CHORUS ... ... *By Harry Grattan and Edward Jones*

Fish Wife ... ... ADELAIDE GRACE
Fisher Girl ... ... JEAN AYLWIN
MacTodd, MacBurr — Fishermen ... ... E. H. PATERSON
... ... J. PRIOR
Other Fisher Folk — Misses CARLISLE, WYNFORD, BRODIE, FRASER and ADAMS
Marie — ... ... MARIE BLANCHE
Ellie — ... ... EFFIE MANN
Violet, Eunice — English Girls ... ... VIOLET GRAY
... ... EUNICE McGLENN
Chrissie — ... ... CHRISTINE RONA
Babs — ... ... BABS WORRALL

THE LEGEND OF THE BEACH:

MacYarn ... ... M. R. MORAND

DUET ... ... "Beloved." *By Harry Grattan and Edward Jones*

Cormac MacArt (a Viking Hero) ... ... MARIE BLANCHE
Soreha (his young Wife) ... ... EFFIE MANN
Dance in this Scene by EUNICE McGLENN.

Scene II.—A Street in Aberdeen.

SONG ... "Ye never know." *By Harry Grattan and Herman Darewski*
JEAN AYLWIN

Sandy MacTosh (a Special Constable) ... ... M. R. MORAND
The Baker ... ... ALLAN MacDONALD
The Man in the Street ... ... E. H. PATERSON
The Meenister ... ... J. PRIOR
Two Mill Lassies ... ... Misses CARLISLE and WYNFORD
An Auld Faggot ... ... ADELAIDE GRACE

SCOTTISH DANCE ... ... EUNICE McGLENN

Scene III.—A Castle in the Highlands.

SONG AND VIOLIN OBLIGATO ... ... MARIE BLANCHE

The Earl ... ... ALLAN MacDONALD
Alick ... ... M. R. MORAND
Meenister ... ... J. PRIOR
A Friend ... ... E. H. PATERSON
A Friend ... ... GORDON SHERRY
Maggie, Effie, Eunice, Jean — The Earl's Daughters ... ... MARIE BLANCHE
... ... EFFIE MANN
... ... EUNICE McGLENN
... ... JEAN AYLWIN

The Clans.

Piper ... ... CHRISSIE AIRD
1. MacLeod ... ... VIOLET GRAY
2. Black Watch ... ... ROSA WYNFORD
3. Buchanan ... ... MAY FITZGERALD
4. MacNab ... ... MAISIE CARLISLE
5. MacLean ... ... VIOLET HEATH
6. Gordon ... ... MAIR VAUGHAN
7. Rob Roy ... ... CONSTANCE GROOME
8. Chisholm ... ... NAN ADAMS
9. Bruce ... ... MADGE SEXTON
10. MacGregor ... ... CELIA BOUTELL
11. Campbell ... ... LILY MAXWELL
12. Brodie ... ... BERYL BRODIE

AND
The London Scottish ... ... JOSEPHINE HARRINGTON

"A NICHT WI' BURNS."

Just to offer you some of Scotland's lovely old Melodies

"Gin a Body" ... ... MARIE BLANCHE
"Mary of Argyll" ... ... EFFIE MANN
"Annie Laurie" ... ... GORDON SHERRY
"My Boy Tammy O" ... ... M. R. MORAND
QUARTETTE "Wee Willie Winkie" M. R. MORAND, GORDON SHERRY, MARIE BLANCHE and EFFIE MANN
"For Scotland" ... ... GORDON SHERRY and FULL CHORUS
AND
"Bonnie Prince Charlie" ... ... JEAN AYLWIN

Finale.

God Save the King.

Scenery by PHILIP HOWDEN and ERNEST HOWARD.
Costumes by SIMMONS, W. CLARKSON, MORRIS ANGEL, SELFRIDGES and SCOTT ADIE, LTD.
The Management wish to express their grateful thanks to Mr. DONALD MACGREGOR (of Messrs. Scott Adie, Ltd.) for valuable help and advice.
Wigs by GUSTAVE.

Acting Manager — for HARRY GRATTAN — H. HAMPSON
Conductor — S. CLARKE RICHARDSON
Stage Manager ... — FRANK GORDON
Press Representative ... — BERNARD PARSONS

MATINEE
Every WEDNESDAY & SATURDAY at 2.30.

PRICES OF ADMISSION:—Boxes, £1 1s. to £5 5s.; Stalls, 10s. 6d.; Balcony Stalls, 7s. 6d., Last Row, 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office open 10 to 10. Phone Gerrard 3243.

Nearest Station, PICCADILLY CIRCUS (Tube).

General Manager ... ... (for Mr. Tom B. Davis) ... ... V. C. BELSEY

"ALL SCOTCH."

Episodes that are all Scotch, musical airs that are mostly Scotch, and characters that are—nearly all of them—of that same nationality, justify the title of the entertainment that Harry Grattan has invented, written, and produced at the Apollo Theatre. It drew a crowded and quite enthusiastic audience—not all Scotch—to the opening performance on Friday evening. The title of "All Scotch" would appeal to even a wider audience than the London Scottish, and irrespective of nationality Friday's audience liked "the goods." Conining the entire scope of a revue—for I suppose we must call this a revue—to the supposed characteristic of one of the four partners of the United Kingdom—has some disadvantages, not the least of which is the risk of monotony; and towards the end of the evening this feeling did somehow creep in on some of us. That, however, was not the way in which the audience generally accepted the entertainment. J. W.

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APOLLO THEATRE



NIGHTLY AT 8-15.
MATINEES: WEDNESDAY AND SATURDAY AT 2-30.

APOLLO THEATRE



NIGHTLY AT 8-15.
MATINEES: WEDNESDAY AND SATURDAY AT 2-30.

His Majesty's Theatre

Proprietor & Manager — SIR HERBERT BEERBOHM TREE

A Matinee

In aid of

THE ALLIED FORCES' BASE HOSPITAL

formerly at Boulogne, now at Etaples

A Dramatic Version of George du Maurier's Famous Novel

"Peter Ibbetson"

By JOHN N. RAPHAEL (*by the courtesy of the Trustees*)

Under the Patronage of

HER MAJESTY QUEEN ALEXANDRA

His Imperial Highness the Grand Duke Michael of Russia & Countess Torby
His Excellency the French Ambassador
The Belgian Minister and Mme. Hymans

The Duke and Duchess of Roxburghe
The Duke and Duchess of Newcastle
The Duke and Duchess of Sutherland
Millicent, Duchess of Sutherland
The Duke and Duchess of Abercorn
Mrs. Hope Vere
Katherine, Duchess of Westminster
The Marquis and Marchioness of Londonderry
The Marquis and Marchioness of Sligo
Lady French
Lady Jellicoe
Sir Herbert and Lady Tree
Sir George and Lady Alexander

Organised by the Countess of Huntingdon, Countess of Kilmorey *and* Miss Constance Collier *in conjunction with the following Ladies*

Cora, Countess of Strafford
The Countess of Drogheda
The Countess of Limerick
Viscountess Massereene and Ferrard
Viscountess Curzon
The Lady Henry Grosvenor
The Lady Leconfield
Baroness Burton
The Lady Ierne Tufton
The Hon. Mrs. Richard Bethell
The Hon. Mrs. Cecil Bingham
Lady Mainwaring
Lady Kathleen Hastings
Lady Tree
Lady Alexander
Mrs Kendal
Mrs. John Astor
Mrs. Owain Greaves
Mrs. Peto
Miss Elizabeth Asquith
Madame Clara Butt
Miss Lilian Braithwaite

FRIDAY, JULY 23rd, 1915
at 2.30 o'clock

A Dramatic Version of George du Maurier's Famous Novel

"Peter Ibbetson"

By JOHN N. RAPHAEL. (By Courtesy of the Trustees.)

"Oh, now you are dreaming true. It's quite easy—my father taught me. You have only to go to sleep with your feet crossed and your hands behind your head. You must never leave off thinking where you want to be in your dream, and when you fall asleep you get there."

Characters in the Play

Peter Ibbetson	Mr. OWEN NARES
Col. Ibbetson	Mr. HENRY AINLEY
Major Duquesnois	Mr. H. R. HIGNETT
Mr. Lintot	Mr. ARTHUR CLEAVE
Raphael Merrydew	Mr. STANLEY TURNBULL
Crockett	Mr. ROBERT ATKINS
A Bishop	Mr. MURRAY CARRINGTON
Charlie Plunket	Mr. JAMES LINDSAY
Achille Grigoux	Mr. LEON M. LION
Earl of Chislehurst	Mr. ROLAND PERTWEE
Sir H. Johnston	Mr. GEORGE RAYMOND
Chaplin	Mr. CHRISTOPHER STEELE
Mary, Duchess of Towers	Miss CONSTANCE COLLIER
Mrs. Deane	Miss LILIAN BRAITHWAITE
Mrs. Glyn	Miss HELEN FERRERS
Madge Plunket	Miss JESSIE WINTER
Lady Diane Vivash	Miss KYRLE BELLEW
Victorine	Miss EVA LE GALLIENNE
Guests	Mesdames ROSEMARY GREVILLE, JOAN CHALLONER, DOROTHY FANE, M. LEONESI, GEORGETTE JONES, SADIE BROOKE and LUCIE MACKRILL.

Characters in the Dream

Dr. Seraskier	Mr. DAWSON MILWARD
Mme. Seraskier	Mme. CLARA BUTT
M. Pasquier de la Mariére	Mr. HARRY WELCHMAN
Mme. Pasquier de la Mariére	Miss AMY BRANDON-THOMAS
Go Go	Master RONALD HAMMOND
Mimsey Seraskier	Miss GENÉE ANDREWS
Doctor	Mr. MATTHEW LAWRENCE
Nurse	Miss SYBIL RUSKIN
1st Warder	Mr. ROBERT ATKINS
Yverdon (*Postman*)	Mr. C. DENIER WARREN
Warders	Messrs. H. NORRIS, YORK & PERCY KEITLEY

The Period of the Play is 1870.

Act I.		Mr. Deane's House in Hopshire
Act II.	*Nine months after*	The Tête Noire Inn, Passy
	The song sung by Mme. Seraskier was written by Mr. George du Maurier	*W. Hemsley*
Act III.	*Two days after*	Col. Ibbetson's Rooms in London
Act IV.	*Four months after*	A Cell—Newgate *W. Hemsley*
Epilogue	*Twenty-five years after*	A Prison Cell in Lare d'Auteuil

NOTE.—The Dreams in Act II. and Act IV. are in the Garden at Passy, where Peter's youth was passed.

The Play produced by Mr. CLIFFORD BROOKE.

The Dances in Act I. arranged by Mons. Louis D'Egville.

The Costumes arranged and supplied by Mr. Tom Heslewood & Miss K. Dawson.

Wigs by Clarkson

The Furniture kindly lent by Messrs. Vedrenne and Eadie.

The Decoration of the scenes has been arranged by Messrs. Thornton-Smith, 31, Soho Square, W.

The Grand Piano kindly lent by Messrs. Broadwood & Sons.

The Orchestra, under the direction of Mr. Harold Craxton, will play the following Selection of Music during the afternoon.

1.	Prelude "Le Deluge"	*Saint-Saens*
2.	*a.* Romance	*Svendsen*
	b. Norwegian Melody	*Grieg*
3.	Violin Duets *a.* Old Irish Air	
	b. Song without words	*Tschaikowsky*
4.	*a.* Menuett	*Boccherini*
	b. Gavotte	*Rameau*
5.	Suite	*Victor Herbert*

General Manager	Mr. HENRY DANA
Manager for the Matinee	Mr. ALFRED TURNER
Stage Manager ,, ,,	Mr. CLIFFORD HEATHERLEY
Assistant ,, ,, ,,	Mr. CLAUDE EDMONDS

The Sketches on this page are reproductions of original drawings made by Mr. George du Maurier for his Novel.















THE WESTMINSTER GAZETTE.

"PETER IBBETSON" AT HIS MAJESTY'S THEATRE.

A matinée was given yesterday afternoon for the benefit of "the Allied Forces Base Hospital," under the most exalted patronage. It is pleasant to be able to say that the house was crowded, and a bevy of charming ladies extracted a large number of half-crowns for programmes and half-guineas for copies of Du Maurier's novel, with autographs of the company on the fly-leaf. It was no ordinary, casual matinée, for the play was heavily and handsomely mounted, and a very strong cast was engaged. The adaptation of the novel is by Mr. John N. Raphael, who obviously has had a difficult task, in the attempted accomplishment of which he has not been wholly successful. To people unacquainted with the book the first act is bewildering, and so too is most of the second, whilst some important matter remains unexplained to the end. At the beginning we found ourselves at a ball in the house of a Mr. Deane, apparently dead, in the year 1870, and there was a display of curious Victorian costumes, not altogether without charm, and some dancing, and also rather violent drama, in which a Colonel Ibbetson, an elderly, padded, and rouged buck, who was apparently courting Mrs. Deane, was extremely rude to Peter Ibbetson, hero of the piece. For some reason which I do not know, the Colonel called Peter his nephew; evidently he was a cousin-german, and from no discoverable motive he fed, clothed, and lodged the young gentleman, whom he disliked. Incidentally, the Colonel, without any reason, except the convenience of the author, told Mrs. Deane that Peter was his natural son.

In the next act Peter did some dreaming, and found himself in an old French garden, where he saw and heard his mother and father, and himself as a little boy, and his child sweetheart Mimsey: to him these were mere dream people, but with him in flesh and blood was the child sweetheart, grown up and converted from Mimsey Seraskier to Mary Duchess of Towers. When he awoke he met the real Mary, formerly Mimsey, and they discovered that although they had lost sight of one another for many years they were mutually in love. During the next act Peter learnt that the Colonel had called him his natural son, and had therefore defamed his mother, so after a short scrimmage he killed him with a walking-stick, and we were very glad to get rid of the Colonel, an extraordinarily unpleasant person, presented with great skill by Mr. Henry Ainley. Later we found Peter at Newgate, just at the moment when Mrs. Deane announces that he is not to be hanged for the murder of which he has been convicted. He dreams himself back in the old garden, and there meets Mary Duchess of Towers, and they exchange vows of passionate affection, and they arranged that by their peculiar system of dreams they should be happy together during his lifelong imprisonment. Then there came an epilogue, in circumstances which I cannot imagine. Twenty-five years after his conviction at the Old Bailey Peter is in a prison-cell in Lare d'Auteuil. Apparently during a quarter of a century he has been happy in his dream intercourse with Mary, but Mrs. Deane arrives, to state that she is dead, and then the ghost or spirit of Mary appears and talks a good deal about the after-life and their eternal union, so Peter very discreetly dies. Possibly this bald account is unjust to the piece, which had quite a favourable reception, but it belongs to the class of play for the appreciation of which it is essential to have a knowledge of the original, since the stage version is full of gaps and of unanticipated and unresolved discords, of sudden violences and little purple passages, apparently tit-bits in the novel, whilst the whole of the dream phenomena may be regarded as bewildering. Even the appreciative will find two successive acts of the hero in misery in his prison cell overmuch of a bad thing; the work can hardly be regarded as viable till they are amalgamated.

E. F. S.

THE TIMES

MONDAY, JULY 19, 1915.

Imagination.

It must be conceded that a people at war is not ideally situated for emulating the wisdom practised by the singer of sweet Colonus, who saw life steadily and saw it whole. The even-balanced soul needed for that performance must presumably be sought among neutrals, and it is only natural to find some American observers just now strenuously engaged in seeing us English steadily. That estimable New York periodical the *Nation*, which MR. WELLS's latest protagonist, Mr. Boon, likens with scant sense and less decorum to an elderly spinster aunt, has been discerning, in what it considers our initial underestimate of the test to which we are exposed, a failure of imagination characteristic of the national temperament. It is an old reproach, and everybody knows roughly what is meant by it. But it is also an old blunder in terminology. Imagination is a lamentably misused word, for the reason that most people have only a vague notion of the process by which images are formed in the mind. It is often confused with fantastic invention, the arbitrary combination of images, the deliberate manufacture of a *horrend' informe' ingens* monster, or the clapping of an ass's head upon Bottom's shoulders. But this has nothing to do with the pure imagination, which is not an act of deliberation or of will at all, but the ingenuous expression of an emotional state. Ingenuous, that is to say innocent of any distinction between real and unreal, history and fiction.

And it is in ignoring that ingenuousness or innocence that people often fall into another mistake about the imagination, the view of it as a sort of feigning. Imagination does not apply the criterion of reality; so soon as it does it ceases to be imagination and becomes perception. This indifference of the imagination to fact as fact explains why PLATO desired to banish poets from the ideal republic and accounts for the prejudice, not yet extinct in some old-fashioned circles, against novels and plays. There was a common confusion of the artist with the liar. Artists share their imaginative innocence with young children, with this difference, that the child has not yet learnt to perceive, while the artist has learnt to refrain from perception. That distinction, by the way, has been overlooked by the advocates for a return to the Elizabethan *mise-en-scène*. They say that imagination should supply the scenery, as it did with SHAKESPEARE'S audience, a public of richer imagination, they think, than ours. But SHAKESPEARE'S public was in the child-like stage, untrained to observe realities, and therefore not missing them; just as a little girl will nurse a shapeless block of wood as a baby, not because her imagination transforms the block, but because she has never really observed babies. If our modern public forgoes "realistic" scenery it will have to be with the renunciation of the artist, not with the ignorance of the child. And for that they must be prepared by the appropriate emotional state—which is precisely what our modern dramatists, unfortunately, have not enough emotive force to set going in them. How true it is that imagination originates in an emotional state is manifested by the innumerable myths of the present war. The story of the mysterious "Russians," in which half the kingdom devoutly believed, was, of course, no deliberate invention. It was simply the imaginative representation of a strong desire. And the desires which myths express do sometimes, in history, get transformed into will and action, the poet then becoming glorified as a seer. Example: flying-machines.

Why, then, does the even balanced soul of New York so queerly impute our English underestimate of the enemy resources—since underestimate there was—to lack of imagination? Obviously it has confused imagination with perception. The failure was, if anything, a failure to grasp facts and to reason upon them accurately with an eye to future probabilities. When such a failure occurs there is a defect of intelligence, of observation, of mental alertness. It may be that history will declare that defect to have been ours, "characteristic" or not. But history will not declare us to be therefore unimaginative, because it is not the business of history to talk nonsense. Proof that the countrymen of SHAKESPEARE and SHELLEY temperamentally lack imagination will require evidence of a wholly different nature. But that, as ARISTOTLE said long before MR. KIPLING, is ἀλλος λόγος, another story.

Plays

NEW
THEATRE

E
27/7/1915

Orch. Stall
J 158
RIGHT
To be retained

"READY MONEY."

Three years ago "Ready Money" made a huge success of laughter at the New Theatre, and when revived at the same house on Thursday evening laughter was again forthcoming. On the present occasion—as on the first—Mr. Allan Aynesworth and Mr. Kenneth Douglas played the two chief male rôles, and charming Miss Grace Lane now comes in to play heroine. When "Ready Money" was first produced on August 12, 1912, it ran to March 1 in the following spring—232 performances; but the revival, as at present cast, must be for a short time only, as Mr. Aynesworth goes to St. James's Theatre on September 1 and Mr. Kenneth Douglas goes to America. An excellent authority tells me that Mr. Kenneth Douglas made a greater personal success in America last season than any of the English actors who appeared there. J.W.

On THURSDAY, July 29th, 1915, and every Evening at 8.30.
Matinees—Wednesday and Saturday, at 2.30.

SIR CHARLES WYNDHAM and MISS MARY MOORE
PRESENT

"READY MONEY"

A Comedy in three Acts by James Montgomery.

Jackson Ives	An International Character ..	Mr. ALLAN AYNESWORTH
Stephen Baird	Owner of Sky Rocket Mine ..	Mr. KENNETH DOUGLAS
William Stewart	Of the Garden Estate Co. ..	Mr. CHARLES ESDALE
Sydney Rosenthal	.. ..	Mr. GEORGE DESMOND
Sam Welch	A Millionaire Son ..	Mr. ERNEST C. CASSEL
Sumner Holbrook	.. A Broker	.. Mr. ALFRED BARBER
James E. Morgan	Owner of Safety Mine ..	Mr. OWEN ROUGHWOOD
Hon. John H. Tyler	Retired Business Man ..	Mr. FEWLASS LLEWELLYN
Captain West	..	Mr. CECIL HUMPHRYS
Hammond	U.S. Secret ..	Mr. OSWALD MARSHALL
Quin	Service ..	Mr. EDWARD THIRLBY
Flynn	..	.. Mr. J. LESLIE FRITH
Neil	Welch's Manservant ..	Mr. GEORGE OWEN
Paul	Head Waiter ..	.. Mr. A. S. ASPLAND
Reddy	Office Boy ..	.. Mr. JOHN WEYMOUTH
Miss Grace Tyler	.. ..	.. Miss GRACE LANE
Miss Ida Tyler	.. ..	Miss CICELY DEBENHAM
Mrs. John Tyler	.. ..	Miss MARGARET WATSON
Miss Margaret Elliott	.. ..	Miss VERA CUNNINGHAM

Act I. .. Welch's Apartment, Fifth Avenue, New York City. 11.15 New Year's eve.
Act II. .. .. The same. One o'clock New Year's morning.
Act. III. .. .. 22, Wall Street. Next morning.

Miss Grace Lane's Dresses by Madame Hayden Seymour, New Bond St. Miss Cunningham's third Act Dress by Madame [illegible]
Miss Debenham's Dresses by Elizabeth Garrison, 20, South Molton St. W. Miss Watson's Costumes and Hats by [illegible]
The Cigarettes used on the Stage supplied by Abdulla Co., 169, New Bond St., W.
The Cigars used on the Stage supplied by Borneo Tobacco Association, 65, Fenchurch Street, E.C.
Perfumed Fans supplied by L. T. Piver, Paris.
Toilet appointments throughout the Theatre by Hinds, Ltd., London and Birmingham.
The Theatre Disinfected and Perfumed with Sykosette, Maslis Bros., London.

Business Manager .. .. Mr. Cecil Bretton
Stage Manager .. .. Mr. Oswald Marshall
Assistant Stage Manager .. .. Mr. J. Leslie Frith

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ALDWYCH THEATRE

ALDWYCH, W.C.

Licensee & Manager - - DONALD BAYLIS
Lessee - - - - J. BANNISTER HOWARD

To the Editor,

Dear Sir,

The pleasure of your representative's company is requested on Saturday Evening, July 31st, at 7.45 o'clock, to witness the Revival of

"PETE"

By HALL CAINE & LOUIS N. PARKER

Yours faithfully,

J. BANNISTER HOWARD
MATHESON LANG

N.B. Should it be inconvenient to use the enclosed voucher, kindly return to us at your earliest convenience, when another for a date more suitable to your representative will be forwarded.

Plays

"PETE"

By HALL CAINE and LOUIS N. PARKER

Pete Quilliam	Mr. MATHESON LANG
Philip Christian	Mr. BALIOL HOLLOWAY
Ross Christian	Mr. CYRIL GRIFFITHS
Cæsar Cregeen	Mr. FREDERICK ROSS
The Lieut. Governor of the Isle of Man	Mr. J. S. BLYTHE
The Mayor of Douglas	Mr. GEORGE MORGAN
Jonaique Jelly	Mr. CHARLES BIBBY
Black Tom	Mr. ROY BYFORD
Kelly the Post	Mr. ARTHUR SEATON
Constable Niplightly	Mr. ALBERT EVREMONDE
Dr. Mylechreest	Mr. SIDNEY VAUTIER
Old William	Mr. LOUIS ASHMEADE
Clerk of the Court	Mr. WALTER PLINGE
Grannie	Miss BLANCHE STANLEY
Nancy	Miss MARY BROUGH
Old Sarah	Miss MARGARET BOYD
Mary (a Fishergirl)	Miss NONA WYNNE
Meg	Miss DOROTHY TURNER
Kate Cregeen	Miss HUTIN BRITTON

The Play is laid in the Isle of Man

Act 1 - - - The Return of Pete from South Africa
The Scene is in the Parlour of the "Manx Fairy"

Act 2. - - - The Marriage of Pete and Kate
The Scene is in Pete's Cottage.

Act 3. - The Installation of Philip Christian as Deemster of the Isle of Man
The Scene is in the Keep of Castle Rushen at Douglas

Act 4. - - - The Return of Kate
The Scene is Pete's Cottage

The Play is produced by MATHESON LANG.

The Music is composed by JOHN CROOK.

Daily Mail

TUESDAY, AUGUST 3, 1915.

WAR & THE THEATRE

PLAYS THAT PAY.

VOGUE OF THE REVUE.

By JAMES WATERS.

After twelve months of war conditions Theatreland has "come through" injured, and poorer, no doubt, than it was in the careless, happy-go-lucky days of adventure and peace, yet brave enough to carry on through the troublous times that still lie ahead of the Bohemian community that makes its living in that land of make-believe.

Thirty-three producing theatres and about half a dozen producing variety theatres constitute the fixed quantities of Theatreland. It is the play product of that group that stands for what London does in play-making. Plays produced in England outside that area have little trade value in foreign markets. So the story of Theatreland is the story of the play-houses that have been crowded together in Central London, where the leisured classes, and the holiday folk, and the foreigner make holiday and enter in search of amusement. A British actor who has not made his reputation somewhere in that group of theatres has no market value to his name in the greater world of famous players.

BRAVE VENTURES.

Very bravely has this community of authors, managers, and actors held up the life of their little world through the past twelve months of a European war. The dramatic suddenness of the great conflict appeared at first to have stunned the men of the theatres. Many new plays that were to have been produced in August and September last year were put aside. Sir Herbert Tree was the first of the managers to speak. He announced the reopening of His Majesty's Theatre with cheap prices and a revival of a popular play. His example was widely followed. His success with "Drake," the first revival of the season (given on August 19), proved a good omen.

Other London managers ventured—and ventured successfully—with new productions at the old prices of admission, and some of them did well. The general policy, however, for some months of the past season was to revive old plays and charge reduced prices for seats, and this attempt to meet new conditions explains why of the 114 productions of the year since the war began only half were new plays.

CONFIDENCE RESTORED.

Gradually, during the winter, confidence was re-established. Managers began putting on new plays, and by the time the New Year arrived the old scale of admission charges, viz., from 1s. to 10s. 6d., was re-established, the trial of a daily matinée in place of evening performances was abandoned, and normal conditions were almost restored. The two chief changes that the war has made are that actors' salaries are on the whole less than they were and that very much less money is being spent on stage decoration.

Of features of the twelve months notice must be given to the vogue of revues, of which no fewer than ten were produced; up to three years ago one example per annum sufficed for all London. A remarkable change truly, which has also introduced a new profession—the self-styled "revue artist."

The vogue of the revue and the sketch has also brought in its train (three months ago) a clear warning from the Lord Chamberlain that he will not permit any licence to be taken with the business or words of those plays passed by him for performance.

An examination of the list of the productions of the twelve months shows conclusively that the theatre-going public wants to be entertained. Plays that awakened laughter, and thrills that were the prelude to happy endings, made the successes of the year gone by.

Theatre profits where they are being made are much smaller now than they used to be; yet the call of charity has not been falling on deaf ears in Theatreland. Three matinées were attended by the King this year; these were the only visits paid by him to the theatres since the war began.

FRIDAY NIGHT PRODUCTIONS.

It is curious that of the four new plays produced, since the war began, on Friday nights three of them—"A Daughter of England," "Bluff King Hal," and "The Green Flag"—were presented under the auspices of Mr. Arthur Bourchier. He is the one manager who thinks that Friday night is as good as any other night, and he practises what he preaches. By the by, two revues were produced in London on Friday nights this year, namely, "5064 Gerrard," at the Alhambra Theatre; and "More," at the Ambassadors. These were the first revues presented on a Friday since the success of "Everybody's Doing It," at the Empire Theatre on St. Valentine's Night, 1912, created the vogue of the revue in this country.



...ers, J.
Plays

MR. NEIL FORSYTH'S WILL.

P.19 — 10/8/1915

GRAND OPERA MANAGER LEAVES NEARLY £50,000.

Mr. Neil Forsyth, M.V.O., of 20, Northgate, Regent's Park, N.W., general manager of the Royal Opera, Covent Garden, who was drowned at Grantown-on-Spey on April 29 last, aged forty-nine years, left unsettled property of the gross value of £47,699, of which the net personalty amounts to £45,865.

He left to his wife his freehold house, "Pinkieburn," at Seaford, and all his household and personal effects (including gifts from her late Majesty Queen Victoria) and motor-car, etc., expressing the wish, but without creating any trust in the matter, that all Royal gifts, presentation plate, and souvenirs should eventually be divided among his children.

All other of his property he left as to one-half upon trust for his wife absolutely, and one-half upon trust for her during widowhood, with remainder to his children in equal shares.

Other notable fortunes left by entertainers and writers for the stage are those of—

Richard D'Oyly Carte	£240,817
Mrs. D'Oyly Carte (Mrs. Stanley C. Boulter)	117,670
Sir William S. Gilbert	111,971
Sir Arthur Sullivan	54,527
Sir Edward Moss (personal estate)	145,008
Charles Morton, "The Father of the Halls"	2,078
John Lawrence Toole	79,984
Edward Terry	44,056
Wilson Barrett	30,862
Sir Henry Irving	20,527
George Grossmith	19,628
William S. Penley	15,642
Harry G. Pelissier, of "The Follies"	13,098
Richard Corney Grain	18,950
William James Lewin (William Terriss)	18,257
George Wilde Galvin (Dan Leno)	10,994
Herbert Edward Storey (Herbert Campbell)	4,477
Mme. Goldschmidt (Jenny Lind)	40,630
Ernest Dinard (Ernesto Nicolini)	40,560
Lionel Brough	2,317

MUSICAL COMEDY AUTHOR'S £11,000

Mr. J. T. Tanner, author of "The Broken Melody," in which Mr. Van Biene appeared more than 2,000 times, and of numerous musical plays, including "The Toreador," "Our Miss Gibbs," and "The Quaker Girl," who died in June last, aged fifty-six, left estate of the gross value of £11,788, of which £11,671 is net personalty. Probate of his will has been granted to his widow.

A.M.G. 11/8/15

THE COMEDY THEATRE.

(Licensed by the LORD CHAMBERLAIN.)

Sole Lessee ... ... Mr. ARTHUR CHUDLEIGH.

On TUESDAY, AUGUST 24th, 1915, at 8 p.m.

A NEW REVUE

ENTITLED

"SHELL OUT!"

By ALBERT DE COURVILLE and WAL PINK.

Music by
HERMANN DAREWSKI.

Dances and Ensembles by
ROBERT MARKS.

Production by ALBERT DE COURVILLE

SCENE 1.—THE GREAT WHITE SALE.

Miss Frilly de Partment	UNITY MORE
Ivy, Peach } Assistants	GOODY WILLIS
Mrs. Blossom (proprietress of the Store)	HELEN BELTRAMO
Verbena	AMY AUGARDE
First Lady Customer	FRED EMNEY
Second Lady Customer	LOUIE TINSLEY
First Male Customer	HILDA BAYLEY
Third Lady Customer	TOM SHALE
Telegraph Office Customer	EDNA MORGAN
A Flirting Gentleman	GEORGE MANTON
	TOM STUART

SCENE 2.—A STREET.

The Master Crook	TOM SHALE
His Friend	EDWIN ELLIS
The Operator	DOUGLAS MARS
A Constable	ARTHUR S. PITT
The Victim	GEORGE MANTON
The Flag-Day Girl	EDNA MORGAN

SCENE 3.—A MODERN REVUE DRAMA.

The Husband	GEORGE MANTON
The Wife	AMY AUGARDE
The Child	HILDA BAYLEY

(Gramophone by the GRAPHAPHONE COMPANY.)

SCENE 4.—VISUALISING UP-TO-DATE (from U.S.A.).

The Special Constable	GARRY LYNCH
The Thief	ARTHUR S. PITT
Man with Gramophone	EDWIN ELLIS
An Opera Singer	TOM STUART

SCENE 5.

An Old Lady	FRED EMNEY

SCENE 6.

The Lovers	GARRY LYNCH, EDNA MORGAN

SCENE 7.—A STAGE DOOR.

Stage Doorkeeper	ARTHUR S. PITT
A Matinee Idol Girl	HILDA BAYLEY
The Author	TOM SHALE
His Friend	DOUGLAS MARS
The Composer	GARRY LYNCH
The Leading Man	A. H. RICHARDSON
The Leading Lady	BERYL FORD

SCENE 7.—A STAGE DOOR—*continued.*

A Chorus Girl	GOODIE WILLIS
The Producer	LARRY CEBALLOS
Scenic Artist	GEORGE MANTON
Costumier	TOM STUART
Dresser	LOUIE TINSLEY
A Dancing Star	UNITY MORE
A National Register Chorus	TOM STUART, LARRY CEBALLOS, ARTHUR S. PITT, GARRY LYNCH, GEORGE MANTON, EDWIN ELLIS

SCENE 8.—A RESTAURANT.

A Waiter	FRED EMNEY
First Customer	TOM SHALE
Second Customer	EDWIN ELLIS
The Proprietor	GEORGE MANTON
The Business Doctor	GARRY LYNCH
Miss Lancashire	UNITY MORE

SCENE 9.—A PARLOUR.

Mrs. Figgs	LOUIE TINSLEY
Mr. Huggins	TOM SHALE
Mrs. Batty	FRED EMNEY

SCENE 10.—THE BLUE PALACE.

The Quartette	AMY AUGARDE, GARRY LYNCH, EDNA MORGAN, GEORGE MANTON
"Impressions" by	TOM STUART
The Dancers	DESMOND & CEBALLOS
The Artillery Girl	UNITY MORE

FINALE.

MUSICAL NUMBERS.

THE OLD, OLD OPENING CHORUS	
"If the Girlies could be Soldiers"	Miss UNITY MORE and CHORUS
"Girls! Girls! Girls!"	Miss AMY AUGARDE and CHORUS
"Sprinkle me with Kisses"	FRED EMNEY, TOM STUART and CHORUS
"Flag Day"	Miss EDNA MORGAN and CHORUS
"Twelve Little Girls per Year"	GARRY LYNCH and CHORUS
"Canoeing"	Miss EDNA MORGAN, GARRY LYNCH and CHORUS
"I Want Loving"	Miss UNITY MORE, TOM STUART, GARRY LYNCH, LARRY CEBALLOS, GEORGE MANTON, EDWIN ELLIS, ARTHUR S. PITT
"Little Miss Lancashire"	Miss UNITY MORE and CHORUS
"Pom-Tiddly-Om-Pom"	Miss AMY AUGARDE, Miss EDNA MORGAN, GARRY LYNCH and GEORGE MANTON
"Spring-time Waltz"	Miss MONA DESMOND and LARRY CEBALLOS
"Oh! the Artillery"	Miss EDNA MORGAN and CHORUS
FINALE	

Costumes designed by COMELLI and executed by B. & J. SIMMONS, Madame SADIE, J. & H. ELLIS, Miss ALICE RUSSEN, Mdme. ERCHOLE, CLARKSON, &c., &c.
Scenery by McCLEERY, BRUCE SMITH, HEMSLEY, &c. Boots and Shoes by GAMBA & RAYNE.
Hats by MAISON LEWIS.

In order to comply with the regulations for smoking by the Lord Chamberlain the following Four Artists will appear:—

1. SWIRAM NOTWEG, Violioist. 2. OLIVE TWAIN, Selections from her Repertoire. 3. THE ROXBURGH TRIO, Musical Entertainment.
AND
4. CYRIL CLENSY, Impersonations.

MATINEE EVERY THURSDAY AND SATURDAY AT 2.15.

Business Manager for "SHELL OUT" Company	Mr. C. B. FOUNTAINE
Business Manager for Comedy Theatre	Mr. LEONARD LILLIES
Stage Manager	Mr. LOUIS PALGRAVE

Daily Mail

THE PAPER THAT GETS THINGS DONE.

WEDNESDAY, AUGUST 25, 1915.

FIRST NIGHT INNOVATION.

SMOKING AT THE COMEDY.

The theatre manager that can give his audience a new sensation is generally regarded as a fortunate man. Mr. Arthur Chudleigh, the lessee of the Comedy Theatre, gave his audience one last evening. With the consent of the Lord Chamberlain he allowed smoking in the auditorium.

Incidentally, he produced a bustling musical entertainment by Messrs. Albert de Courville and Wal Pink, with music by Mr. Hermann Darewski, very much on the lines associated with American revue productions, but the real feature of the evening was the right to smoke.

It was the first time a West-End theatre looked for and secured the concession, and there was no little curiosity in London to know how the experiment would work. Very possibly there was more excitement over this smoking innovation outside than there was inside the theatre. People did not seem surprised when they got there to find their neighbour smoking. It seemed the most natural thing to do in a theatre—if you wanted to do it. Comparatively few seemed to want to do it.

SIR A PINERO'S CIGARETTES.

Of course, Sir Arthur Pinero was present. He has been the one big figure of the theatre world who has consistently advocated the right of managers to allow smoking in London theatres. He expressed his satisfaction with the Lord Chamberlain's concession by attending and smoking more cigarettes than he has ever done in the same space of time before.

American revue productions are, as far as London is concerned, not much more than three years old. Revue has been worked hard during these three years. It succeeds, of course, because it rushes along, flinging laughter and song across the "floats"; because it hustles untiringly with jokes and dances, packs a stage with pretty girls, and causes no thought beyond the wonder how it is all repeated again and again quite as surely as if it had a plot or plan.

Last night's revue, "Shell Out," was on these well-known popular lines. The audience liked it. The dancing delighted them. So did the bright colours, the pretty girls, the swing and go of the whole entertainment, and the indescribably quaint humour of comical Mr. Fred Emney.

J. W.

Daily Mail

THE PAPER THAT PERSISTENTLY FOREWARNED THE PUBLIC ABOUT THE WAR.

WEDNESDAY, AUGUST 11, 1915.

SMOKING IN A THEATRE.

When the revue "Shell Out" is produced at the Comedy Theatre, on or about August 24, smoking will be permitted in the auditorium for the first time in the history of West End theatres. But the Lord Chamberlain, in granting this permission, has insisted, as a condition, that six variety turns shall be incorporated in the entertainment.



AT THE COMEDY THEATRE

VAUDEVILLE THEATRE

On SATURDAY EVENING, AUGUST 28th,

and Every Following Evening at 8.30

Messrs. A. & S. GATTI

PRESENT

KICK-IN

A Play in Four Acts.

By WILLARD MACK.

CAST

In the order of their appearance

Deputy Commissioner Garvey	WILTON TAYLOR
"Whip" Fogarty, of the Central Office	JAMES A. HEENAN
Jack Diggs, of the Central Office	PERCIVAL LENNON
Memphis Bessie (a retired shop-lifter)	VERA H. FINLAY
Myrtle Sylvester	EDITH BROWNING
Old Tom	TIM RYLEY
Chick Hewes	RAMSEY WALLACE
Molly (his Wife)	HELEN HOLMES
Mrs. Halloran	JOSEPHINE WILLIAMS
Daisy (her Daughter)	HELEN MAROUA
Charley Cary (Molly's Brother)	NOEL ARNOLD
Gus	G. MAYOR-COOKE

The Action of the Play takes place in New York City

ACT I.
Deputy Commissioner Garvey's Office, 10 a.m. Tuesday

ACT II.
Apartment of Chick and Molly Hewes, 8.30 p.m. Tuesday

ACT III.
The Same as Act II., 7.30 p.m. Wednesday

ACT IV.
The Same as Act I., 10 p.m. Wednesday

Produced by NOEL ARNOLD

ters, J.
Plays

Daily Mail

THE PAPER THAT GETS THINGS DONE.

MONDAY, AUGUST 30, 1915.

CROOK PLAY SUCCESS.

A NEW YORK "GUN" DRAMA AND NOT A SHOT FIRED.

The London autumn season was opened at the Vaudeville Theatre on Saturday with an American crook play which went off with a bang of success.

"Kick In," which is Bowery for the Brixton "Cough up," is at bottom an old-fashioned melodrama of a reformed thief and his lovely wife (there is no che-ild), of a stolen diamond necklace, false suspicions, wicked police, and the triumph of innocence. But when this is done up by Mr. Willard Mack, the author, the result is as different from the Old Adelphi as home-made lemonade from a soda-fountain miracle.

And the success is not all a matter of thrills. Mr. Mack can be restrained; he was tempted to show us the shot thief's body borne down the hoarding-house stairs in a barrel, but forbore and yet got a horribly gruesome effect over the footlights. He staged a splendid struggle between the hero with a "gun" and the "cop"; the "cop" was wounded—so energetic was the fight on Saturday that many of the audience were sure the blood was real though accidental—but not a shot was fired. A triumph of restraint!

"SOME" SLANG.

Nor is it merely a success of "double crossing" and "spoof," like some other American plays, nor even of wonderful language with such phrases as:

"He had me peeved."

"I (Bessie) am so happy I could dive through a porthole without mussing my hair."

"He (a dope-fiend) jumps over burnt matches as if they were logs."

"No guy comes to see you (a flapper) with more to him than one pair of pants."

"He was yellow (treacherous) as a duck's foot, and if you stuck him he'd drip lemon juice for a fortnight."

"Sam (when waiting in his car) hates to smell petrol burning when he ain't moving."

The play has a sound humanity and a real fund of humour (e.g., "Bennie's in trouble." . . . "So's Europe"), and a knack of characterisation, at its best in the Irish landlady, her daughter, and the Tammany Police Commissioner, which carried the hearts of Saturday's audience by storm.

The acting was splendid. Mr. Ramsay Wallace and Miss Helen Holmes are a handsome, clever pair but in England should beware a little temptation to over-act. Mr. Noel Arnold was a sustained study of the dope-fiend. Mr. Wilton Taylor, the Irish Police Chief, who had not been to mass since George Washington crossed the Delaware, and Miss Josephine Williams, the landlady, were "great." And Miss Helen Marqua, the "kid who'd got a crush on various boys but wanted a steady," chewed gum, and had seen the hero for two years on the "movies" and now wished to heaven she could *hear* him just once, was a triumphant revelation.

A GLOSSARY OF UNDERWORLD TERMS.

"Dip"	Pickpocket	"Frisk"	To search
"Gun"	One who robs a house	"Bull"	Detective
"Big House"	State Penitentiary	"Harness Bull"	Policeman
"Rocks"	Diamonds	"Collar"	Necklace
"Stir"	Prison	"Squealer"	Informer
"Glommed"	To steal	"White stuff"	Morphine
"Kale"	Money	"Nickel"	A small coin
"Slough"	To convict	"Squirt"	Hypodermic syringe
"Fan"	To search	AND "KICK-IN"	Give up

ST. JAMES'S THEATRE,

KING STREET, ST. JAMES'S STREET, S.W.

August 26th, 1915.

SIR GEORGE ALEXANDER requests the honour of your presence on Wednesday next, September 1st, at 8 p.m. punctually, when

THE BIG DRUM

A New Comedy in Four Acts

BY ARTHUR PINERO

will be acted for the first time.

E. ARNOLD,

BOX OFFICE.

Waters, J
Plays

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EVERY EVENING at 8

WILL BE ACTED

THE BIG DRUM

A COMEDY IN FOUR ACTS

By ARTHUR PINERO

"The desire of fame betrays an ambitious man into indecencies that lessen his reputation; he is still afraid lest any of his actions should be thrown away in private."—*Addison.*

Philip Mackworth		GEORGE ALEXANDER
Sir Randle Filson, Knt.		ALLAN AYNESWORTH
Bertram Filson ...	*(his son)* ...	NIGEL PLAYFAIR
Sir Timothy Barradell, Bart.		LEONARD BOYNE
Robert Roope		NORMAN FORBES
Collingham Green		STANLEY COOKE
Leonard Westrip	*(Sir Randle's Secretary)*	HESKETH PEARSON
Alfred Dunning	*(of Sillitoe and Dunning's Private Detective Agency)*	E. VIVIAN REYNOLDS
Noyes	*(Mr. Roope's Servant)*	E. H. HINCKS
Underwood	*(Servant at Sir Randle's)*	W. COATS BUSH
John	*(Mr. Mackworth's Servant)*	ALFRED HARRIS
A Waiter		CHARLES HINTON
Ottoline de Chaumié, Comtesse de Chaumié, nee Filson ...		IRENE VANBRUGH
Lady Filson		HELEN FERRERS
Hon. Mrs. Godfrey Anslow		MARGARET KING
Mrs. Walter Quebec		MARJORIE DORÉ
Miss Tracer	*(Lady Filson's Secretary)*	BABARA HANNAY

Period—1913

Act I. - Robert Roope's Flat in South Audley Street. June.

Act II. - Morning-room at Sir Randle Filson's, Ennismore Gardens. The next day.

Act III. - Mackworth's Chambers, Gray's Inn. November.

Act IV. - The same place. The following morning.

The curtain falls for a moment in the course of the First and Third Acts.

THE PLAY PRODUCED UNDER THE DIRECTION OF THE AUTHOR.

The Scenery Painted by G. SACKMANN.



THURSDAY, SEPTEMBER 2, 1915.

The new Pinero play at the St. James's Theatre last night is about love and authorship and the odd ways in which they get mixed up. Odd—*c'est bien le mot*, as Sir Arthur's heroine might put it, who talks as much French as English—for the love is odd, the authorship is odd, and the whole play is odd.

Philip Mackworth is an "unsuccessful" novelist, and there is of course nothing odd about that; but the suggestion is that he is commercially unsuccessful because he is artistically too good, and we find that suggestion rather difficult to swallow. After all, as Bagehot says, authors do not keep tame steam-engines to write their books. They write them out of themselves, and if they are artists they will talk as well as write with a sense of style. Now Philip has no sense of style, because he is always straining at style, evidently misconceiving it as something artificial, emphatic, rhetorical. His notions of conduct are all right, he hates self-advertisement, the "personal" paragraph, and, indeed, writes a novel "The Big Drum" on purpose to satirize it. But, poor man, his only way of satirizing drum-beating is by tub-thumping. Never was there such a wordy declaimer. No, we cannot believe that Philip failed to sell because he was artistically too good. With so luxuriant, so sesquipedalian, so thoroughly bad a style, he was the very man to make a popular novelist.

AN ODD BARGAIN.

Nevertheless, we have to believe that Philip didn't sell because Sir Arthur tells us so and because that was the cause of the odd bargain he made with Ottoline's vulgar family. Ottoline was a young widow, an old flame of Philip's before her marriage, and now his promised bride. The Filson family, father, mother, and brother, are dead against the match. Drum-beaters, all three, they had hoped that Ottoline would make a "brilliant" second marriage. Imagine their disgust at her project of marrying an unsuccessful novelist, who is not even in Who's Who. Very well, says Philip, I'll wait to marry until I am successful. This is an odd bargain and an odd kind of love. Why on earth should Philip and Ottoline consider the vulgar prejudices of the Filsons? And why does Philip make the fate of the woman who loves him hang upon the chances of the book-market?

His own excuse to himself is that he is sure his very next book will have a big sale. Oddly enough, it does sell—25,000 copies in a few weeks. All, then, is well; the Filsons are delighted, and the marriage is as good as settled. But, somehow or other, young Filson gets a suspicion into his head about the genuineness of the sales, sets a private detective to work, and very soon discovers that nearly all the books have gone to one purchaser. That purchaser—you have, of course, guessed it—is Ottoline. If her happiness was to hang upon a bargain, she would at any rate see that the bargain turned out all right. Dismay of the Filsons, and awakening of Philip from his brief dream of being a selling author, and rupture with Ottoline, whose love has led her to play so heedlessly with the vanity of authorship.

THEATRICAL EFFECT.

Odd as all this is as a history of human feeling and action, it is theatrically effective. Trust Sir Arthur for seeing to that! Philip's simple faith in his literary success, the blind confidence with which he insists upon investigating this tale of the detective, makes the revelation of the truth, confirmed by Ottoline's confession, all the more catastrophic. You do not believe in the people, but you cannot help being caught up in the excitement of the scene.

After that sheer oddity gains the upper hand, and to be frank—"I must be frank," as Sir Randle Filson says—knocks the play into a cocked hat. Philip, heartily repentant for his savage dismissal of Ottoline, sends for her; she, on her side, flies back to him even before she is sent for. Behold them locked again in each other's arms. Philip says he will renounce authorship and devote himself to conjugal felicity. Not so fast, suddenly interrupts Ottoline, I am not going to marry you after all. She had lain awake all night and thought it out. Marriage with her would ruin Philip's literary life. I am a vulgar woman, she cries, I come of a drum-beating stock, I could never help trying all the little tricks of drum-beaters to push your sales. Through me and my horrid, vulgar little ways, you would lose your literary self-respect. So, good-bye, Philip, let me take my last look of you as you sit at your desk, over the MS. of your next novel. Philip, dumbfounded, obeys. Curtain.

Most of Sir Arthur's plays end oddly, but this ending is surely his crowning oddity. Why should Philip and Ottoline lose their chance of love and happiness because Philip has literary ambitions which Ottoline fears she might spoil? This is putting literature high, even if Philip were an undoubted genius. But as you can see with half an eye that he is not a genius *pour un sou* (as Ottoline would say), but a well-intentioned mediocrity, literature is really not concerned and marriage would spoil nothing.

An odd play; then, with odd ideas about literature and love; and an odd, inflated style like Philip's own. "I'll pump the gals," says the private detective, and then improves it to "I'll interrogate the assistants." Sir Arthur is surely here having a quiet laugh at himself. He is always "interrogating the assistants"—wherever, that is to say, he is serious. Philip, the exponent of "literature," declaims in that style. Ottoline is quite as pompous. So are the comic people, the vulgar Filsons and the family-friend Roope, but here the pompousness is right just because it *is* comic. Mr. Allan Aynesworth and Miss Helen Ferrers, Mr. Nigel Playfair and Mr. Norman Forbes, are the comic people, riot in the farce of the thing, and are quite amusing. There is an admirable bit of natural acting from Mr. Leonard Boyne as an Irish suitor (*soupirant* is Sir Arthur's word) of Ottoline's. Sir George Alexander makes the declamatory Philip violently ebullient and explosive, and we really do not know what else he could do; Miss Irene Vanbrugh so charms you as Ottoline that you almost forgive the perversity of the character. And, as Sir Arthur is dead-silent about the war, you almost forgive his perpetually "interrogating the assistants."

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SATURDAY, SEPTEMBER 4, 1915.

CONCESSION TO POPULAR TASTE.

It is announced that the last act of Sir Arthur Pinero's new comedy, *The Big Drum*, has now been altered, making the play end on a happy note, the lovers being united.

Though it is not a common occurrence for an author of Sir Arthur Pinero's position to alter his play to suit the taste of the public, there is more than one precedent for such action. In fact, the concession has on one occasion been made by Sir Arthur himself. When he wrote *The Profligate* he submitted the manuscript to Sir John Hare, who agreed to produce it on one condition, that the author—who had ended his play with the suicide of the penitent profligate at the very moment when his wife was coming back to him with pity and forgiveness in her heart—should alter it to provide a happy ending. Sir John Hare, as he frankly admitted in a letter to the newspapers, felt somewhat timorous of braving a popular prejudice in favour of theatrical happiness in the last act of new plays, and he suggested that as a matter of expediency a reconciliation should be brought about between the reformed profligate and his innocent wife.

Sir Arthur fell in with the managerial view, and the play was amended accordingly, but at the same time he decided that when the play came to be printed the tragic note should be restored, and when Mr. William Heinemann published the play in 1891 the original text was duly given. Mr. Clement Scott and Mr. William Archer were among those who approved of Sir Arthur Pinero's decision to change the ending.

A Restoration Precedent.

But precedents go much further back than this, and it is recorded that the great Killigrew, in Restoration times, went to the length of altering his play *Pandora* from a tragedy into a comedy because of his audiences' non-approval. For this he was severely rebuked by a contemporary poet, who wrote:—

> Sir, you should rather teach our age the way
> Of judging well, than thus have changed your play;
> You had obliged us by employing wit,
> Not to reform Pandora, but the pit.'

Death and Revival of the Octoroon.

When Mr. Dion Boucicault first produced *The Octoroon* at the Adelphi in November, 1861, he aroused a theatrical storm by killing off his heroine in the last act. *The Times* recorded the fact that several of the audience were dissatisfied with the unfortunate end of the heroine, and Mr. Boucicault immediately wrote a letter expressing his surprise at the lukewarm reception of the last act by the public. Eventually, however, he bowed to the popular taste, and provided the necessary happy ending.

While the controversy was raging *Punch* published a poem entitled "Saving the Octoroon," which began:—

> Upon the couch she lies so pale,
> 'Tis but a graceful swoon:
> What? Poison? Nay, 'tis sure, a tale,
> He'll never thus our hearts assail;
> And kill the Octoroon.

But the author, according to the poem, realized the error of his ways:

> The author heard: he rubbed his chin,
> "They'll call me a poltroon,
> But if her death the houses thin
> Perhaps 'tis time I should begin
> To save the Octoroon."

Perhaps the most comic precedent is that of Mr. Wilson Barrett, who, after the first performance of *The Christian King*, also at the Adelphi, in December, 1902, endeavoured to please the public by acting on a suggestion to introduce a representation of King Alfred, the hero, burning the cakes. More recently Sir James Barrie altered, after its production, *The Legend of Leonora*, in such a way as to make the whole incident a dream instead of as originally intended a delightful piece of phantasy.

A HAPPY ENDING.

SIR ARTHUR PINERO ALTERS THE LAST ACT OF "THE BIG DRUM."

LOVERS REUNITED.

FAMOUS DRAMATIST BOWS TO THE TASTE OF THE MOMENT.

Sir Arthur Pinero has altered the last act of "The Big Drum," which is being played at the St. James's Theatre, and the comedy now ends on a happy note, the lovers being reunited.

The distinguished author explained to a representative of the "Daily Chronicle" last night the reason for the alteration.

"Members of the audience at the first night," he said, "complained that for wartime the end was rather a sad one, whereas they wanted to be cheered up, and not depressed. So we thought, in these exceptional days, that we ought to meet the public, and I have made the end more cheerful in consequence.

"The change does not affect the purpose of the play at all—the manner of the ending, indeed, is immaterial to that—for I designed and wrote it to attack certain weaknesses and follies of social life. It was framed before the war started, and at any other time there would have been no demand for the change that has been made."

"Would you have altered the play if there had been no war?" Sir Arthur was asked.

He shook his head decidedly. "Certainly not," he said. "But now one must consider. I won't say the taste of the public but the desire of the public is to use the theatre as a means of distraction.

"When the play is produced elsewhere—in America, for example—and when it is published the original form in which I designed it will be adhered to, for I still hold, with your critic, that the 'unhappy ending' is the 'true' one."

"Will it revert to that ending on the English stage after the war?"

Sir Arthur was non-committal. "When will that be?" he countered. He added that this was not the first time he had similarly altered one of his dramatic works after production.

SIR G. ALEXANDER'S VIEW.

"Personally," said Sir George Alexander at the theatre last night—he was in the make-up of the hero novelist—"I love the other ending, although it doesn't make for happiness, and the public are not in a mood at the present time to be harrowed.

"I do not consider, however, that the new ending is less artistic, for the character of the woman as delineated in the play makes either course of action possible to her.

"As it now stands, the final act plays for eighteen minutes less than formerly."

The interest aroused by Sir Arthur Pinero's change of dénouement in "The Big Drum," which, by the by, is doing splendid business at the St. James's, recalls the letter published by him at the time in defence of a similar alteration effected in "The Profligate." "I feel," he wrote, "that Mr. Hare, in a friendly desire to spare my shoulders, has laid a burden upon his own which I am not justified in allowing him to bear. The alteration in the ending of 'The Profligate' was made by me very willingly, and I am unfortunate if I conveyed to Mr. Hare the impression that I was making any sacrifice of my convictions. Indeed, I could never allow the consideration of mere expediency to influence me in dealing with subjects upon which I feel deeply and write with all the earnestness of which I am capable.

"I had," continued Sir Arthur, "long settled the form of my play when a friend, for whose judgment I had great respect, raised through Mr. Hare a question for my deliberation. Could not the moral I had set myself to illustrate be enforced without distressing the audience by sacrificing the life of a character whose sufferings were intended to win sympathy? Reflection convinced me that such a course was not only possible but was one which in no way tended to weaken the termination of my story, whilst it promised to extend that story's influence over the larger body of the public." Mutatis mutandis, these words might have been written regarding the alteration made by Sir Arthur in "The Big Drum."

Plays

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The Weekly Dispatch.

(115th YEAR)

LONDON: Carmelite House, E.C.

NOVEMBER 28, 1915.

Ending with the 111th.

On Saturday next, after a run of 111 performances, Sir Arthur Pinero's "The Big Drum", will be withdrawn from St. James's Theatre Sir George Alexander will take the play to Brighton for the following week, and on his return to London will get busy with rehearsals of his new piece "The Basker" for January 1. On Monday, December 6, Mr. Matheson Lang takes up for three weeks a tenancy of St. James's Theatre, and will there appear in "The Merchant of Venice."

WYNDHAM'S THEATRE,

CHARING CROSS ROAD.

Proprietors ... Sir Charles Wyndham and Miss Mary Moore.
Sole Lessee ... FRANK CURZON.

LEICESTER SQUARE Underground Station is next door to this Theatre.

UNDER THE MANAGEMENT OF

FRANK CURZON and GERALD DU MAURIER

SATURDAY, SEPTEMBER 4th, 1915, AT 8.

A New Play, in Four Acts, entitled

"THE WARE CASE"

By GEORGE PLEYDELL.

Sir Hubert Ware, Bart.	Mr. GERALD DU MAURIER
Sir Henry Egerton ...	Mr. DAWSON MILWARD
Michael Adye, K.C., M.P.	Mr. NORMAN McKINNEL
Sir John Murless, K.C., M.P.	Mr. SYDNEY VALENTINE
The Hon. Sir Richard Petworth	Mr. J. FISHER-WHITE
Marston Gurney ...	Mr. RONALD SQUIRE
Eustace Ede ...	Mr. WILFRED FLETCHER
Tommy Bold ...	Mr. ARTHUR HATHERTON
A Doctor ...	Mr. FREDERICK CULLEY
Bate ...	Mr. CHARLES HARLEY
Footman ...	Mr. G. McCARTHY
Celia Wilson ...	Miss STELLA MERVYN CAMPBELL
Lady Ware ...	Miss MARIE LÖHR

The Action passes between September and January.
The Scene is laid partly in the country in Middlesex and partly in London.

The Curtain will be lowered during Act III. to mark a lapse of time.
There will be an interval of ten minutes between Acts I. and II., and intervals of fifteen minutes each between Acts II. and III., and III. and IV.

Scenery by J. A. FRASER and W. H. DAVIES. Ladies' Dresses and Hats designed and made by Mdme. HANDLEY-SEYMOUR, of 47 New Bond Street. Other Costumes by B. J. SIMMONS & Co., of 7 & 8 King Street, Covent Garden. Furniture by SPILLMAN & Co., 101 St. Martin's Lane, W.C. Curtains and Coverings by STORY & Co., High Street, Kensington. Piano by COOSEY & Co., 295 Regent Street, W. The Floral Decorations throughout the Theatre by THE CIVIL SERVICE CO-OPERATIVE SOCIETY, LTD., 28 Haymarket, S.W.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2.15.

Music

Under the Direction of ERNEST BUCALOSSI. Selections from the following Repertoire will be played.

1. COMIC OPERA SELECTION	*Victor Herbert*	9. ENTR'ACTE, "Que vous êtes jolie"	*Christiné*
2. DANCES from "Nell Gwyn"	*Edward German*	10. MORCEAU, "Le Cygne"	*Saint-Saëns*
3. SUITE, "Othello"	*Coleridge-Taylor*	11. PRELUDE IN C MINOR	*Rachmaninoff*
4. INTERMEZZO, "Naïla"	*Leo Delibes*	12. AIRS from "Pagliacci"	*Leoncavallo*
5. DEUX MORCEAUX, "Caisse Noisette"	*Tschaikowsky*	13. "MON CŒUR S'OUVRE A TA VOIX"	*Saint-Saëns*
6. CHANSON NOCTURNE, "Un Rêve"	*Grieg*	14. ENTR'ACTE, "Badinage"	*Corelli Windeatt*
7. SERENADE DES MANDOLINES	*Desormes*	15. VALSE, "La Gitana"	*Ernest Bucalossi*
8. SONGS by Popular Writers	Selected		

* A number will be exhibited to indicate the music being played.

Musical Director ... ERNEST BUCALOSSI
Stage Manager ... W. T. LOVELL
Business Manager ... HERBERT JAY

Waters, J
Plays



MONDAY, SEPTEMBER 6, 1915.

Playgoers who like trial scenes—and from the never-failing supply of trial scenes there is to be inferred a persistent demand—will like *The Ware Case* at Wyndham's Theatre. With Mr. Gerald du Maurier in the dock and Mr. Sydney Valentine and Mr. Norman McKinnel for prosecution and defence and Mr. Fisher-White on the bench and Miss Marie Löhr fainting in Court it is, we should guess, even more thrilling than the real Old Bailey. Mr. du Maurier is on his trial for murder, and you think, when Mr. Valentine is cross-examining, that he is guilty, and, when Mr. McKinnel is addressing the jury, that he is innocent, and as that is just the state of uncertainty you ought to be in, for proper sport.

The ingenuity of the author, Mr. "George Pleydell," is beyond question. But Mr. Pleydell is not to be dismissed as merely ingenious; he proves himself, in his last act, capable of inventing and working out a genuinely dramatic situation. Miss Marie Löhr, as Mr. du Maurier's wife, is waiting for the verdict and breaking down under the strain of it; her husband staggers in, dazed but acquitted, and she falls into his arms. A glass of champagne revives the exhausted man, he finishes the bottle, and then—*in vino veritas*—"I did it," he suddenly cries, and in a passion of self-disgust takes poison and falls dead. Mr. du Maurier, generally so easy and debonair, for once deserts the path of comedy and becomes an appallingly tragic figure, a haunting nightmare of a man. It is a notable bit of acting, which is sure to make the fortune of the play.

Duke of York's Theatre.

General Manager - - - HERBERT CHENERY.

On Monday next, September 6th, at 8.45 o'clock prompt,

Miss HORNIMAN'S COMPANY

IN

"Hindle Wakes"

A Play in Three Acts,

By STANLEY HOUGHTON.

MRS. HAWTHORN ...	...	Miss LOUISE HOLBROOK
CHRISTOPHER HAWTHORN	...	Mr. A. E. GEORGE
FANNY HAWTHORN ...	...	Miss MURIEL PRATT
MRS. JEFFCOTE ...	...	Miss DAISY ENGLAND
NATHANIEL JEFFCOTE	...	Mr. HERBERT LOMAS
ALAN JEFFCOTE ...	...	Mr. KENNETH KENT
SIR TIMOTHY FARRAR	...	Mr. FEWLASS LLEWELLYN
BEATRICE FARRAR ...	...	Miss EVELYN HOPE
ADA	...	Miss HILDA DAVIES

ACT I. Scene 1. Kitchen of Hawthorn's House, 137, Burnley Road, Hindle. Bank Holiday, Monday, August 6th. 9 p.m.

Scene 2. Breakfast Room at the Jeffcote's House, Bank Top, Hindle Vale. The same Night. 10.30.

The Curtain will fall for 30 seconds only.

Scene 3. The Same. 1 o'clock a.m.

ACTS I. and III. The Same. Tuesday Evening.

Preceded at **8.10** by

"Converts"

A New Comedy, in One Act,

By HAROLD BRIGHOUSE.

First time on any Stage.

HERBERT SIMPKINS, *a Pugilist*		Mr. FEWLASS LLEWELLYN
WILL ASPINALL, DAISY SOMERSET	*Of the Salvation Army*	Mr. LICHFIELD OWEN / Miss EVELYN HOPE
JIM PONTIFEX, *a Convert*	...	Mr. HERBERT LOMAS

Scene—The Officer's Room in a Salvation Army Barracks, London.

TIME - THE PRESENT.

Both Plays produced under the direction of DOUGLAS GORDON.

PRINCES' THEATRE

SHAFTESBURY AVENUE, NEW OXFORD STREET END, W.C.

Licensed by the Lord Chamberlain to Walter Melville, Lyceum Theatre, W.C.

THURSDAY, SEPTEMBER 9th, AT 7.30.

And EVERY EVENING AT 7.30.

MATINEES: Wednesday, Thursday and Saturday at 2.30.

ANDREW EMM SEASON.

THE DRAMATIC PRODUCTION

Dealing with Incidents of "London Life."

"When London Sleeps"

By CHARLES DARRELL.

David Englehcart, an Athlete, the Star of the Air		Mr. HENRY LONSDALL
Rodney Haynes		... Mr. ARTHUR POOLE
Bob Jones, alias Signor Robertio Jonesio, Proprietor of a Small Circus,		Mr. JOHN SARGENT
Mr. Furnaby Fuller, of Lincoln's Inn		Mr. GEORGE MITCHELL
The Hon. Bertie Broomhead, seeing life		Mr. VIVIAN HARBORD
Mark Blackwood, Waiter at Burlington Hotel, afterwards an Attendant at the White City		Mr. HUGH MONTGOMERY
P.C. Stone, on Night Duty		... Mr. TOM M. LLOYD
Winkles, Servant at Helliwell Mansion		Mr. ROBERT HEATON
Albert Shelton, a Bank Messenger		... Mr. J. HINNIGAN
Fearless Fernandez ...	of	... Mr. GEORGE JONES
Tumbling Tomaso ...	Signor Jonesio's	... Mr. WILSON LEA
Rhoda Reckless	Mammoth	Miss WINIFRED MILLS
Pierrot	Circus	... Miss ALICE HELIER
Enid Rowntree, of the Piebold Knockabouts		Miss GERTIE GOODSON
Phyllis, a Girl about Town		Miss DOROTHY WEST
Mary, a Maidservant		... Miss LIZZIE INGLES
Sammy Blythe, a New Hand in the Ring		... Mr. ANDREW EMM
Stifano Mordicano, an Italian Gymnast		... Mr. FRED IMBERT
Berry Thompson, the Man that didn't care		Mr. GEORGE JEFFRIES
Leila, Hilda's Child		Little VIOLET KEMPLEN
Adela		... Miss LOUIE HEATH
Reba	Slaves of the Temple of Somnath	Miss PHOEBE WESTERN
Paphos		... ... Miss GLASBY
Ketwish		Miss ETTIE WALDRON
Ethiopia		Miss EDITH CHARLES
Michmish		Miss GWYNNE ARTHURS
Olympas		Miss MARJORIE COOK
Carrie Jones, a Circus Rider		... Miss BESSIE WALTERS
Maudie de Frere, on the look-out		Miss CHRISTINE MIDDLETON
Signorina Robertio Jonesio, Bob's Missus		... Miss SUSIE BEAVEN
Hilda Carrode, a Woman with a past		Miss LILIAN HALLOWS
Queenie Carruthers, known as the White Queen of the Slack Wire ...		Miss ROSE RALPH

Circus Performers, Grooms, Guests at Helliwell Mansion, Frequenters of the Exhibition, etc.

ACT I. ... ... **Signor Robertio Jonesio's Mammoth Circus**

Life in a Circus. The New Acrobat that didn't suit. Double Duty in the Ring.
Love under Canvas. A Woman's Greatest Charm. Clouds and Sunshine.
The Queen of the Slack Wire. The New Clown. The Circus Rider's Child.
A Promise of Marriage. The Family Lawyer from London. Rodney Haynes
Meets an Old Friend. Love and Money. The Disappointed Fortune Hunter.
The Barrier Between Two Loving Hearts.

ACT II. **Scene 1** ... **A Room in Burlington House**

The New Life. The Intercepted Letters. The Fear of the Law.
Rodney Haynes makes a Proposal. There are no Friends like Old Friends.
The Plot to Deceive Queenie. Sammy has a Plan.
The Search for the Missing Heiress.

Scene 2 ... ... **Helliwell Mansion**

The Nightbirds of London. Seeing Life. The Young Man from Shropshire.
Sammy's New Part. A Policeman's Duty.

Scene 3 ... ... **Supper Room at Helliwell Mansion**

When Decent London Sleeps. — Bertie Gains Experience. The New Arrival.
The Mistress of Helliwell Mansion. Two Women and a Man. The House of Sin.
Queenie Meets a Friend. The Plot that Failed.

ACT III. **Scene 1** ... **The Villa at St. John's Wood**

Sammy meets with a Warm Reception. The Contents of a Pocket Book.
The Man of Her Choice. A Lady's Friend. A Mother's Love.
The Common Thief. For Her Child's Sake.

Scene 2 ... ... **Rodney Haynes' Apartments**

The Discharged Servant. The Conspiracy. The Mother and Her Child.
Desperate Means. A Friend in Need.

Scene 3 ... ... **Queenie's Bedroom**

The Other Woman's Child. The Sins of Daily Life. Temptations of London.
The Intruder. Vice and Virtue. A Wicked Revenge.
The Way to the Roof. For Dear Life's Sake.

Mechanical Change to the House Tops.

THE ESCAPE ON THE TELEPHONE WIRE.

ACT IV. **Scene 1** ... ... **Rodney Haynes' Apartments**

The Self-made Prisoner. The Clever Rogue. The Last Attempt. Man to Man.
The Bride and the Bridegroom. The Unexpected Happens.

Scene 2 ... ... **The White City**

Sammy in Trouble. A Former Acquaintance. The Respectable Married Woman.

Scene 3 ... ... **The Temple of Somnath**

The Promise to Lead a Better Life. The Suttee. Strange Doings in a Strange Place.
Rodney Haynes Plays his Last Card. The Prayer that was Answered.

THE PRINCE'S.

"WHEN LONDON SLEEPS" REVIVED.

Mr. Andrew Emm resumed his season at the Prince's on Thursday evening, September 9, with a revival of Charles Darrell's long popular sensational drama of circus life and the vices that find full play after nightfall, *When London Sleeps*. After performances in the provinces in 1896, this lurid play, written in the pungent style which its author affects, reached the London district at the Shakespeare about Midsummer in the following year, when the part of the smiling villain, Captain Rodney Haynes, was sustained by the late Lester Collingwood, who filled it with marked success for hundreds of nights, during the many profitable tours of the piece. At the Prince's, this *rôle* is being played with most commendable suavity and plausibility by that versatile actor, Mr. Arthur Poole, who on Thursday had the audience with him, or against him, throughout Haynes's machinations. These include, it will be remembered, the attempt to throw the child of his former mistress, the ex-equestrienne, Hilda Carrode, down a trap into the Thames, and also a very nearly successful endeavour to make his cousin, the heiress and heroine, Queenie Carruthers, play actually the part of a fire-consumed Brahmin widow, in a supposedly mimic representation of the rities of Suttee, performed in the Temple of Somnath, at the White City (originally the India Exhibition at Earl's Court). Queenie is, of course, saved in the nick of time by her lover, David Engleheart, an athlete known as "The Star of the Air," and before this she justifies her own appellation of "The White Queen of the Slack Wire," by escaping along the telephone wire, with Hilda's child, Leila, on her back, from a house to which her naughty cousin had set fire. This exciting incident, with a mechanical change to the house-tops, is perhaps, the chief sensation scene in *When London Sleeps*, though the patrons of the Prince's perhaps derive equal satisfaction and enjoyment from the passages more patently bearing out the title. These take place outside and inside the notorious gambling-hell and night-club known as Helliwell Mansion, and run by Haynes with the assistance of Hilda. Thither Queenie had been decoyed by a false message relating to a supposed accident to Engleheart, and the principal person concerned in her rescue is Sammy Blythe, the former unsuccessful clown at Signor Robertio Jonesio's Mammoth Circus, who gains admission to the Mansion in the guise of a young woman from the country.

STRAND THEATRE, W.C.

SOLE PROPRIETORS: The EXECUTORS of the late MR. LOUIS MEYER.

Under the Management of JULIA NEILSON & FRED TERRY.

On Saturday, September 11th, at 8 o'clock,

will be produced

'THE SCARLET PIMPERNEL,'

By Baroness Orczy and Montague Barstow.

Prince of Wales (afterwards George IV.)	Mr. BELLENDEN CLARKE
Sir Percy Blakeney	... Mr. FRED TERRY
Sir Andrew Ffoulkes	Mr. ALFRED KENDRICK
Lord Anthony Dewhurst	... Mr. HENRY HEWITT
Lord Grenville	Mr. HAMPTON GORDON
Chauvelin (French Envoy)	Mr. PERCIVAL STEVENS
The Comte de Tournai	Mr. W. H. ROTHERHAM
The Vicomte de Tournai	... Mr. GEORGE OWEN
Armand St. Just	Mr. DUCAN YARROW
Hebert	Mr. CHARLES HARTOPP
Jellyband (Landlord of "The Fisherman's Rest")	Mr. JOHN R. TURNBULL
Jimmy Pitkin	Mr. EDGAR F. SCHULDHAM
Harry Waite	Mr. NEIL F. CURTIS
Brogard (Landlord of the "Lion d'Or")	Mr. JAMES CARTER-EDWARDS
Captain of the Guard	Mr. HERMAN GRIFFITHS
Mr. Hempseed	Mr. GEORGE DUDLEY
Servant	Mr. SASSOON CUMMING
Aristocrat	... Mr. MARTIN RICCI
Chepy	Mr. GERALD JEROME
Citizen	Mr. BROUGHTY FERRIE
Messenger	Mr. WALTER ARMSTRONG
The Comtesse de Tournai ...	Miss WINIFRED RAE
Suzanne de Tournai	Miss PEARLA GARDNER
Sally Jellyband	... Miss DOROTHY DAVIS
Mere Brogard	Miss LIZETTE CARDOZO
Lady Portarles	Miss WINIFRED EVANS
Lady Blakeney	... Miss JULIA NEILSON

Stage Manager	Mr. JOHN R. TURNBULL.
Assistant Stage Manager	Mr. GEORGE WYLEY.
Musical Director	MR. SYDNEY FFOULKES.
Advertising Manager	Mr. ALFRED POPE.
General Manager	Mr. ARTHUR GARRETT.

THE STRAND.

"THE SCARLET PIMPERNEL" REVIVED.

The Scarlet Pimpernel has long been bracketed with *Sweet Nell of Old Drury* among the most potent attractions in the repertory of Mr. Fred Terry and Miss Julia Neilson, and it has been revived again and again, and always with the same success, over half a dozen times, most often at the New. It once more gained the old enthusiastic reception as revived by the popular pair at the re-opening of the Strand for the autumn season on Saturday evening, September 11. The cast of this favourite drama of Baroness Orczy and Montague Barstow has undergone a good many alterations since the piece was last seen in the West

Waters, J.
Plays

The Palace Theatre

: : Shaftesbury Avenue, London, W. : :

ALFRED BUTT PRESENTS

BRIC=À=BRAC

Book and Lyrics by ARTHUR WIMPERIS and BASIL HOOD
Additional Scenes by LAURI WYLIE and ALFRED PARKER
Music by LIONEL MONCKTON and HERMAN FINCK
Produced by EDWARD ROYCE and TOM REYNOLDS

DRESSES BY PASCAUD (Paris), ELSPETH PHELPS, Miss FISHER, MICHARD SŒURS, ESTHER Ltd., Miss HASTINGS, ALIAS, SIMMONS, and MORRIS ANGEL
from Designs by COMELLI

HATS BY MAISON LEWIS WIGS BY CLARKSON
MISS GERTIE MILLAR'S HATS BY ZYROT ET CIE.
TAILORING BY JOHNS & BONHAM AND MORRIS ANGEL
SHOES AND HOSIERY BY RAYNE'S AND BURNET'S

Sept 18

Cast

THE CHARACTERS APPEAR IN THE ORDER NAMED

Scene I ... ... A VILLAGE IN MUMMERSET

Anatole ... ... Mr. A. SIMON-GIRARD
1st Girl ... ... Miss VINCENT
2nd ,, ... Miss ASTON
3rd ,, ... Miss WALLER
4th ,, ... Miss WHITE
5th ,, ... Miss FEATHERSTONE
6th ,, ... Miss HAMILTON
The Town Crier ... ... Mr. ARTHUR PLAYFAIR

Mlle. Saphira ... ... Miss GINA PALERME
A Lady from U.S.A. ... Miss TEDDIE GERARD
The Young Squire ... ... Mr. NELSON KEYS
A Village Girl ... Miss GWENDOLINE BROGDEN
The Punch and Judy Man Mr. ARTHUR PLAYFAIR
Professor Bronchitis ... Mr. LAURI WYLIE
Polly Myrtle ... ... Miss GERTIE MILLAR
The Squire's Daughter Miss GWENDOLINE BROGDEN

Musical Numbers—

OPENING CHORUS.
FIRE BRIGADE DANCE ... ... THE SIXTEEN PALACE GIRLS
SONG "The Lover's Litany" ... ... Mr. A. SIMON-GIRARD and CHORUS
SONG: "Naughty, Naughty One Gerrard" ... Miss TEDDIE GERARD assisted by Misses VINCENT, WALLER, WHITE, FEATHERSTONE, BYRNE and LAURIE
DUET: "Up in Town" ... Miss GWENDOLINE BROGDEN and Mr. NELSON KEYS
SONG: "Chalk Farm to Camberwell Green" ... Miss GERTIE MILLAR and CHORUS
SONG: "A Hundred Years Ago" ... ... Miss GWENDOLINE BROGDEN and CHORUS

Scenery by ALFRED CRAVEN

BRIC=À=BRAC—*continued.*

Scene II ... ... CHEZ M. ANATOLE

Anatole, le grand Conturier Mr. A SIMON-GIRARD
Four Sales*ladies* ... The Misses NORTON, CAREW, BEVERLEY and HOLT
A Customer with a Grievance ... Miss GINA PALERME
A Prospective Bridegroom... Mr. DOUGLAS PHILLIPS

Musical Numbers

SONG: "Anatole" ... ... Mr. A. SIMON-GIRARD
SONG: "Parisienne" ... ... Miss GINA PALERME

Scenery by G. SACKMANN

Scene III ... ... BRIGHTON FRONT—FROM THE BACK

Four Holiday Makers, afterwards "The Incognitos" ... Miss GERTIE MILLAR, Miss TEDDIE GERARD, Mr. ARTHUR PLAYFAIR and Mr. NELSON KEYS

Musical Numbers—

QUARTETTE: "On the Beach at Brighton" (Miss GERTIE MILLAR, Miss TEDDIE GERARD,
OPENING CHORUS: "The Incognitos" ... (Mr. ARTHUR PLAYFAIR and Mr. NELSON KEYS
SONG: "Keep off the Grass" ... Miss GERTIE MILLAR, assisted by the Whole Company
TOPICAL SONG ... ... Mr. ARTHUR PLAYFAIR
SONG: "Them Golden Bells" ... ... Mr. NELSON KEYS
QUARTETTE: "Hop Along" ... ... THE COMPANY
SONG: "Roses" ... ... Miss GWENDOLINE BROGDEN and CHORUS

Scenery by ALFRED TERRAINE

Interval of Ten minutes

Scene IV ... ... "SAUCE FOR THE GOOSE"

Guy ... ... Mr. NELSON KEYS
Claire ... ... Miss GERTIE MILLAR
Armstrong ... ... Mr. ARTHUR PLAYFAIR
A Maid ... ... Miss ASTON

Scenery by G. SACKMANN

BRIC-À-BRAC—*continued.*

Scene V ... ... LA TOILETTE DE VENUS

Venus ... ... Miss LOTTIE WATTS | Mars ... ... Mr. DICK WEBB

Musicians—Miss AMOR and Miss CHERRY

Attendants—The Misses VINCENT, BYRNE, WALLER, FEATHERSTONE, NORTON and BEVERLEY

Frieze—The Misses FLACK, THORNE, WOOTTON, COOPER, HILLIER, LAURIE, HAMILTON, IRIS, FITZROY, ADAMS, SEEBRIGHT, HOLT, STUART, LARGE, GREEN and WHITE

Dancing Girls—THE SIXTEEN PALACE GIRLS

Slaves—Messrs. CORBYN, DUNSFORD, STACEY and STEVENS

Musical Numbers—

1. INTRODUCTION
2. DANSE DES JEUNES FILLES
3. MARCHE
4. BACCHANALE

Scenery by AMABLE, H. CIOCCARI and J. JOLIVET

Scene VI ... ... ST. JAMES'S PALACE OUTSIDE ONLY

Polly ... ... Miss GERTIE MILLAR
Anatole ... ... Mr. A. SIMON-GIRARD
Two Lads who Blow In ... Mr. K. DOUGLAS and Mr. T. G. GRAHAM

The Optimist ... ... Mr. ARTHUR PLAYFAIR
The Pessimist ... ... Mr. NELSON KEYS
A Stranger ... ... Mr. K. DOUGLAS
The Most Famous Man ... Mr. T. G. GRAHAM

Musical Numbers—

CHORUS OF SANDWICHMEN
SONG: "Neville was a Devil" ... ... Miss GERTIE MILLAR
DUET: "The Optimist and the Pessimist" ... Mr. ARTHUR PLAYFAIR and Mr. NELSON KEYS

Scenery by G. SACKMANN

Scene VII ... ... ON THE TILES

A Jumping Jack ... Miss GERTIE MILLAR
An Economist ... ... Mr. NELSON KEYS
Lady Violet ... Miss GWENDOLINE BROGDEN
A Lady from U.S.A. ... Miss TEDDIE GERARD
The Manager ... ...Mr. HUGH RENÉ
Canon Bafl ... ... Mr. ARTHUR PLAYFAIR
A Programme Girl ... ... Miss MARION PEAKE
A Patron ... ... Mr. NELSON KEYS
His Wife... ... Miss GWENDOLINE BROGDEN
Monsieur ... ... Mr. A. SIMON-GIRARD

Madame ... ... Miss GINA PALERME
George Graves ... ... Mr. LAURI WYLIE
Peg o' my heart ... Miss GWENDOLINE BROGDEN
G. P. Huntley... ... ... Mr. NELSON KEYS
Sir Arthur... ... ... Mr. DOUGLAS PHILLIPS
Gaby ... ... Miss GINA PALERME
Sir Herbert ... ... Mr. ARTHUR PLAYFAIR
Polly ... ... Miss GERTIE MILLAR
Anatole ... ... Mr. A. SIMON-GIRARD

Musical Numbers—

SONG "Toy Town" ... ... Miss GERTIE MILLAR and SIXTEEN PALACE GIRLS
DUET "Economy" ... ... Miss GWENDOLINE BROGDEN and Mr. NELSON KEYS
SONG: "Glad to See You're Back" ... ... Miss TEDDIE GERARD and CHORUS
SEPTETTE ... Miss GWENDOLINE BROGDEN, Mr. ARTHUR PLAYFAIR, Mr. NELSON KEYS, Mr. LAURI WYLIE, Miss GINA PALERME, Miss ELSA FLACK, Mr. DOUGLAS PHILLIPS
DUET: "I'm simply crazy over you" *(Jean Schwartz)* ... Miss GERTIE MILLAR and Mr. A. SIMON-GIRARD

Scenery designed by ARTHUR E. P. WEIGALL; *painted by* E. H. RYAN

Waters, J.
Plays

PALACE, Shaftesbury Avenue, W.



From a Dry-point by E. Lander.

"BRIC-À-BRAC."

The PALACE
SHAFTESBURY AVENUE, W. MANAGING DIRECTOR ALFRED BUTT.

"BRIC-À-BRAC"



Book & Lyrics by ARTHUR WIMPERIS & BASIL HOOD
Additional Scenes by ARTHUR WIMPERIS, PARTLEY CUNNICK, DION CLAYTON CALTHROP, LAURIE WYLIE & ALFRED PASQUIER
Music composed by LIONEL MONCKTON AND HERMAN FINCK
Produced by EDWARD ROYCE & TOM REYNOLDS
New dances produced by DONALD CALTHROP

EVERY EVENING AT 8
MATINEES WED & SAT AT 2

1913
Waters, J.
Plays

2/14

PRINCE OF WALES THEATRE.

Licensed by the Lord Chamberlain to Mr. EDWARD LAURILLARD.

To-Night, Tuesday, September 21st, 1915, at 8.15,

GEORGE GROSSMITH and EDWARD LAURILLARD present

"THE DUMMY"

A Comedy in Four Acts

By HARVEY J. O'HIGGINS and HARRIET FORD.

... ...	LAURI de FREECE
... ...	OWEN KOUGHWOOD
... ...	IRENE BROWNE
... ...	PEGGI ANDREWS
... ...	AMBROSE MANNING
	ARTHUR G. LEIGH
... ...	CECIL BEVAN
... ...	JULIAN ROYCE
... ...	BARBARA GOTT
... ...	OSWALD MARSHALL
	GEORGE SHELTON
... ...	ALFRED LOOSE
... ...	GEORGE WALTERS

ACTS I. & IV. The Sitting Room of a Suite in the Hotel Antwerp, New York.
ACT II. A Parlour in Hart's Gambling House.
ACT III. Hart's Bungalow in the Catskill Mountains.

Scenery by G. SACHAN

Produced under the direction of FELIX EDWARDES.

ERNEST BENHAM Stage Manager OSWALD MARSHALL

2/15

THE TIMES

WEDNESDAY, SEPTEMBER 22, 1915.

One of the strangest by-products of the war is the capture of the London stage by the New York crook. Not, of course, that he was altogether unknown here in an earlier and happier period, but the single spies of those days are now battalions. We have become so familiarized with crook's slang as almost to accept it for King's English. But custom cannot stale his infinite variety. There is the crook tragic and the crook comic, the sentimental crook and the crook of high fashion.

In *The Dummy* you have the crook comfortable. He and she, more especially she, have the household virtues, are handy at lighting fires, and go on cutting bread and butter. Though they kidnap children, they treat them tenderly, and obviously wouldn't hurt a fly. It seems hard that they should finally be caught and handcuffed, but the leading detective puts it all right by letting you know that their arrest is only *pour rire*. You gather that there is a real, downright villain somewhere in the background, of whom the comfortable crooks are only the tools, but he is never seen, and so there is nothing to mar the harmony of the evening.

Mr. Julian Royce and Miss Barbara Gott are the gentle kidnappers, assisted by Mr. George Shelton, whom it surprises you to find playing any other part than "pathetic Smee." The kidnapped are little Peggi Andrews, who is no less accomplished and much more juvenile than Mr. Crummles's Infant Phenomenon, and Mr. Lauri de Freece, who pretends to be a deaf-mute, for no obvious reason save the mere fun of the thing. Then there is a bustling detective, played by Mr. Ambrose Manning, of whom it is sufficient praise to say that he bustles unflaggingly. His bustling is evidently a stroke of art on the author's part, designed as a foil to the quiet comfortableness of the crooks. Otherwise there is not much art in *The Dummy*, but there is a good deal of laughter in it, and that is to be counted for a virtue in these hard times.



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APOLLO THEATRE

TOM B. DAVIS ... ... LESSEE AND MANAGER.

Licensed by the Lord Chamberlain to Tom B. Davis.

Saturday Evening, September 25th, 1915.

At 8 o'clock,

Messrs. GEORGE GROSSMITH & EDWARD LAURILLARD

PRESENT

"THE ONLY GIRL"

A New Musical Play in Three Acts.

MUSIC BY
VICTOR HERBERT.

BOOK BY
HENRY BLOSSOM.

Book revised for the English Stage by FRED THOMPSON.

CAST:

Alan Kimbrough	*an Author*	KENNETH DOUGLAS
John Martin	*a Lawyer*	ALEC FRASER
Sylvester Ayre	*a Broker*	DAVY BURNABY
Andrew McMurray	*a Painter*	LAURENCE CAIRD
Saunders	*a Valet*	HERBERT VYVYAN
Ruth Wilson	*a Composer*	FAY COMPTON
Birdie Martin	*John's Wife.*	MABEL TWEMLOW
Margaret Ayre	*Sylvester's Wife*	MADELEINE SEYMOUR
Jane McMurray	*Andrew's Wife.*	ETHEL BAIRD
Patrice la Montrose	*a Soubrette*	MABEL RUSSELL
Ruby, Perle, Paula, Bennee, Violet, Viola	*Friends of Patrice*	DORRIE KEPPEL, VERA NEVILLE, KATHLEEN DAWES, WANDA DE BARON, MARGOT ERSKINE, PATIENCE SEYMOUR

SYNOPSIS OF SCENES:

ACT I. & II. Smoking-room in Kimbrough's Flat, Pall Mall, S.W.
ACT III. Kimbrough's Dining-Room.

TIME: THE PRESENT.

Waters, J.
Plays

Staged under the direction of SYDNEY ELLISON.

Orchestra under the direction of HOWARD TALBOT.

MATINÉE EVERY WEDNESDAY and SATURDAY at 2.30.

Business Manager } for Messrs. Grossmith and Laurillard — (LESLIE STILES
Stage Manager } — (EDWARD SHALE

PRICES OF ADMISSION:—Boxes, £1 1s. to £5 5s.; Stalls, 10s. 6d.; Balcony Stalls, 7s 6d., Last Row, 6s.; Upper Circle, 5s. and 4s.; Pit, 2s. 6d.; Gallery, 1s.

Box Office open 10 to 10. 'Phone Gerrard 3243.

Nearest Station, PICCADILLY CIRCUS (Tube).

General Manager (for Mr. Tom B. Davis) .. .. A. C. BELSEY

The Weekly Dispatch.
(114th YEAR.)
LONDON; Carmelite House. E.C.
SEPTEMBER 26, 1915.

WAR-TIME ECONOMY IN CHORUS GIRLS.

New Musical Play that May Change a Fashion.

It was something of a change, at the Apollo Theatre, last evening to see a musical play with a chorus of only six; but, as "The Only Girl" aims at nothing more than being a neat and compact little comedy with some music—and a very tuneful score on the whole Victor Herbert has provided—the absence of a bustling crowd of charming girls made no alarming difference.

The author of "The Only Girl," Henry Blossam, is an American, and if he has a mission it is to show an audience in search of light amusement how comical the newly married (if henpecked) husband *can* appear when his fair partner gets into surroundings that do not suit her temper.

This play exploits with very good farcical humour the unhappy condition of three newly married men, and to such an extent that very little space is left for the sentimental section of the play.

What little there was of this was pleasantly handled by Mr. Kenneth Douglas and Miss Fay Compton. But the real—and much the most effective—features of the evening's entertainment were the splendidly infectious humour of Miss Mabel Russell's acting and the tuneful quality of some of the musical numbers.

J W.

LYCEUM THEATRE

Lessees ... ...

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Waters, J.
Plays

By arrangement with Sir Charles Wyndham and Miss Mary Moore.

On THURSDAY, September 30th, 1915, and every Evening at 8.30.
Matinees every Wednesday, Thursday and Saturday, at 3.

A New Farcical Comedy, entitled—

THE STORMY PETREL

By W. STRANGE HALL.

Characters—

Sir James Newburgh		Mr. JERROLD ROBERTSHAW
Admiral Heathersea, C.B.		Mr. ARTHUR CHESNEY
Dr. Stevens		... Mr. FRED GROVE
Dr. Tom Morland (his Assistant)		Mr. STEFF MACDONALD
The Rev. Edward Ellice		Mr. THOMAS A. BRAIDON
Jacob Bastock (a Gardener)		... Mr. C. A. WHITE
William, ex-A.B. (the Admiral's Servant) ...		... Mr. FRANK LACEY
Peter Turrock ... Members of the		Mr. EDWIN J. ARTHURS
Henry Swank ... Yokels' Deputation		Mr. LAURENCE STEVENSON
Frances Weir (the Admiral's Step-daughter)		... Miss MARGARET HALSTAN
Vivien (his Daughter)		... Miss MAISIE RICHARDSON
Louie (a Maid)		... Miss DAISY ATHERTON

Acts I. & II. - - Admiral Heathersea's Garden in the Village of Thresleton.
Act III. - - - - The Common in the Village of Thresleton.

TIME - THE PRESENT

Preceded at 2.30 and 8 o'clock, by

PAPERS OF STATE

A Dramatic Comedy in One Act, by CHARLES EDDY.

The Right Honourable Gibson Dunn, M.P. ...	Mr. JERROLD ROBERTSHAW
Gusta Leach (a Girl of the People) ...	... Miss VIOLET ENGLEFIELD
A Footman	... Mr. ROBERT ROWLAND

SCENE - Gibson Dunn's Library. 11 p.m.

... Theatre (Limited), London and Birmingham.

... For ... Mr. JERRARD GRANT ALLEN
... JERROLD ROBERTSHAW ... Mr. C. A. WHITE
... Mr. LAURENCE STEVENSON
... (for Sir Charles Wyndham and Miss Mary Moore) ... Mr. W. H. SAVERY

CRITERION
THEATRE
Sept. 30
E
Orchestra Stall
B 33

THE TIMES
FRIDAY, OCTOBER 1, 1915.

Many of us seem to be deeply concerned just now about the psychology of the German people, but there are, surely, plenty of puzzles of that sort for the curious to play with nearer home. Take, for instance, *The Stormy Petrel*. Its author, being a man and a brother, must clearly have a psychology; and though you cannot guess what it is, you feel that, if you could, it would turn out to be something delightfully odd. For here is a mental state which has vague visions of gouty admirals, who try to rule the parish as though it were a flagship, vague reminiscences of Beatrice and Benedick, vague notions that there is something comic in buns for breakfast, and a vague plan of mixing up these other vague ingredients with the hope that they will somehow become a "farcical comedy." To be sure, many of the audience frequently laughed last night—and there is another psychological puzzle for the amateur. When once you start these psychological adventures you never know where they will lead you.

It is all very bewildering, though not, apparently, to the players, who seem to know quite well what they are doing and find it all "very capital," especially Miss Halstan (Beatrice) and Mr. Robertshaw (Benedick), both of them quite gay and debonair. Enviable players!

THE CRITERION.

"THE STORMY PETREL"; "PAPERS OF STATE."

Alike on its provincial production, at the King's, Glasgow, on July 25, 1907, and on its fresh trial performances at Richmond a month ago, Dr. W. Strange Hall's piece, *The Stormy Petrel*, was described as a comedy, and was played as such. On its presentation for the first time in the West End, on Thursday, September 30, by a company practically the same as appeared at Richmond, *The Stormy Petrel* was, however, labelled a farcical comedy,

1913
Waters, J.
Plays

Daily Mail

THE PAPER THAT HELPED TO GET THE SHELLS.

TUESDAY, OCTOBER 5, 1915.

DEATH OF MR. GEORGE EDWARDES.

MAKER OF MUSICAL COMEDY.

We regret to announce the death at the age of sixty-three of Mr George Edwardes, the producer of plays. He had been in indifferent health for very nearly two years, and his internment in Germany, where he was taking a "cure" at Nauheim, near Frankfort, when the war broke out, rendered all chance of a complete recovery hopeless. Last week signs of the end came, and at his London home yesterday he passed away in his sleep.

He leaves a widow, an only son, D'Arcy, a captain in the 1st Royal Dragoons, now in France, and three daughters, two of them married.

The funeral will leave 11, Park-square West, Regent's Park, for Kensal Green Cemetery, at 11 a.m. on Thursday, and a requiem mass, for which the time has not yet been settled, will be said at Farm-street Church.

Daly's Theatre, of which Mr. Edwardes was the sole proprietor, will be closed for the first four days of this week. It will remain under the management of his eldest daughter, who has had control of it for nearly two years. She will have the assistance of Mr. Robert Evett as general manager.

Daily Mail

THE PAPER THAT HELPED T
GET THE SHELLS.

FRIDAY, OCTOBER 15, 1915.

MR. GEO. EDWARDES'S WILL

DALY'S THEATRE, ESTATES, AND HORSES.

The late Mr. George Edwardes by his will directs that the business of presenting plays at Daly's Theatre shall be carried on by his eldest daughter, Mrs. Sherbrooke, as manager, and by the other two executors, Mr. Robert Evett and Mr. E. J. Bigwood, named by him. They are to continue to carry on the business for so long as Mrs. Sherbrooke is satisfied it is advisable to do so.

Mr. Edwardes left his estate at Ogbourne, Wilts, and everything that was there at the time of his death to his only son, Captain Darcy Edwardes, to whom also he left his house, No. 11, Park-square, Regent's Park. His other house in Park-square, No. 6, he left to Mrs. Edwardes, as well as his place near Ascot, Winkfield Lodge.

His bloodstock farm at Ballykisteen, Limerick, Ireland, and all the horses and brood mares there; the business known as Daly's Theatre; and all his other theatrical properties and interests are left equally between Mrs. Edwardes and his four children.

WEDNESDAY EVENING, OCTOBER 6th, 1915, and Every Evening at **8.15**,

DORIS KEANE

IN

ROMANCE

A Play in a Prologue, Three Acts and an Epilogue,

By EDWARD SHELDON.

THE CHARACTERS
In the Prologue and Epilogue.

Bishop Armstrong ...	... ...	... Mr. OWEN NARES
Harry	*His Grandchildren*	... Mr. JACK HOBBS
Suzette		... Miss MURIEL HARVEY

THE CHARACTERS
In the Story.

Thomas Armstrong ...	*(Rector of St. Giles')*	... Mr. OWEN NARES
Cornelius Van Tuyl ...	*(Of Van Tuyl & Co., Bankers)*	... Mr. A. E. ANSON
Susan Van Tuyl ...	*(His Niece)*	... Miss DOROTHY RUNDELL
Miss Armstrong ...	*(The Rector's Aunt)*	... Miss AGNES THOMAS
Mrs. Rutherford ...		... Miss GRACE WIXON
Mrs. Frothingham ...		... Miss ANNIE HILL
Miss Frothingham ...		... Miss DOROTHY BELLEW
Mrs. Gray ..		... Miss STELLA RHO
Miss Snyder ...		... Miss MARGARET DUDLEY
Mr. Fred Livingston...	*Guests of Mr. Van Tuyl*	.. Mr. ARTHUR VEZIN
Mr. Harry Putnam ...		... Mr. J. J. DALY
Mr. Richard Morris ...		.. Mr. MATTHEW LAWRENCE
Mr. Neil Clarke ...		.. Mr. CYRIL DERINGTON
Mr. Frank Burroughs		. Mr. EDWIN UNDERHILL
Signora Vannucci ...	... ...	... Miss GILDA VARESI
M. Baptiste ..	*(Maitre d'hotel at the Brevoort)*	... Mr. ARTHUR de ROBIN
Achille	*(Waiter at the Brevoort)*	... Mr. GEORGE MERTENS
François	*(Bell Boys at the Brevoort)*	... Mr. HENRY CLIFTON
Eugene		... Mr. GEORGE LORD
Page	*(At the Brevoort)*	... Mr. FRED EMNEY, Jr.
Servant	*(At Mr. Van Tuyl's)*	... Mr. FREDERICK BEANE
Butler	*(At the Rectory)*	... Mr. F. MOTLEY WOOD
Mme. Margherita Cavallini	... ...	... Miss DORIS KEANE

Waters, J.
Plays

THE SCENES.

THE PROLOGUE—The Bishop's Study in his house on Washington Square. *About ten o'clock New Year's Eve.*

THE STORY—ACT I.—Over forty years ago at Cornelius Van Tuyl's house, 58 Fifth Avenue. *A November Evening.*

ACT II.—A Study in St. Giles' Rectory, East Eighth Street. *The afternoon of New Year's Eve.*

ACT III.—Late that night Mme. Cavallini's apartment in the Brevoort House. After her farewell appearance in "Mignon."

THE EPILOGUE—The Bishop's Study again. *Midnight.*

PLACE—New York. TIME—Now and the Sixties.

The Play Produced by A. E. ANSON.

Scenery by WALTER HANN & SON and JOHN LAW of New York.
Miss Keane's costumes by JOSEPH, New York; Madame BUCKLEY, New York; Acts II. and III. by Madame OSPOVAT, 69, New Bond Street.
Executed from Special Designs by Miss MARGUERITE O'KANE CONWELL.
Miss Muriel Harvey's costume by Madame MOORE, New Bond Street. Other costumes by MARY FISHER, Ltd.
Mens' costumes by MORRIS ANGEL & SON. Wigs by CLARKSON.
Furniture by OETZMAN & Co. Piano by HARRODS. Organ by THE ESTY ORGAN Co.
Victrola by WEST END GRAMOPHONE SUPPLY Co., Regent Street.

Matinees Every Thursday and Saturday at 2.15.

PROGRAMME OF MUSIC.

1.	OVERTURE ...	... "Martha" ...	...	*Flotow*
2.	(*a.* BARCAROLLE	... "Tales of Hoffman" ...	...	*Offenbach*
	(*b.*	"Cavalleria Rusticana"	*Arranged by George Wiegant*	
3.	(*a.* SELECTION ...	..." Samson and Delilah" ...	...	*Saint-Saëns*
	(*b.* HUMORESQUE	... ...	...	*Dvorak*
4.	MARCH ...	... "Beauties of Erin" ...	...	...

Musical Director - - - MAURICE JACOBI
Stage Manager - (for Doris Keane) - FREDERICK BEANE

Manager - (for Doris Keane) - LOUIS NETHERSOLE

D.Y.T.
6/10/15
Orch. Stall
No.



THE TIMES
THURSDAY, OCTOBER 7, 1915.

Romance would be better without its prologue and epilogue. They have no place in its artistic scheme and introduce a gramophone which has no place in any artistic scheme. It is the romance of a *prima donna* and a clergyman. The *prima donna* is a Venetian but speaks pure Tuscan. The clergyman is a New Yorker but speaks Anglican English. That alone would be quite good foundation for a romance. But there is much more in it than that.

A *prima donna* as seen on the stage—we mean, of course, not in her proper person but as imagined by a playwright—is the quintessence of romance. Her airs and graces, whims and caprices, are romantic. Her pet monkey (named here Adelina, after a rival *prima donna*) is romantic. Even her crinoline (the action passes in the sixties) is romantic. She drinks Chianti out of one of those romantically pot-bellied flasks. She has a romantic villa on the Lake of Como. The New Yorkers romantically yoke themselves to her carriage after her farewell performance, and a brass band tries to make "Yankee Doodle" sound romantic in her honour. She addresses them from the window romantically, and sinks romantically exhausted into the arms of her friends. In short, she is a romantic *cabotine*, which is what she cannot help being in every playwright's imagination.

And her romance is catching. She actually makes a New York banker romantic. He had once been her protector (Villa Millefleurs on the Riviera, oh, roses and rapture!), but gives her up, partly because he is in the fifties and getting tired, which is the prosaic reason, and partly for the romantic reason that she may have the chance of virtuously marrying the clergyman.

The dream of that virtuous marriage is her own particular and private romance. She sees herself by the simple clerical fireside, doing plain sewing or rocking the cradle. After the bonquets and the pet monkey the vision of domestic purity has romantic charms. But it is not to be. Rome and St. Petersburg and Paris are calling for her. The rival Adelina must not be left in possession of the field.

THE ROMANTIC CLERGYMAN.

And so she relinquishes her private romance, and the clergyman has to relinquish his. This clergyman, by the way, is even more romantic than the, indeed than any, *prima donna*. Most clergymen in fiction (save always Jane Austen's) are. While his enchantress is singing Mignon at the Opera he walks about in the snow praying for her. That is after he has discovered that the banker is, or was, her protector. The discovery is quite romantically managed. The banker lies like a gentleman, and it is the lady who, conscience-stricken, confesses the truth. Perhaps the clergyman, with all his romance, is a little too persistently, too professionally, the clergyman. He realizes the great line,

A Mr. Wilkinson, a clergyman,

for though the playbill calls him Armstrong, you know better: his name *must* be Wilkinson. He thinks a *prima donna* is to be converted by Scriptural texts. He bids her pray, and finds himself suddenly kissing her and prepared to play "All for Love and the World well Lost." But—oh, romance!—it is the lady who converts him. She says her love for him has opened her eyes to the goodness of the world, and she means henceforward to lead a virtuous life for his sake. You suspect that at that moment she is more than ever a *cabotine*—admiring herself in the new part of a virtuous woman. But the author (an out-and-out romanticist) really, we think, means you to take her at her word. Well, it is the blessed privilege of romance that anything may happen in it, even the conversion of a prima donna.

Americans Attracted.

Perhaps the most remarkable thing about the first performance of the American comedy "Romance" at the Duke of York's Theatre on Wednesday evening was the number of Americans who were present to see it. The American colony in London is very loyal to its country, and it expresses its love of the homeland by giving a hearty welcome to plays and players who come to London from "God's own country." "Romance" is not a "crook" drama. More's the pity. In that line of dramatic art our dramatists and actors are "put to sleep" by American playwrights and players.

Commonplace and Very Long.

"Romance" is just a commonplace comedy about a very dull and uninteresting clergyman of the preach-at-all-times type who fell in love with an Italian opera singer in New York and failed to persuade her to marry him. There is material in it for a one-act play, but stretched out over a prologue, three acts, and an epilogue it seemed very, very long. Miss Doris Keane is an attractive young actress, and it is to be hoped that we will see her in a more convincing play than "Romance." Edward Sheldon, the author of the comedy, is a young American who has written several pieces. This is the first of them London has seen.

Lessee:
Mr. E. C. ENGELBACH.

Telephone 3687 Gerrard.

LYRIC THEATRE,
SHAFTESBURY AVENUE

THURSDAY, OCTOBER 7th, 1915

THE CHRISTIAN

By HALL CAINE

John Storm	DERWENT HALL CAINE
Father Lamplugh	SIDNEY VALENTINE
Archdeacon Wealthy	RUTLAND BARRINGTON
Lord Robert Ure	H. A. SAINTSBURY
Horatio Drake	H. LAWRENCE LEYTON
Brother Paul	E. H. BROOKE
Lord Storm	HENRY St. BARBE-WEST
Parson Quayle	WILLIAM PRIDDEN
Rosenberg	HENRY JAMESON
Manager of "Philharmonic"	ARTHUR BOWYER
Commissionaire	STANLEY WILSON
Waiter	MARCEL DENTY
Glory Quayle	ROMA JUNE
Polly Love	CHRISTINE SILVER
Mrs. Callender	RITA TOMKINS
Betty	MAISIE AYLING
Letty	HARRISON SHEFFIELD
Netty	MIRA KENHAM
Eliza	ALICE WHEATLEY

Members of Antiquarian Society; Members of John Storm's Mission Club, in Soho

Prologue	*Peel Castle, Isle of Man*
Act I.	*The Saloon of the "Philharmonic," London*
Act II.	*John Storm's Mission Club, Soho*
Act III.	*Glory Quayle's Rooms*
Act IV.	*John Storm's Mission Club*

Time: The Present

"THE CHRISTIAN" REVIVED.

According to the author's own statement, the version of *The Christian* revived with great popular success at the Lyric on Thursday, October 7, is the original one, which had so short a run at the Duke of York's in the autumn of 1899, and which redressed the balance by many and long-continued prosperous tours. However, all the same, one seems to catch up echoes of the second or "Sins of Society" version brought out at the Lyceum, at the end of August, 1907, in which Father Lamplugh, with his inveighing against the idle rich and the Pharasaical wearers of the cloth, was plainly paralleled with Father Bernard Vaughan, by having the Christian name of Bertram tacked on to him. Despite certain seemingly familiar touches in the dialogue, the original play has clearly been reverted to in the matters of the retention of the Philharmonic Music Hall, instead of the Frivolity Theatre, and of the Working Lads and Girls' Mission Club in Soho, instead of the pretentious Home of Refuge for ladies of the West-end pavements, which formed one of the sensational and controversy-provoking features of the Lyceum version.

ACT I.

The Drawing Room of No. 1, Rosetti Close. Sunday evening.

ACT II.

The Gardens of Nos. 1 & 2, Rosetti Close. Saturday afternoon.

The curtain will be lowered for a moment, during the Act, to indicate the lapse of a few hours.

ACT III.

SCENE 1.—On the road between London and Dover. 2 a.m.
SCENE 2.—The Gardens of 1 & 2, Rosetti Close. Sunday morning.

Intervals—After Act I., 10 minutes. After Act II., 8 minutes.

The play produced by W. BRIDGES ADAMS.

Miss Ashwell's dresses by Miss GORTON, 41, South Molton Street, W.

The other dresses by Mdme. LAVENDER.

Wigs by CLARKSON.

The Refreshment Bars are under the direct control of the Proprietress.

A special feature is made of Afternoon Teas in the Foyer at Matinees during and after the performance.

Opera glasses may be obtained on hire from the Attendants.

Ladies are respectfully requested to add to the comfort of the audience by kindly removing their hats

The Box Office (R. WYNNE) is open from 10 to 10 daily. Tel. 4032 Gerrard.

Waters, J.
Plays

Was it not Charlotte Brontë who talked of "cleverality"? There is enough and to spare of cleverality in *Iris Intervenes* at the Kingsway—smart sayings, improvised theories about everything, lawnmowerum pranks, castigation of social and particularly of suburban hypocrisies, apologies for Bohemianism, and a general air of high spirits and good humour. If it is also imitative and crude, that is natural enough in an author who is obviously quite young.

His heroine, the typical Bohemian, is at times a frank amorist, asking for kisses, but more often a manageress, who has blacked one man's eye and kicked another's ribs. Contrasted with her is the type of suburban respectability, a churchwarden who thinks low-cut dresses immoral as Tartuffe thought Dorine's. There is war between the two, churchwarden being outrageously rude to Bohemian and she retaliating by flirting with his foolish son, but peace is ultimately declared by the side of a broken-down motor-car somewhere on the Dover road, where Bohemia and Suburbia, temporarily stranded, theorize about themselves and become conscious of one another's qualities as well as infirmities. To account for the motor-car adventure there is a cock-and-bull story of a chase for a stolen document into which it would be unprofitable to enter.

Miss Lena Ashwell plays the truant, a type for which she seems to have a foible, and, of course, dominates the stage, out-arguing all opponents or overpowering them by a passion of tears or else simply shouting them down. The lady is represented as of Russian origin, and certainly needs no scratching to reveal the Tartar. Mr. A. E. George contrives to give a certain freshness to the over-familiar stage-type of respectability-scarifier, and Mr. Owen Roughwood plays with a pleasant air of ease. *Iris Intervenes* had an entirely favourable reception on Saturday night.

The Weekly Dispatch.

(115th YEAR)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

OCTOBER 17, 1915.

PLENTY OF FUN IN 'IRIS INTERVENES.'

ENTERTAINING CONTRASTS OF SUBURBIA AND BOHEMIA AT THE KINGSWAY LAST NIGHT.

Mr. John Hastings Turner, the young soldier author, home from the war, whose play, "Iris Intervenes," was presented by Miss Lena Ashwell at the Kingsway Theatre last evening, is a welcome addition to London playwrights. He is witty and unconventional and has a real sense of characterisation.

The play is a novelty by reason of the fact that it is run entirely by women, who even managed the lights and shifted the scenery. Miss Muriel Pratt was actress manageress.

The author has a very amusing story to tell of a London suburban family being invaded by a charming but wholly irresponsible woman who has come from Russia to live down the nine days' wonder of a domestic scandal. The fun arises naturally in Mr. Turner's play out of the curious contrast of character and point of view caused by the bringing together of such curious elements as are represented by the suburban and the Bohemian.

The love-sick suburban boy, laughed at because he falls in love with a woman older than himself, complains that "if you wish to express your soul and want to see the stars people say you are drunk." And the woman asks, "Why are we taught to be shy of everything that is splendid?" The cry of the suburbs is quite different. But, cleverly enough and with little straining after effect, the author reconciles the views of Bohemia and Suburbia and places the curious, half-tamed, wholly charming adventuress in the care of the man whose love is tempered by the philosophy that "illusions are necessary with most women to make them possible."

It is a capital entertainment with hardly a dull minute in it, for as well as being amusingly written it is most cleverly acted by Miss Ashwell, Miss May Whitty, Mr. A. E. George, Mr. James Stanners, and all the others engaged in it.

J. W

Daily Mail

THE PAPER THAT HELPED TO GET THE SHELLS.

THURSDAY, OCTOBER 7, 1915.

THEATRES AS USUAL.

LIGHTING ORDER NOT TO AFFECT HOURS OF OPENING.

The new lighting order for London has not yet affected the business of the London theatres and music-halls. The West End managers admit that the effect of the Zeppelin raid was to keep away some of their patrons, particularly so from the cheaper parts of their houses, but since then there has been a recovery, and the receipts of most theatres for the first two evenings of the present week compare favourably with the corresponding evenings in last year. In some instances there is an increase.

Sir Herbert Tree said that he intends to keep to the usual hours of opening for the new play that he is to produce at His Majesty's Theatre on October 23. Mr. Vedrenne will make no change at the Royalty Theatre. Messrs. Laurillard and Grossmith, who are presenting plays at the Gaiety, Queen's, Prince of Wales, the Globe, and Apollo Theatres, believe in "business as usual." Mr. Frederick Harrison says the same, and Mr. Alfred Butt, who is manager of several West End theatres and music-halls, says that so far he has discovered no change in business that would influence him to change the hours of opening.

The churches of the City of London are falling into line with the new lighting regulations. From Sunday next the evening service at St. Bartholomew the Great will take place at 3 p.m. and that at St. Peter, Cornhill, at 4 p.m.

Daily Mail

THURSDAY, OCTOBER 21, 1915.

ONE need not wear evening dress in the stalls nowadays. The managers of the London theatres are, very wisely, encouraging their patrons to do as they please. Time was when a tweed suit looked conspicuous in the stalls of a fashionable theatre, but that time has gone. The arrival of khaki put the conventional black out of conceit with itself. The approach of winter, the shortage of taxicabs, and the discomfort—for many people—of getting to and from the theatres in light clothing have combined to bring home to playgoers, as well as managers, the common-sense view that the evening-dress convention is not in accordance with the spirit of the times.

The people of the theatres—managers, actors, and actresses—are making a splendidly plucky fight to keep the flag flying, and, as they are trying to give London some opportunity to think of other things for an hour or two, they only ask the public to help them—therefore evening dress does not matter. "Take off your hat and enjoy yourself" is what the manager says.

Daily Mail

THE PAPER THAT HELPED TO GET THE SHELLS.

FRIDAY, OCTOBER 15, 1915.

MORE MATINEES.

NEARLY ALL THEATRES NOT TO CHANGE THEIR HOURS.

An informal meeting of the West End theatrical managers was held yesterday to discuss the earlier opening of theatres or the advisability of giving daily matinées and no evening performances. It was decided to make no change from the ordinary custom.

If it should later be discovered that the public wishes an earlier hour or will not patronise evening performances, or demands an increased number of matinées, the managers will meet its wishes. But until such time as the public indicates a desire for a change, or the authorities advise one, the West End theatre managers will open their theatres as usual.

Messrs. Vedrenne and Eadie, managers of the Royalty Theatre, where "The Man Who Stayed at Home" is being presented, hold a different opinion, and, beginning with next Monday, will give daily matinées and no evening performances. "The temporary change of policy is suggested," they state, "by the difficulty of getting about in the darkened streets."

Daily Mail

THE PAPER THAT IS TRYING TO DRAG OUT THE TRUTH.

TUESDAY, OCTOBER 19, 1915.

THEATRE FROM 5.30 TO 8 P.M.

Messrs. Vedrenne and Eadie have arranged, in addition to giving daily matinées of "The Man Who Stayed at Home" at the Royalty Theatre, London, to try the experiment of early evening performances of the same play, starting at 5.30 and finishing at 8 p.m. The first of these will be given next Saturday and will be repeated every Wednesday, Thursday, and Saturday until further notice.

As the matinées of "The Man Who Stayed at Home" are timed to finish at 4.15 there will be an interval of forty-five minutes, during which the theatre will be swept and ventilated; and, according to Mr. Vedrenne's forecast, the company will occupy their brief rest between the two performances with a light meal in the theatre.

ALDWYCH THEATRE

ALDWYCH, W.C.

Licensee & Manager - - DONALD BAYLIS
Lessee - - - J. BANNISTER HOWARD

To the Editor,

Dear Sir,

The pleasure of your representative's company is requested on Saturday Evening, October 9th, at 7.30 o'clock, to witness the Revival of

"THE PRODIGAL SON"

By HALL CAINE

CAST

Stephen Magoussen, Governor of Iceland ..	Mr. C. F. COLLINGS
Anna, his Wife	Miss CLAIRE PAUNCEFORT
Oscar Stepheason, Magnus Stepheason } their Sons	Mr. MILTON ROSMER Mr. BASIL GILL
Oscar Neilson, the Factor	Mr. W. R. STAVELEY
Helga Neilson, his Daughter	Miss VIOLET FAREBROTHER
Thora Neilson, Oscar Neilson's Daughter Elin, Thora's Daughter .. .. }	Miss GLADYS PURNELL
Margaret Nailson, the Factor's Sister	Miss MARY BROUGH
The Sheriff	Mr. GEO. BRUNSWICK
Dr. Olsen	Mr. W. J. ROBERTSON
Neils Fensen	Mr. C. PARDOE WOODMAN
The Pastor	Mr. HENRY NELSON
Director of Casino	Mr. FRANK HARRISON
Eric Arnasson	.. Mr. H. WATSON
Madame Pandher	Miss KITTY CARTERET
Gudrun	Miss VIOLET BLYTH PRATT

Act 1 - - - - - **The Inn Farm. (Autumn)**

One Year Passes.

Act 2 - - - **Government House, Iceland. (Summer)**

Five Years Pass.

Act 3 - - - **A Casino on the Riviera. (Spring)**

Ten Years Pass.

Act 4 - - - - **The Inn Farm. (Winter)**

THE ALDWYCH.

"THE PRODIGAL SON" REVIVED.

Mr. Hall Caine, who has just successfully made his re-appearance as a dramatist at two West End theatres, seems to have but a short memory with regard to performances of his popular plays. He said the other day (and the statement was allowed to pass) that *The Prodigal Son* had not been seen in London proper since it was given at Drury Lane as the autumn drama for 1905. As a matter of fact, this most picturesque Icelandic drama of the artistic temperament, family cross-currents, and the gambling fever was revived at the Adelphi at the end of February, 1907, immediately after a seven weeks' run of *The Bondman*, which had been transferred from Drury Lane. On this occasion George Alexander was succeeded as Oscar by Mr. Walter Hampden, and Miss Nancy Price by Miss Cecil Cromwell as the selfish and evil-working Helga; whilst the author's sister, the late Miss Lily Hall Caine, re-appeared as Thora and Elin, and Henry Neville, Mr. Frank Cooper, and Austin Melford, as the Governor of Iceland, Magnus, and the Factor, Oscar Neilson.

ALDWYCH THEATRE, STRAND



Waters, J.
Plays

The Alhambra Theatre

LEICESTER SQUARE, W.C.

Dear Sir,

The pleasure of your Company is requested on ~~MONDAY~~, OCTOBER 11th, to witness the first performance of

"NOW'S THE TIME!"

A Musical Time-Piece in 2 hours and 10 chimes

By COSMO GORDON LENNOX and C. H. BOVILL

Music by MAX DAREWSKI and WILLY REDSTONE

Should it be inconvenient for you to be present, I shall esteem it a favour if you will kindly return the enclosed vouchers, when I shall have much pleasure in sending you tickets for any evening more convenient.

For the convenience of the Press "NOW'S THE TIME!" will commence at 8.15 sharp on the first night.

Yours faithfully,

ANDRE CHARLOT,

Managing Director.

"NOW'S THE TIME!"

WITH

PHYLLIS MONKMAN

CLYDE COOK

JACK MORRISON

ALFRED AUSTIN

BEATRICE LILLIE

GUY MAGLEY

SERGE MOROSOFF

S. W. WYNDHAM

GEORGE BAKER

AND

LEE WHITE

MARGOT KELLY

AND

GEORGE MOZART

Manager, HERBERT BRYAN. Musical Director, JOHN ANSELL.

SAVOY THEATRE,

STRAND, W.C.

Proprietors ... . THE SAVOY THEATRE AND OPERAS LTD.
Licensed by the Lord Chamberlain to
Mr. RUPERT D'OYLY CARTE, Savoy Hotel, W.C.

Lessee and Manager - Mr. H. B. IRVING

TO-DAY, OCT. 16th, 1915, at 2.30,
and TO-NIGHT and EVERY EVENING at 8.15

THE CASE OF LADY CAMBER

A Play in Four Acts

By HORACE ANNESLEY VACHELL.

Lord Camber	Mr. BEN WEBSTER
Sir Bedford Slufter, F.R.C.P.	Mr. E. HOLMAN CLARK
Harley Napier, F.R.C.S.	Mr. H. B. IRVING
Buckle	Mr. JAMES LINDSAY
Lady Camber	Miss MAY LESLIE STUART
Lady Matilda Rye, Lord Camber's Mother	Miss KATE BISHOP
Peach	Miss POLLIE EMERY
Esther Yorke	Miss JESSIE WINTER

ACT I. Scene: Mr. Napier's Library in Brook Street (Afternoon)
(Six Weeks elapse.)

ACT II. .. Lady Camber's Sitting Room in Mr. Napier's House (Morning)
(Ten Minutes elapse.)

ACT III. ... Same as Act I.

ACT IV. .... The Same (the following Morning)

There will be only Five Minutes' Interval between Acts III. and IV.

The Play Produced for Mr. Irving by Mr. HOLMAN CLARK.

MATINEES EVERY WEDNESDAY, THURSDAY & SATURDAY at 2.30

Stage Manager .. .. Mr. TOM REYNOLDS
Assistant Stage Manager ... ... Mr. LESLIE OSWELL
General Manager ... ... Mr. ARTHUR BERTRAM

Waters, J.
Plays

THE TIMES

MONDAY, OCTOBER 18, 1915.

DAYLIGHT PREMIERE.

Mr. H. B. Irving's New Play at the Savoy.

In his new play, produced at the Savoy Theatre on Saturday, Mr. Vachell takes a double advantage of the medical profession: he uses them for both his subject-matter and his *technique*. His subject-matter is a medical "case," one of those mysterious but convenient maladies (described vaguely as cardiac) which give the sufferer all the activities of health when the story demands action, and, when the sufferer is getting in the way of the story, make haste to a fatal ending.

Thus Lady Camber was picking up wonderfully in Dr. Napier's nursing home, under the care of the doctor and a pretty nurse, but being misled (by a jealous servant) into suspecting the pretty nurse of an intrigue with her husband, Lord Camber, she abused them both like a fishwife and died within an hour, obligingly clearing the stage for the further history of the doctor and the pretty nurse who, being in love, had to be left happy, though not until after the doctor had wrongfully suspected the nurse of poisoning Lady Camber and being Lord Camber's mistress.

For a doctor to fall in love with a pretty nurse is, of course, nothing out of the common, but that is not the only soft spot in Dr. Napier's heart. He has a way of ministering to the needs of his author which almost amounts to indulgence. Thus, whenever the author wants his stage for other people, Dr. Napier kindly says that he and his colleague will go and consult together in the next room. And when the author requires the doctor himself on the stage nothing will induce the doctor to leave it—no, not even the imminent death of his patient, whom he calmly hands over to his colleague, and just asks about, now and then, through the speaking-tube. But then Mr. Irving was so grave and professional a doctor that the audience on Saturday agreed to accept these little ways as sound orthodox practice, and, further, being amused by the humour of Mr. Holman Clark as the medical colleague, and charmed by the dainty nurse of Miss Jessie Winter, heartily applauded the whole affair.

Mr. H. B. Irving's unconventional action of giving the first performance of a new play at a Saturday matinée instead of presenting it in the evening affected neither the performance of "The Case of Lady Camber" nor the reception of it. But there was no reason why it should have been otherwise: Mr. Horace A. Vachell provided Mr. Irving with an interesting play, and Mr. Irving appeared in it surrounded by a most excellent company of players.

"The Case of Lady Camber" is the case of a lady whose health baffled the doctors. That particular medical aspect of the case was responsible for much instruction in the fashionable treatment of society patients. It had its amusing side, mainly because Lady Camber was a society lady only through her marriage with a Peer—in other days she had worn "pink tights and a Gainsborough hat" and danced at the Jollity Theatre—and was much attached to an old servant with a horror of everything slow but sloe gin.

Lady Camber's health was not the main line interest in Mr. Vachell's play. Her jealousy of her husband was, of course, the cause of a collision, or of two collisions. And if it wrecked her life, upset the life of her worthless husband, and very nearly ruined the happiness of a couple of other, quite innocent, people—a pretty hospital nurse and a brilliant young doctor—it certainly served, as well, to lead up to many incidents that had the merit of being theatrically interesting. The author of this new play has given his stage interpreters ample opportunities to make acting successes, and carrying the central, or love interest, Mr. Irving and Miss Jessie Winter left nothing wanting that could add to the effectiveness of some admirably conducted scenes.

It was quite a revelation, too, to find Miss May Leslie Stuart, who was making her first appearance in a play of serious interest, carrying with very considerable power a big scene that occupied nearly the whole of one act. She gave a performance that was full of character, and in one big passionate scene that had to dominate everything and everybody on the stage she came through with very great credit. Miss Pollie Emery is also among those who must be accorded a special word of praise.

J. W.



Waters, J.
Plays

KINGSW
GT. QUE
Miss LENA ASH
Saturday
Evening
Oct. 16
Stall
No
This to be retained

SATURDAY, OCTOBER 16TH AT 8.

And Every Evening.

Matinee, Wednesday and Saturday at 2.30.

IRIS INTERVENES,

By John Hastings Turner.

Mary Cumbers	May Whitty
Henry Cumbers (in the employ of the Stanbury-Vandemeer Automobile Co.)	A. E. George
Tristram Cumbers	James Stanners
Joan (maidservant to the Cumbers)	Lorna Lawrence
Iris Olga Iranovna	Lena Ashwell
James Caligula Stene	Mr. Henry Deas
George Eynsham	Frank Mayeur
Anton (manservant next door)	A. E. Filmer
Muriel Hudson	Muriel Pratt
Andrea Romanoff	Owen Roughwood
Mrs. Gus Weedlemay	Auriol Lee
Rev. Theodore Heslop	W. E. Langley
Ferdinand Madders	Francis Serle

NEW
THEATRE
E
21/10/1915
Orch. Stall
J 154
RIGHT
To be retained

On THURSDAY, OCTOBER 21st, 1915, and every Evening at 8.15.

MATINEES—Wednesdays and Saturdays at 2.30.

Mr. PERCY HUTCHISON

Will produce (by arrangement with SIR CHARLES WYNDHAM and Miss MARY MOORE)

An entirely New Farcical Comedy, entitled:

"STOP THIEF"

By CARLYLE MOORE.

The Characters are set in the order in which they first appear.

Joan Carr	Miss MARGARET SWALLOW	Rev. Mr Spelain	Mr J. H. BREWER
Mrs. Carr	Miss MARIE ILLINGTON	Jack Doogan	Mr PERCY HUTCHISON
Caroline Carr	Miss CECILY TEMPLE	Joe Thompson	Mr I. G. THURSTANS
Madge Carr	Miss ELSIE STRANACK	Sergeant of Police	Mr FRANK LACY
Nell	Miss GERTRUDE LANG	Police Officer O'Malley	Mr. FRED FORREST
William Carr	Mr. FREDERICK VOLPE	Police Officer Clancy	Mr. HENRY DANIELL
James Cluney	Mr. MARSH ALLEN	Police Officer Casey	Mr. WILLIAM ALBERT
Mr Jamison	Mr. SYDNEY PAXTON	Police Officer O'Brien	Mr HENRY SALVER
Dr Willoughby	Mr. HAYDEN COFFIN	Chauffeur	Mr. M. ROCHFORD

The Play produced by Mr. Percy Hutchison.

Synopsis of Scenes.

Act I.	.. ..	Residence of Carr's, Providence R.I.
Act II.	.. ..	Same as Act I
Act III.	.. ..	Same as Act II

INTERVALS—10 minutes between The Best Man and Act I.; 7 minutes between Acts I. and II.; and 7 minutes between Acts II. and III.

Miss Illington's dresses by JAY'S, Regent Street. Miss Lang's dresses by CHARLES LEE & SON, Ltd.
Miss Temple's dresses by MADAME SOUTER, 2, Hanover S
Toilet appointments throughout the Theatre by HINDES, Ltd., Lond
The Theatre Disinfected and Perfumed with SPRAGUE'S MASTI

Preceded at 8.15 and at Matinees at 2.30 by a

"THE BEST MA

By DAISY McGEOCH and CECIL

The Bride	.. ..
The Bridegroom	.. ..
The Best Man	.. ..

Programme of Music.

Overture	.. ..	"Le Caid" ..
Selection	.. ..	"To night's the Night" ..
Valse Bacchanale	.. ..	.. .. ..
Selection	.. ..	"Tales of Hofmann" ..

Musical Director—Mr. ALBERT CAZABON

Business Manager	.. ..	for
Stage Manager	.. .. ..	Mr. Percy Hutchinson
Business Manager	.. ..	(for Sir Charles Wyndham and Miss Mary M

On Thursday evening during the first performance of the American play "Stop Thief" a black cat lay comfortably rolled up asleep at the foot of the stairs leading to the prompt side of the stalls. Now everyone knows that the luckiest thing in a theatre is a black cat, and why every theatre does not keep a stock of them puzzles me. Well! anyhow, there was a black cat at the New Theatre on Thursday evening, and when the play was over and I heard applause I felt that after all there must be a whole lot in that black cat superstition, for a more foolish play than "Stop Thief" I cannot call to mind.

The Lucky Black Cat.

It is an American thief play, and compared with some others we have seen it is very old-fashioned.

Accent that Got Lost.

As seen at the New Theatre, all the characters but one spoke with an English accent, and in some cases wore American police uniforms. One character, the thief, had a pronounced American accent when he arrived at the scene but lost it when the scuffle for watches and rings began. It was a pity to see Miss Marie Illington in a play in which—in order to get a laugh—all the characters crawled on their hands and knees on the floor. To use an Americanism, it was playing it a little low down

The Weekly Dispatch.

(115th YEAR.)

LONDON: Carmelite House, E.C.

ORIGINAL DISPATCH

OCTOBER 24, 1915.

The Champion Laugher.

THERE can be no doubt about it, the real "scream" at the Criterion Theatre on Wednesday evening—when the new farce, "A Little Bit of Fluff," by Walter W. Ellis, was produced—was the young man in the audience who screamed with laughter from curtain-rise to curtain-fall. He sat in the centre of the stalls, and laughed so heartily, so loud, and so long, that for two whole acts he disputed interest with the actors on the stage. Eventually, however, his friends transferred him to the back row of circles—much to the disgust of a very fat and grim-looking woman in the front row of the pit, who wanted her play-going done in silence.

They Should Hire Him.

That young fellow, if he could only be restrained a little, could be trained to help any funny play along the path of popularity with his infectious laughter. I was awfully sorry Mr. "Scrubby" Ponsonby was not at the Criterion Theatre. He loves a laugh, and knows a good one when he hears it.

A Very Daring Farce

One quality this farce at the Criterion Theatre possesses in abundance—it keeps the audience in good humour. It has a splendid example of the husband of old-time farce, who cannot tell the truth to his wife, and a faithful friend of the milksop brand who is forced, against his will to try to look like a rake. Many of the situations are genuinely comical, and many of them have done duty in farce before now. Some of the lines are, to say the very least, as daring as anything ever spoken in an English farce, but the audience on Wednesday revelled in them. Mr. James Welch was to have played, but did not (owing to indisposition), and Mr. George Esmond, who took his place, made as much of the part as anyone could—which means he was excellent.

NOTICE.

The Management regrets to announce

that owing to indisposition

Mr. JAMES WELCH

will be unable to appear to night.

The part of "John Ayers"

will be played by

Mr GEORGE DESMOND.

"A LITTLE BIT OF FLUFF"



CRITERION THEATRE

His Majesty's Theatre

Proprietor and Manager - - SIR HERBERT BEERBOHM TREE.

SIR HERBERT TREE'S AUTUMN PRODUCTION.



MAVOURNEEN

A COMEDY in Three Acts, by LOUIS N. PARKER.

Waters, J.
Plays

Saturday, October 23rd, at 7.30.

Subsequent Evenings at 8.15.

MAVOURNEEN

King Charles II	MALCOLM CHERRY (By courtesy of Vedrenne & Eadie).
Buckingham	GERALD LAWRENCE
Arlington	W. GAYER MACKAY
Bristol	ROY BYFORD
Ashley	HENRY BYATT
Berkeley	CHARLES DORAN
Sidney Montagu	REGINALD OWEN
Samuel Pepys	EDWARD SASS
Father O'Rafferty	C. V. FRANCE
Chiffinch	BEN FIELD
The Host of the Bear	JULIAN CROSS
A Drawer	VERNON CRABTREE
Usher	DONALD YOUNG
Hafiz	PERCY BATES
Queen Catherine	ATHENE SEYLER
Lady Castlemaine	ALICE CRAWFORD
Lady Arlington	VIOLET GRAHAM
Mrs. Myddleton	JOAN CHALONER
Mrs. Roberts	GEORGINA MILNE
Miss Frances Brooke	ESME BIDDLE
Miss Margaret Brooke	ISABEL ALISON
Mrs. Pepys	DOROTHY PARKER
Moyra	BLANCHE STANLEY
Mercer	SYBIL SPARKES
A Maid	IRENE DELISSE
AND	
Patricia O'Brien	LILY ELSIE

PERIOD OF THE PLAY.

IN GOOD KING CHARLES' GOLDEN DAYS.

Synopsis of Scenery.

ACT I. SCENE 1. Moyra's Room in Castle O'Brien.
SCENE 2. The Courtyard of the Bear Inn, Drury Lane.
ACT II. The Card Room, Whitehall Palace.
ACT III. The Pantiles, Tunbridge Wells.

Scenery painted by JOSEPH HARKER.

Programme of Music.

The Overture and Incidental Music arranged by PERCY E. FLETCHER from traditional airs and dance tunes of the period, and from the works of contemporary composers, including Lulli, Matthew Locke (Composer-in-ordinary to Charles II.), John Banister (leader of the King's private band). "Beauty Retire" was set to music by Samuel Pepys.

AFTER ACT I.		AFTER ACT II.	
GAVOTTE AND MINUET FROM "MANON"	*Massenet*	IRISH REEL—"MOLLY ON THE SHORE"	*Grainger*
RIGAUDON	*Chaminade*	FOLK TUNE AND FIDDLE DANCE ...	*Fletcher*
MENUET DE LA REINE	*Saint Saëns*	FROM THE COUNTRY SIDE	*Coates*

Costumes and Properties designed and supervised by PERCY MACQUOID, R.I.

Lily Elsie's Dresses in Act I. Scene 1, Act II. and Act III. carried out by LUCILE, Ltd.
All other costumes by B. J. SIMMONS and B. LEVERICK. Wigs by W. CLARKSON.

First Matinee Saturday, October 30th & every following Saturday.

MUSICAL DIRECTOR—PERCY E. FLETCHER.
STAGE MANAGER—ALFRED BELLEW. ASSISTANT STAGE MANAGER—WILLIAM ABINGDON.
GENERAL MANAGER - - - - - - HENRY DANA.

PRICES:—Reserved Seats: Private Boxes, £4 4s. 0d., £3 3s. 0d.; £1 11s. 6d. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d. Balcony, 5s. Upper Circle, 4s., 3s., 2s. Unreserved Seats: Pit, 2s. 6d. Gallery, 1s.

For the convenience of visitors to His Majesty's Theatre, the Management of the Carlton Hotel beg to announce that the Grill Room is open for Supper until midnight.

Nearest Tube and District Railway Stations—Piccadilly Circus and Charing Cross.

The safety Curtain will be lowered in the presence of the audience once during each performance.

Extracts from the Rules made by the Lord Chamberlain.—The name of the actual and responsible Manager of the Theatre must be printed on every play bill. The Public can leave the Theatre at the end of the performance by all exit and entrance doors, which must open outwards. Where there is a fire-proof screen to the proscenium opening, it must be lowered at least once during every performance to ensure its being in proper working order. Smoking is not permitted in the auditorium. All gangways, passages and staircases must be kept free from chairs or any other obstructions, whether permanent or temporary

The Theatre has now been fitted throughout with the Ozonair System of Ventilation for the constant supply of pure fresh air, by Messrs. OZONAIR, LTD., 96, Victoria Street, S.W.

NOTICE—The Refreshment Bars are open as usual during the Performance; but owing to the new regulations, no Alcoholic Liquors can be served after Ten o'clock.

Special Matinee Teas are served in the Foyer of the Theatre after each Morning Performance, consisting of freshly made Tea, cut Bread & Butter and Cake, Price 6d. per person inclusive.

WARRINGTON & CO., PRINTERS, GARRICK STREET 23.10.13

Waters, J.
Plays

The Weekly Dispatch.
(115th YEAR)
LONDON: Carmelite House, E.C.
OCTOBER 24, 1915.

LILY ELSIE BACK TO CONQUER.

Splendid Acting and Her Old Triumphal Charm in "Mavourneen."

By OUR DRAMATIC CRITIC.

If there was a doubt up to last night about Miss Lily Elsie being a great actress it no longer existed when the curtain fell on the last act of "Mavourneen" at His Majesty's Theatre. This first performance of Louis N. Parker's play was nothing less than a triumph for the actress; such a triumph as is rarely ever achieved in any theatre. She made us forget that the author had no very new story to tell, and carried the audience with her.

The adventure of the Irish girl, and not the Court of King Charles the Second, in which she found herself, was under the circumstances the chief interest. King and courtiers on that stage last evening were little more than Miss Elsie's chorus, and she won and held her place there by the aid of her own charm, her delightful personality, and her splendid resourcefulness.

A VERY GALLANT BOY.

"Mavourneen" is a set of three very beautiful pictures serving as the background to a very simple story of a young Irish girl who, to escape marriage at home with the worthless fellow chosen by her father to be her husband, flies to London. There is a glimpse of Patricia's home; a glimpse, too, of the old priest who educated her and told her of the great world outside her ruined castle; and then—a swift change and the scene is London, "in good King Charles's golden days." Lovely Patricia O'Brien—dressed as a boy "because it was safer so on the road from the coast to London," she says—rides gallantly astride a horse, a sword on her hip, into the midst of a group of courtiers from Whitehall Palace. One thought of D'Artagnan in that scene—a very young D'Artagnan, ready with wit and a sword, in strange company to meet any attack. It was a scene full of colour and life, and in the fashionable throng of courtiers the girl, defending herself as she thought a young man should do, stood out—for all that travelled-stained costume—a young prince.

In a play of the period of the "golden days" one need not insist on incidents that convince, and the author of "Mavourneen" would probably be one of the last to ask us to do so. Therefore when we see his young heroine—still masquerading as a youth—fighting a duel with a hot-headed young fellow and a moment later helping with her sword to beat off a crowd that mobbed the Queen's chair, we accept it as the best and most picturesque way in which Patricia could secure the royal notice and enter the Court. For this was a romantic adventure, remember, and when the girl, kneeling to the Queen, let loose her hair and cried out, "I am no boy, I am a girl," the Queen took her forthwith to Whitehall and Patricia became a maid of honour.

PATRICIA IN A FAIRYLAND.

In years to come no doubt—when the dust of doubt gathers on those "golden eras"—all the stories told of the Court of King Charles II. will be placed with such records as we possess regarding the story of Cinderella and other fairy tales, and Mr. Parker simply anticipates that action and gives us a royal court in Fairyland for the third, and last, act of "Mavourneen." It is of course a charming phantasy: a fairyland where the "good people" are very good and the bad people are not very, very bad. In that fairyland Patricia O'Brien repels the temptation of a king; she even reconciles him with his queen. Her young lover—he upon whom she drew sword the first day she came to London Town—came back from the wars to love her, and from across the sea came the old, old man the priest, to be made a bishop by the Queen, that he might be fit to stand on the altar and marry Patricia.

That third act had a charming fairy-story ending for this romance of golden days. It was a revolutionary end. For Patricia had thought that her mission to London had ended, and poorer than she came—and dressed once more as a boy, yet with her wavy hair hanging on her shoulders—she was turning away sword in hand to travel alone the road to her far-off home. It was a beautiful ending. What a stage picture, too. It will draw all London. What a promise, too, in the pose and action of the young woman garbed as a boy—if some great author is inspired to write a drama of Joan of Arc.

J. W.

By arrangement with Sir Charles Wyndham and Miss Mary Moore.

On WEDNESDAY, October 27th, 1915, and every Evening at 8.30.
Matinees every Wednesday and Saturday, at 2.30.

JAMES WELCH

In a New Farce—

"A LITTLE BIT OF FLUFF"

By WALTER W. ELLIS.

John Ayers	Mr. JAMES WELCH
Bertram Tully	Mr. ERNEST THESIGER
Nixon Trippett	Mr. STANLEY LATHBURY
Dr. Bigland	Mr. ALFRED DRAYTON
Pamela Ayers	Miss MARJORIE MAXWELL
Maimie Scott	... Miss RUBY MILLER
Aunt Hannah	Miss LILIAN TALBOT
Ursula	... Miss VIOLET GOULD
Chalmers	Miss DULCIE GREATWICH

Act I. Sitting-room in the Ayers' Flat, St. Mark's Mansions, Kensington. *(10 a.m.)*
Act II. - - - - - The Same. *(A Fortnight later)*
Act III. - - Sitting-room in Tully's Flat, St. Mark's Mansions, Kensington
(The action is supposed to begin two minutes before the end of Act II.)

THE PLAY PRODUCED BY THE AUTHOR.

Scenery by FRASER & DAVIES, High Street, Islington. Furniture, &c., by JOHN JAY & Co., 98, Victoria Street, S.W.
Dresses by CIESTE, 52, George Street, Portman Square, W.

Miss Maxwell's hats by HARRY H. SANBY, 65, Conduit Street, W. Miss Miller's hats by MICHEL & Co., 2, Hanover Court, W.
Toilet appointments throughout the Theatre by HINDES, Ltd., London and Birmingham.
Perfumery, Fans, &c., by L. T. PIVER, Paris.

General Manager .. .. **Mr. ANTHONY L. ELLIS**
Stage Manager .. .. **Mr Alfred Drayton**
Assistant Stage Manager .. .. **Mr. Arthur C. Bowers**
Business Manager .. (for Sir Charles Wyndham and Miss Mary Moore) **Mr. W. H. SAVERY**

CRITERION
THEATRE

October 27
E

Orchestra Stall

GLOS

"A Little Bit of Fluff."

"A Little Bit of Fluff" has met in America with a fate similar to that encountered by some American successes here. All sorts of uncomplimentary Press criticisms were dealt out to it, and the piece closed down after a week's run in New York. "Stage." 22/4/1916

Waters, J.
Plays



"A Little Bit of Fluff."

The New Farce by Walter W. Ellis.

CRITERION THEATRE

EVENINGS AT 8.50

MATINEES, WED., THURS. & SAT. AT 2.30

The Weekly Dispatch.

(115th YEAR)

LONDON: Carmelite House, E.C.

NOVEMBER 21, 1915.

Actor-Author's Success.

Some people command success; others deserve it. Mr. Walter W. Ellis, the author of "A Little Bit of Fluff," now at the Criterion Theatre, was patient and waited (with plays) for it, and eventually caught it. He has experience now and is probably making as much money as any play in London. It has no pretence to be more than pure laugh, but like and of the old school of it was it promised a good deal in seconds. Mr. Ellis, who is now about forty-one, was on the stage for seventeen years, but he also wanted to be an author. Sir Charles Wyndham once accepted a play from him, but something else intervened. Then Mr. Ellis tried his hand with a Drury Lane play at the Royalty Theatre. Afterwards he wrote sketches and produced them at music-halls. Now he is engaged on a pantomime, and, what is most astonishing of all, his favourite occupation is mechanical [illegible]



Waters, J.
Plays

Daily Mail

THE PAPER THAT IS TRYING TO DRAG OUT THE TRUTH.

THURSDAY, OCTOBER 28, 1915.

In addition to daily matinées of "The Man Who Stayed at Home," Messrs. Vedrenne and Eadie have arranged, as already announced, to give early evening performances of the same play, commencing at 5.30, on Wednesdays, Thursdays, and Saturdays. Mr. Vedrenne sums up the advantages of the scheme quite neatly. "Our plan," he says, "provides a real opportunity of spending a happy day! First of all, you go to a matinée of, say, a musical play. After that you have a hurried tea and come to us at 5.30. When we finish—at eight o'clock—you have dinner, and then go on to a music-hall. When that is over you can go to a restaurant for supper." Rest in bed all next day.

NEW THEATRE, St. Martin's-lane. Reg. 4466.
Proprietors—Sir Chas. Wyndham and Miss Mary Moore.
MATINEE TO-DAY and DAILY, at 2.30.
EVENINGS THURSDAYS and SATURDAYS only, 8.15.
SPECIAL PERFORMANCE TO-NIGHT, at Five Thirty.
STOP THIEF! By Carlyle Moore.
PERCY HUTCHISON, MARIE ILLINGTON.
Preceded by HAYDEN COFFIN, in a Song Farce.
NOTE.—THREE PERFORMANCES TO-DAY, at 2.30, 5.30, and 8.15.

NOV 13 1915



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Waters, J.
Plays

ROYAL ADELPHI THEATRE

STRAND, W.C.

Licensed by the Lord Chamberlain to J. A. E. MALONE, Ruthlands, Burgh Heath, Surrey.

Sole Proprietors: Messrs A. & S. GATTI.

Sole Lessees .. .. MUSICAL PLAYS, Ltd.

On TUESDAY, NOVEMBER 2nd, 1915, at 7.30

And EVERY EVENING at 8.

MATINEE EVERY WEDNESDAY AND SATURDAY AT 2
(FIRST MATINEE, SATURDAY, NOVEMBER 6th).

A NEW MUSICAL PLAY, in Three Acts,

TINA

(Founded on "Kitty")

By PAUL A. RUBENS and HARRY GRAHAM

Music by PAUL A. RUBENS (with Additional Numbers by HAYDN WOOD.)

Lyrics by PAUL A. RUBENS and PERCY GREENBANK and HARRY GRAHAM.

MUSICAL DIRECTOR - - - HOWARD CARR.

PRICES:

Private Boxes, £1 11s. 6d. to £3 3s. Orchestra Stalls, 10s. 6d.
Balcony Stalls, 7s. 6d. Upper Circle, First Two Rows, 5s.;
Other Rows, 4s. Pit, 2s. 6d. Gallery, 1s.

BOX OFFICE (Mr. OXLEY) 2615 Gerrard and 8886 Gerrard.

Open Daily from 10 to 10.

ADELPHI THEATRE

All the gentlemen of the Chorus have satisfied the Management that they are exempt from Military Service.

Cast of the Play:

CARLO (*Duke of Borgolese*)	**GODFREY TEARLE**
Nico (*The Duke's Valet*)	GEORGE GREGORY
Antonio Belloni (*Chairman of General Gondola Co.*) ..	BEN OSBORNE
Rinaldo (*Chef d'Orchestre*)	ROHAN CLENSY
Lord Bedlington	HARRY DRUMMOND
Bonnard (*The Duke's Chef*)	JAN OYRA
Beppo (*His Butler*)	T. DEL LUNGO
A Gondolier	MARTIN KING
A Chiogiaotti	DOUGLAS MARRS
Alfonse (*A Waiter*)	LEON M. LION
AND	
WILLIAM VAN DAM (*A Dutch Cocoa Manufacturer*)	**W. H. BERRY**
Rita (*Belloni's Manageress*)	MABEL SEALBY
Carmen (*Member of Rinaldo's Orchestra*)	YVONNE REYNOLDS
Freda (*Van Dam's Secretary*)	LUNA LOVE
Pomona	DOROTHY WARING
Tessa	CHLOE O'HARA
Fiametta	JESSIE FRASER
Nella	ROSIE CAMPBELL
Julia	M. BANNERMAN
Jessica	CLAIRE LYNCH
Netta	GRACIE SINCLAIRE
Carina	CONNIE STUART
AND	
TINA	**PHYLLIS DARE**

The Play produced by EDWARD ROYCE.

Act I. ..	**The Palace of the Duke of Borgolese, Venice**	(*Harker*)
Act II. ..	**Beauville-sur-Mer**	(*Ryon*)
Act III. ..	**Mr. Van Dam's House in Paris**	(*Terraine*)

(Special Dances in Acts II. and III. by OYRA and DORMA LEIGH.)

The Music published by Chappell & Co., Ltd.

Principal and Small Part Ladies' Dresses designed and made by Messrs. LUCILE, LTD., 23, Hanover Square, W.

Chorus and Fancy Dresses made by FIRENZE, FISHER and B. J. SIMMONS.
Hats by MAISON LEWIS. Uniforms by MORRIS ANGEL & SON.
Shoes by RAYNE. Artificial Flowers by WINDRAM. Wigs by CLARKSON.
Colour Schemes and Character and Fancy Costumes designed by COMELLI.

STAGE MANAGER - - - C. B. WILLIAMS.
Business Manager - - CHARLTON MANN.

Daily Mail

THURSDAY, NOVEMBER 4, 1915.

I heard from a lady at the first night of "Tina" at the Adelphi Theatre on Tuesday that a new cause has arisen to trouble still more the troubled lives of musical comedy authors. "They must," she said, "now so arrange the scenes that the heroine and soubrette and the small-part ladies shall have a lot more time 'off' between their scenes to make each of the many changes of costume musical comedy requires." I asked her why, and she answered: "Have you noticed that instead of wearing shoes Phyllis Dare and Mabel Sealby and Yvonne Reynolds are now wearing high boots laced all the way up? It's the new fashion, and in a musical comedy with many changes of costume (and boots have to be changed with each costume) it means that much more time has to be spent in the dressing rooms." See? That's why I am sorry for the authors. It is the impression of the boot.

Waters, J.
Plays

The Weekly Dispatch.

(115th YEAR)

LONDON: Carmelite House, E.C.

NOVEMBER 7, 1915.

Miss Phyllis Dare's Personality.

Easily the two most successful features of the new musical comedy "Tina," produced at the Adelphi Theatre on Tuesday evening, were the singing of Miss Phyllis Dare and the dancing of the numerous and very attractive young chorus girls. Miss Dare has now developed into an actress of very considerable personality, and it will be interesting to see her in a play that gives her some real opportunity. On Tuesday it was her personality that interested, for there could be no pretence of interest in the "thin" story of a girl refusing to marry the man she loved simply because he turned out to be a duke, not a violin player.

Old-fashioned.

"Tina" as a play is a poor, old-fashioned, musical comedy. You can realise that when you learn that in the case of two songs, the supposed daylight is suddenly cut off and the stage, except for the place where the singers stand, is as black as night .... memories of twenty-year-old musical comedy awake, and one wonders if the lessons taught by "Veronique," "The Little Michus," "The Merry Widow," "The Chocolate Soldier," and other *real* musical plays are to be forgotten.

Four Hours of It.

Apart from the poor play it is possible to get an evening's entertainment out of the tireless work of the happy-faced young chorus girls who sing, dance, laugh, and run about in splendid spirits. The scenery too is good, the costumes are most attractive, and, as I said before, Miss Phyllis Dare is better than ever. On the first night the performance was altogether too long. Four hours and little or no humour. Mr. Berry had some funny lines in the first act, and few, if any, for the second and third. Mr. George Gregory had no opportunities to be comical, and as the hero Mr. Godfrey Tearle looked very manly, but he did not sing or dance much

Mr. Gregory's Part.

I think the audience of any of our big provincial cities would have been very much disappointed to find Mr. George Gregory getting such poor opportunities as he got in "Tina." He is an immense musical comedy favourite on tour, having for many years gone to the provinces in the No. 1 Gaiety Theatre companies in the parts originated by Edmund Payne. One season, however, during the run of "Havana," in which he took no part, Edmund Payne went on a tour, and in a northern city, when interviewed by a local reporter, was asked, "How do you like playing Mr. Gregory's part?" Teddy was so taken aback that he could not reply.

Just one word more about "Tina." I was much interested in seeing Miss Dorothy Waring playing one

Eight Girls Three Words Each.

of the eight girls who each have three words to speak. This management, when it put on "Véronique" in the spring, gave her, although she had no professional experience, the part of the heroine. Now, like a plucky girl, she has practically gone into the chorus, and I have not the slightest doubt that with experience she will one day be a very clever actress. Again, crinoline in a modified form is used with modern fashions in "Tina." It is not unbecoming. Will it set the fashion? GOOD EVENING.

GARRICK THEATRE

Lessee and Manager - - - THOMAS DOTT.

SATURDAY, NOVEMBER 6th, 1915, at 8.

MATINEES, THURSDAYS AND SATURDAYS at 2.30.

GEO. B. McLELLAN & WALTER de FRECE

PRESENT:

A New REVUE in Two Acts and Nine Scenes,

ENTITLED:

Looking Around

Book by W. H. RISQUE, ROBERT WESTON & JACK NORWORTH.

Lyrics and Music by ROBERT WESTON & JACK NORWORTH.

Musical Numbers and Dances arranged by GUS SOHLKE.

CAST.

ACT I. – Scene 1. - - - - - A Court of Law.

The Judge (Time)		LOUIS PAYNE
Counsel for the Defence (Youth)		JACK NORWORTH
Witness for the Prosecution		ROBB WILTON
Miss London		MARIE MITCHELL
Miss Ragtime	Defendants	LAURA GUERITE
Miss Tango		BETH TATE
Miss French Revue		POLAIRE
Clerk of the Court		WILLIAM SAVILLE
Chief Usher		HUGH ROBINSON
Ushers		ARTHUR ALEXANDER
		HARRY WESTON
		HAROLD WILDE
THE JURY	THE PUBLIC	WITNESSES

GENERAL MANAGER	For George B. McLellan and Walter de Frece	FRED. J. TURNER
ACTING MANAGER		WILLIAM ALBERT
STAGE MANAGER		DOUGLAS VINE

Box Office (C. R. STUBBS) 10 to 10. Telephone: Gerrard 9513, 9514.

Private Boxes £1 4s., £3 3s., and £2 2s. Orchestra Stalls, 10s. 6d.

Dress Circle, 7s. 6d. and 6s. Upper Circle, 5s., 4s.

Pit (unreserved) 2s. 6d. Gallery (unreserved) 1s.

Doors open at 7.45 p.m. and 2 p.m.

General Manager (FOR THOMAS DOTT) .. **JOSE G. LEVY.**

At this Theatre visitors to the Pit and Gallery are under shelter while waiting for the Doors to open.

THE MANAGEMENT reserve to themselves the right to exclude children in arms, or any person whom they, in their discretion, may consider undesirable.

Waters, J.
Plays

There is a surprising amount of international interest connected with the new revue entitled "Looking Around," announced for production at the Garrick Theatre on Saturday evening. One of the responsible managers is English, the other American. The authors are a syndicate of three—two English, one American; and with the writing of the music honours are easy between ourselves and "our cousins." The company, too, is international, English, American, and French, and the stage managers claim London and Boston as their places of residence.

J. W.

THE PALL MALL GAZETTE,

Wednesday, November 17, 1915.

"PEG IN THE CELLAR."

MISS LAURETTE TAYLOR ON THE AIR RAID.

THE 'REMARKABLE ENGLISH'

A recent issue of the "New York Times" contains the following:—

Laurette Taylor, who is still playing "Peg o' My Heart" in London to such large audiences that she doesn't dare return to America to carry out the plans made for her, doesn't like the Zeppelins. In a letter to George C. Tyler, her American manager, she thus sets forth her feeling in the matter:

"The night the Zeppelins came I was just finishing the last act. It seemed difficult for a few moments to realise (after a year of darkened streets and threatening talk) that they were really over the housetops. I went down in the cellar and, like a good Catholic, said my prayers.

"LOT OF HEATHENS."

"The company followed me into the cellar, but I was the only one that said my prayers. 'A lot of heathens,' I calls 'em. For three days afterwards I was really fearfully ill. I had fully determined never to act again in London until the war had finished, but, as everybody else went on, 'business as usual,' you know, I didn't feel as though I could afford to have people say I was afraid; so I came back to prove that I am not afraid, but I don't mind telling you I am scared to death.

"I will say the English are the most remarkable race I have ever met with, and, if I were a German, I should hate their insides.

"COME OUT AND LOOK."

"Even Hartley, whom I have never considered an especially brave man, went up on the roof of the Green Room Club to look at the Zeppelins, and walked all the way over here, and, finding me in the cellar, quoted one of the lines from 'Peg': 'Come out and look at it; they're beautiful in this part of the country.' I was furious with him."

Since writing the above letter to Mr. Tyler, Miss Laurette Taylor has quite broken down in health and has been ordered not to play for the remainder of the winter and to spend it out of England. When she is quite recovered she hopes to return to London and again appeal to a public whom she has learned to love.

MISS LAURETTE TAYLOR AND THE ZEPPELINS.

To the EDITOR of the PALL MALL GAZETTE.

SIR,—Your issue of last night contains a letter from Miss Laurette Taylor, copied from the "New York Times." Presumably Miss Taylor has been misquoted; otherwise it must be inferred that the state of her nerves on the occasion of the first visit of the Zeppelins quite obscured her appreciation of facts.

Of the very limited company playing in "Peg o' My Heart," we, the undersigned, state most emphatically that not only did we not "follow her to the cellar," as she says, but we were never nearer the cellar level than our duties on the stage demanded, nor in any single detail did we deviate from our ordinary nightly procedure.

We shall be greatly obliged by your insertion of this correction of a statement which would seem to reflect most unpleasantly and unduly on our courage or (to say the least) our presence of mind.

(Signed) J. H. BARNES.
EILLE NORWOOD.
ALBERT SIMS.
FRED CHARLTON.
ELIZABETH CHESNEY.
BETTINA FOREST.

Globe Theatre.

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

THURSDAY, NOVEMBER 25, 1915.

Even dog-actors have to have understudies. The manager of the Globe Theatre, where "Peg o' My Heart" is being played, forgot to appraise that maxim at its full value. The result was that when Miss Laurette Taylor, who played Peg, needed change of air and went out of the bill to get it the theatre was left without the two dogs who took part in every performance of the play. The dogs—Michael and Fluff—were Miss Taylor's private property. They were more than that: they were her pets, and when she went for a holiday the dogs went with her and there was no contract to state otherwise.

At very short notice, therefore, when the fox-terrier and the Yorkshire terrier went to the country the management had to get two "colourable imitations" of the original dogs, and although the dogman who negotiated the deal vouched for the honesty of the dogs, he could not make them bark and so had to stand in the wings and give the best imitation he could for the two silent little fellows. Now, however, the pair, having at last grown accustomed to the stage and the company, have come to understand what is required of them and have perfectly memorised every bark that is marked down in the book.

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Waters, J.
Plays

The Daily Telegraph
LONDON, FRIDAY NOV. 19.

MR. GEO. EDWARDES'S WILL.

RACING AND THEATRES.

VENTURES TO CONTINUE.

Mr. George Edwardes, aged 62, of 11, Park-square West, Regent's Park, N.W., the famous theatrical manager, left estate of the gross value of £49,780, the net personality amounting to £26,560.

To his son D'Arcy testator gives the freehold estate at Ogbourne with the furniture and fittings and other contents of the house there, and all horses, farm stock, machinery, implements, chattels, and effects of every description, stating, "I should like my son to continue to carry on the Ogbourne estate and the racing establishment there in conjunction with P. Hartigan, so long as this can be done at a profit, and in that case I think that P. Hartigan should be paid by my son one-fourth of the profits as remuneration for his services; otherwise I should like my son to sell it, and in that event I think my son should pay P. Hartigan one-fourth of the net proceeds of the freehold premises, horses, farm stock, &c., after paying all mortgage, interest, and expenses, providing P. Hartigan shall not have enforced against my estate his claim for £3,000 which I owe him, and shall give credit for £3,000 as against his one-quarter share of the proceeds of the sale."

Mr. Edwardes empowered the executors to continue his stud farm business at Ballykisteen, Ireland, as a going concern, hoping that so long as they do so they will employ Harris as manager thereof, and that he should receive as remuneration for his services, in addition to his usual fixed salary, one-fourth of the net profits, or in the event of Ballykisteen being sold during his management, then one-fourth of the proceeds of the sale.

DALY'S THEATRE.

The executors have power to carry on for such period as they shall think fit his business of a theatrical manager at Daly's Theatre and elsewhere, and all other theatrical ventures in which he was interested, in the same manner as he had done during his lifetime, and to acquire any new plays or dramatic pieces, and to enter into any fresh contracts for productions of any dramatic works or the acquisition of any interests therein.

To his wife, Mrs. Julia Gwynne Edwardes, he gives £100, the freehold house, Winkfield Lodge, Windsor Forest, together with the contents; to his son, Captain D'Arcy Edwardes, now with his regiment, the 1st Dragoons, at the front, the leasehold premises, 11, Park-square West, with the contents, except the satinwood furniture belonging to his daughter Dorothy, and subject to his allowing Mrs. Edwardes and his daughters to reside therein whenever they so desire. To his sisters, Christina Chapman and Ellen Mary Livesey (provided that the value of the estate shall, in the opinion of the executors, after the payment of all debts and expenses be of the value of £25,000), an annuity of £125 each, to be payable only out of surplus of estate beyond £25,000, and should such surplus not be sufficient to provide the full amount of £125 each, then the annuities are to be reduced to such an amount as can be provided for out of the surplus.

As to the residue, the testator leaves one-fourth (including one-fourth of the divisible profits of his business as a theatrical manager and of the stud farm at Ballykisteen, so long as the executors shall carry on, or from the sale thereof one-fourth of the proceeds) to pay the income thereof to his wife for life, and after her death for his two daughters, Mrs. Nancy O'Malley and Norah Edwardes; one-fourth to be ascertained in the same manner for his son D'Arcy, one-fourth for his daughter Mrs. Dorothy Julia Gwynne Sherbrooke, and one-eighth each to his daughters Mrs. Nancy O'Malley and Miss Norah Edwardes.

Probate of the draft will, dated Sept. 6, 1915, is granted to Mrs. Dorothy Julia Gwynne Sherbrooke, wife of Cuthbert Arthur Sherbrooke, of 6, Park-square West, daughter, and Edwin Joseph Biggs, of 31, Lisle-street, W.C., private secretary.

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HIS MAJESTY'S THEATRE,

HAYMARKET.

By kind permission of Sir Herbert Beerbohm Tree

SPECIAL MATINÉE

IN AID OF THE

AUSTRALIAN WOUNDED SOLDIERS,

FRIDAY, NOV. 19th, 1915.

5.

The Fatal Typist

by J. M. Barrie

In which Mr. Gerald du Maurier and Miss Gladys Cooper will appear

Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

SATURDAY, NOVEMBER 20, 1915.

SIR J. M. BARRIE'S JOKE.

Queen Alexandra was present at His Majesty's Theatre yesterday at a matinée in aid of the Australian wounded soldiers. The performance realised over £2,600.

The programme, varied and attractive, had the special quality of including a new one-act duologue for Mr. Gerald du Maurier and Miss Gladys Cooper—a delightful joke by Sir J. M. Barrie, entitled "The Fatal Typist." It was Sir James at his best—humorous, comical, and inventive—a fragment which kept the audience in a constant state of laughter at the supposed dilemma of two players who had to appear in a little love play and discovered only at the last moment that each had memorised the lines intended for the other.

Thus we got Mr. du Maurier—to begin with—explaining that as all the lady typists are making munitions the author had to employ a man typist, and the stupid fellow in making the copy gave the girl's lines to the hero, and vice versa. The result was that Miss Cooper, in a bewitching frock, had to pretend to be the fascinating, wicked captain, and Mr. du Maurier, in a morning suit, the coy maiden in love with him. It was one of the happiest hits that the theatre has offered for a long time, and therefore a most welcome contribution to a programme in aid of a splendid charity.

J. W.

Plays

DUKE OF YORK'S THEATRE

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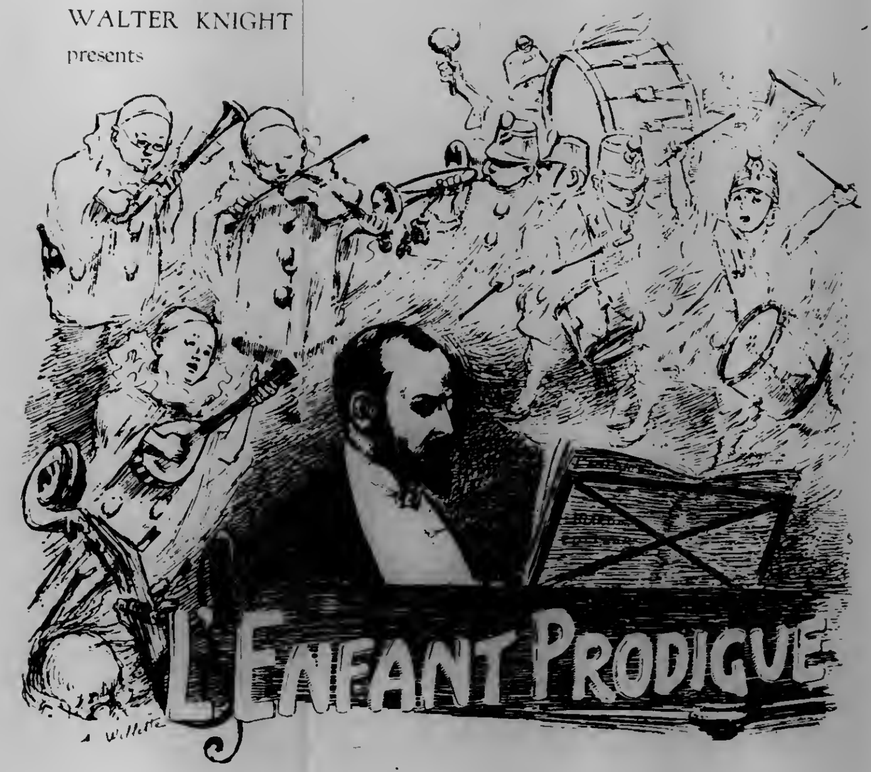
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Proprietors ... ... Mr. and Mrs. FRANK WYATT

SATURDAY EVENING, NOVEMBER 20th, at 8.30,

WALTER KNIGHT

presents



1915
Waters, J.
Plays

DAILY AT 2.45
AND EVERY WEDNESDAY, THURSDAY AND SATURDAY EVENING AT 8.30

WALTER KNIGHT
PRESENTS

L'Enfant Prodigue

A Musical Play Without Words. In Three Acts.

Written by MICHEL CARRÉ. Music by ANDRÉ WORMSER.

Pierrot	(Junior)	ANDRÉE MIELLY
Madame Pierrot	(his Mother)	EUGÉNIE NAU
Phrynette		YVONNE ARNAUD
Pierrot	(Senior)	GILBERT DALLEU
The Baron		LOUIS GOUGET (HIS ORIGINAL PART)
The Servant		GEORGE WELCH
Solo Pianist		PIERO COPPOLA (First Prize Milan Conservatoire)
Musical Director		HENRY GIBSON

The interest of the play commences with the rise of the curtain.

Act. 1. House of M. and Madame Pierrot.	Departure of the Son
Act 2. Phrynette's Boudoir.	Pierrot abandoned
Act 3. House of M. and Madame Pierrot.	Returned and forgiven

The Play produced by the Author and Composer.

At 2.30 and 8.15 **HELEN MAR**
THE Story-Teller.

Scenery by Walter Hann & Son.
Yvonne Arnaud's Costumes by Messrs. Harrods, Selfridge's, and Miss Hutton.
Andrée Mielly's Costumes from Paris.
Other Costumes by Nathan. Wigs by Clarkson. Chemiserie by Budd, Piccadilly Arcade.
The Piano used is from Chappell's.
The Music of "L'Enfant Prodigue" is published by Marcel Lion, 17, Place de la Madeleine, Paris.
A Special Piano Score, Illustrated by Willette, has been published.

The Management is deeply grateful to Louis Gouget for his assistance in the production of this wordless Play.

Synopsis.

ACT I.

The little story of this play is simplicity itself, but it is human to the very core. Woman is at the root of all the disaster.

In the home of Monsieur and Madame Pierrot is one sad heart. Their child is sick with love. Do what they will, they cannot win their loved child back to merriment; he cannot eat, he cannot drink, he cannot smile. His innocent heart has gone out to Phrynette, the flashy and coquettish little laundress with her wicked eyes. Poor lad! he must win and possess her at any cost. So when his parents are asleep, he robs the bureau—he fills his pockets with stolen notes and gold, and out he goes into the world.

On the despair of the old people, the curtain falls.

ACT II.

There is no virtue in stolen money, and no joy in the love of any Phrynette who ever lived. The riot and revel of the life of Pierrot and Phrynette are soon over, and they are faced with accumulated bills and pecuniary disaster. From bad Pierrot passes to worse. When he has gone forth to cheat with false cards in order to keep this fickle woman at his side, off goes Phrynette with a richer lover. She powders her face and waltzes off with the dissolute Baron; and when poor Pierrot returns with his pockets gorged with ill-starred money, the cruel bird has flown—the golden cage is empty.

Pierrot falls fainting on the floor of this wretched home of luxury.

ACT III.

The last scene is devoted to the return of the Prodigal Son.

The old father is broken-hearted; the mother prays to the Virgin to restore her child. At last her prayers are answered, for a ragged beggar knocks at the door of the desolate home. The mother takes her child to her heart; the father is hardened against his offspring.

At last a martial air strikes up; a regiment is passing. Here is a chance for reconciliation and repentance. The Prodigal Son will enlist; he will win back his good name with honourable service; he will become great and ennoble himself.

Thus, upon the mother's tears of joy, the father's blessing, and Pierrot's departure, the curtain falls.

1915
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Play with a Curious Charm.

The success of a London theatrical season some twenty-four years ago, "L'Enfant Prodigue" is once more with us—this time at the Duke of York's Theatre. There is a curious charm about this play, particularly so for all admirers of the drama who are content to see a play and not hear a spoken word. I, however, am entirely in sympathy with the character in "Kick In," who liked the "Movies," but would like them better if the characters could for once say something we could hear. If "L'Enfant Prodigue" catches on at the Duke of York's Theatre, as it ought to do, it will share the house at Christmas with "Alice in Wonderland," which goes into the matinée bill there for the holiday season.



Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

WEDNESDAY, NOVEMBER 24, 1915.

THEATRE SMOKING.

LORD CHAMBERLAIN'S CONCESSION.

Smoking is to be allowed in London theatres.

The Lord Chamberlain yesterday received a deputation from the Society of West End Theatre Managers at St. James's Palace, when Mr. J. M. Gatti, chairman, pointed out that although few of the managers would apply for their audiences to be allowed to smoke, the society was unanimously in favour of permission being within easy reach of any of the members who desired it.

Lord Sandhurst expressed his keen wish to help the London managers, particularly in times that are so difficult for them, and he consented, if any manager applies, to delete from Clause 58 of the theatre licence the word "auditorium." Thus a stroke of a pen alters the licence and allows smoking. Clause 58 reads:

> No smoking is permitted in the auditorium, the orchestra, the green-rooms, the dressing-rooms, the wings, or within the precincts of the stage, except so far as may be necessary on the stage in connection with the performance.

Lord Sandhurst said that as the change was in the nature of an experiment, it ought to be regarded at present as a temporary one, say for the duration of the war.

Mr. Arthur Chudleigh, for the Comedy Theatre, and Mr. Frank Curzon, for the Playhouse, have applied for the alteration of licence to allow smoking. At these two theatres revues are the attraction. The managements of Drury Lane, Daly's, the St. James's, the Haymarket, His Majesty's, the Vaudeville, the Royalty, the New, and Wyndham's have no intention of allowing smoking in their theatres.

Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

THURSDAY, DECEMBER 2, 1915.

THEATRE GOSSIP.

LORD CHAMBERLAIN AND THE MANAGERS.

THE "NO SMOKERS."

The Lord Chamberlain held his annual levee for London theatre managers at St. James's Palace this week. Lord Sandhurst, the present holder of the office, and Sir Douglas Dawson, the Controller, were both of them present in the picturesque old house in Stable-yard to receive their friends of the theatres from 11 a.m. to 4 p.m.

It is the etiquette of this annual function for each manager to be received separately, and for a few minutes the Lord Chamberlain and the Controller chat with him. This year the Lord Chamberlain congratulated the managers on the efforts they have so splendidly made to keep the theatres working. He talked about new plays, and—being himself the Licenser of Plays—had a good deal of inside information about the new pieces that are contemplated in the New Year.

Each of the managers before he left was given his licence for the next twelve months, and it amused them to be asked by Lord Sandhurst, "Do you want to smoke?" The Lord Chamberlain laughed very heartily when he found that nearly all said "No." Therefore we may take it that smoking in theatres is not to become general.

* * * * *

1915
Waters, J.
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THE PAPER THAT SECURED "SINGLE MEN FIRST."

FRIDAY, NOVEMBER 26, 1915.

MUSIC-HALL "COMBINE."

MR. OSWALD STOLL AND THE ALHAMBRA.

Mr. Oswald Stoll, managing director of the London Coliseum, has secured on behalf of his company the controlling interest in the Alhambra Theatre.

He has purchased 8,460 £1 shares in the Alhambra Company, Limited, at 25s. per share, and £6,839 (1912) debentures at par of the same company. He has also agreed to purchase any other of the 51,540 issued shares in the Alhambra Company which shall be offered to him at 25s. a share up to December 2.

Three directors of the Alhambra Company are to resign, and the continuing members of the board are to appoint three nominees of the Coliseum Syndicate in their places on or before January 1, the day for the completion of the purchase.

Mr. J. B. Concannon, chairman of the Alhambra Company, has addressed a letter to the shareholders expressing his opinion—and that of the majority of the directors—that the offer is a fair one. "I think it is right to add," he says, "that profits for the current year up to this date are unsatisfactory, and that the payment of a dividend in February next is very improbable."

ANOTHER OFFER.

Mr. W. B. Purefoy has resigned his position of a director of the Alhambra Company, "because," he says, "I do not approve of handing over control of our company to a rival company without consulting the shareholders; and, secondly, because I consider Mr. Alfred Butt's alternative offer should also have been laid before the shareholders and an extraordinary general meeting called, and this very important matter not rushed through without the shareholders being given the chance of expressing an opinion on it."

Mr. Concannon's answer to the shareholders on Mr. Purefoy's letter is that the election of Mr. Stoll and two other directors of the Coliseum Syndicate has to be confirmed by the shareholders at the annual meeting of the Alhambra Company next February. "Also, that although there have been negotiations with other music-hall companies with a view to bringing about a pooling arrangement, the difficulties were of a complicated character, and, having regard to the present position of the Alhambra Company and the uncertain outlook, the majority of the directors considered the proposal of the Coliseum Syndicate to be advantageous for the shareholders."

Mr. Alfred Butt, who is managing director of the music-halls that were negotiating for a "combine" with the Alhambra Company, is on his way home from New York. The theatres he proposed to combine with the Alhambra were the Palace and the Empire.

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

WEDNESDAY, DECEMBER 1, 1915.

ALHAMBRA THEATRE.

SLEEPING SHAREHOLDER AT WAR-LIKE MEETING.

Rumours that the informal meeting in London yesterday of the Alhambra Theatre shareholders, to discuss the combine with the Coliseum Syndicate, would result in "ructions" seemed likely to be borne out—during the first few minutes of the meeting.

Mr. Concannon, the chairman, champion of the Coliseum Syndicate proposal, led his army gallantly towards the enemy and was soon engaged with the opposing forces, led by another Irishman, Mr. W. B. Purefoy, supported by Mr. Polden (in charge of the allied forces of the Palace and Empire Theatres). There were charges and counter-charges, hot battle cries, and references to ancient treaties.

Eventually the combatants calmed down. Peace, of a sort, prevailed. Nearly every body made a speech. Two shareholders each made five speeches and only grew to understand the futility of their efforts when one shareholder—who had been asleep for two hours—arose from his dream and asked for enlightenment. Unconsciously he did a great deal of good—the meeting broke up. It was almost a happy ending.

The leaders of the opposing armies shook hands, went off and had tea together, and on next Tuesday will face each other again and fight fiercely at the extraordinary general meeting of the Alhambra.

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

TUESDAY, DECEMBER 7, 1915.

MUSIC-HALL FINANCE

THE "COMBINE" SCHEMES.

MR. STOLL & MR. BUTT.

The extraordinary general meeting of the shareholders of the Alhambra Theatre, called by five shareholders, at the instance of Mr. W. B. Purefoy, who were all opposed to the "combine" with the London Coliseum Syndicate, was held yesterday at the theatre.

The chairman, Mr. J. B. Concanon, said that as the Alhambra Theatre had been losing money recently—as much as £400 a night last week—the board would have been failing in its duty if it had not accepted Mr. Stoll's offer of 25s. for Ordinary shares. They were having matinées because they cost so little that they profited by them. The principal points of Mr. Butt's scheme were tentatively agreed to between that gentleman and himself.

Mr. Purefoy called upon the chairman to produce a document which had been signed by members of the board. The document was produced, and referred to a discussion of the proposed agreement between the Palace, Empire, and Alhambra. It suggested that the Alhambra Company should retain the right to employ and dismiss members of the Alhambra staff.

"We wanted to have control of the front of the house," said Mr. Concanon, "or, as Mr. Purefoy said in a letter to me, we could not dismiss a janitor if he was cheeky to us."

A Shareholder: What will be the position of the shareholders if they refuse to accept Mr. Stoll's offer, and what arrangements will Mr. Stoll make to carry on the Alhambra?

"POOLING" SCHEME.

Mr. Oswald Stoll said that the Coliseum Syndicate was already assured of a very large holding in the Alhambra Company. Describing the other scheme, Mr. Stoll said that the profits were to have been shared under a "pooling" scheme. Under the arrangement the Palace Theatre would have to get £16,000 profit before it gave anything to this pool. The last balance-sheet of the Palace showed profits at £15,500. The Empire Theatre would have to take £12,000 before it contributed. The last balance-sheet of that hall showed a loss of £1,642. The Alhambra would have been allowed to retain only £10,000. The Alhambra was treated as the sick man of the alliance.

The "pool" was to have four directors; the Alhambra would nominate one. Mr. Butt would subscribe one-sixth of the pool, and was to take one-sixth of all profits over £30,000.

Mr. Stoll said that an attack had been made on him at a previous meeting—at which he was not present—by the chairman (Mr. Ernest Polden) of the Palace Theatre. That gentleman had slandered him under conditions which he could plead were privileged, "but if he will repeat those statements under circumstances where he cannot plead privilege, I will undertake to issue a writ against him in a few hours."

Mr. Alfred Butt said the negotiations between Mr. Concanon and himself began last June. Mr. Concanon was very anxious that he should take over the Alhambra, and eventually Mr. Concanon told him that the matter was settled. Mr. Butt then made some very friendly references to Mr. Stoll, for whom, he said, he had the greatest respect and admiration.

As Mr. Purefoy did not submit any resolution, it was explained that each shareholder could sell or hold his shares, as he wished. The meeting then adjourned.

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Plays

The
PLAYHOUSE

TUESDAY
30/11/1915

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THE PLAYHOUSE

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Manager	ANDRE CHARLOT
Business Manager	JOSEPH WILSON
Musical Director	ALBERT W. KETTELBEY
Stage Manager	G. MAYOR COOKE

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LONDON COUNTY COUNCIL.

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ALL SEATS RESERVED.

Week ending December 5th. 1915.

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1 OVERTURE

2 Mr. DICK ADAMS An Impersonation of Charlie Chaplin

3 Miss DORE PLOWDEN

4 ANDRE CHARLOT presents

"SAMPLES"

A new Revue in Two Acts

By

HARRY GRATTAN

With

MELVILLE GIDEON	MARIE BLANCHE
STANLEY TURNBULL	WINNIE VOLT
THE TERRY TWINS	MONICA BEVAN
EDWARD STEADMAN	HILDA DICK
BABBET LAUVAUN	MARGERY WOLLASTON
DICK ADAMS	ESME DAVIS
DONOVAN RUSSELL and BERT COOTE	KATHLEEN HAYES and IDA RENE

Dances and Ensembles by George Shurley

The only thing it parodies is "Peter Pan," and it treats that charming play in a manner so crude that it is to be hoped that by now it has been cut out.

2666
Waters, J.
Plays

THE
PALL MALL GAZETTE,
Thursday, December 2, 1915.

MR. SEYMOUR HICKS AND HIS DEBTS.

ACTOR'S ACCOUNT OF THEATRICAL MISFORTUNES.

MRS. HICKS'S £26,000.

FULL PAYMENT FOR CREDITORS IN "HAPPIER TIMES."

Mr. Seymour Hicks, the well-known actor, gave some interesting details of his career as a theatrical manager at the Bankruptcy Court to-day, when he was examined upon a statement showing liabilities £42,507, of which £36,527 are expected to rank, and estimated net assets £5,710.

Mr. E. W. Hansell appeared for the debtor's estate, and said that the case was one in which the creditors had accepted a scheme of arrangement.

Examined by Mr. W. P. Bowyer, Official Receiver, Mr Hicks said that he had written about forty-two plays and sketches, the rights of which he had sold. In 1907 he subscribed for 5,000 £1 shares in a company of which he was for a short time a director without remuneration. That company erected the Queen's Theatre and the Globe Theatre (originally called Hicks's Theatre) at an expenditure of £120,000, of which two-thirds was raised on mortgage of the leases. For a time he was in partnership with Mr. Frohman, and they produced "The Little Duke" at Hicks's Theatre. He lost £7,000 in connection with that play. In March, 1914, the mortgagees foreclosed and his shares became valueless.

THE ALDWYCH THEATRE.

In 1909 he subscribed for 6,000 £1 shares in the Aldwych Syndicate, which erected the Aldwych Theatre at a cost of £60,000 part of which was raised on mortgage. In 1910 or 1911, however, the mortgagees foreclosed, and here again his shareholding became valueless. In 1908 he lost £6,000 in connection with the production, with others, of a musical play called "The Girl in the Taxi" at the Aldwych Theatre.

Mr. Hansell, on further examination, said that from June, 1910, until September, 1913, he played with a company producing sketches at music-halls, and received a salary varying from £220 to £350 a week, out of which he had to pay expenses averaging £70 to £80 a week. After payment of interest on loans and portions of debts he had, as a rule, about £30 a week left for himself.

In September, 1913, he produced in the provinces a comedy called "Broadway Jones," which was afterwards brought to London. He had booked up a tour of the comedy in the provinces, but upon the outbreak of war it had to be cancelled. He had since been playing at a salary at music-halls and theatres, and at the present time he was appearing in "Broadway Jones" at a salary of £35 a week.

TRYING TO "RECKON UP."

He appreciated the fact that his books of account which should have been kept for him by other people were incomplete.

"The books never showed my financial position as I eventually found out it was," remarked Mr. Hicks.

There was now owing about £1,200 in connection with the plays that he had produced, and a portion of the indebtedness did not appear in his books. He had tried to "reckon up" his financial position, but never had all the facts before him to insure its correctness.

The Official Receiver: You did not do more than begin to try?

Mr. Hicks agreed. He first went to a moneylender, he said, in or about 1909.

The Official Receiver: May I take it that you have never been out of their hands since?

Mr. Hicks (emphatically): Never.

He further stated that the total loss on "The Little Duke" production was between £13,000 and £14,000, and he had to pay half of it. In 1907 he agreed to produce "My Darling," which he managed. In that venture he lost £6,000, but he asserted that in reality the loss should not have been so large, and would not have been but for the fact that his proposed partners failed him. He was caught again in the same manner over "The Gay Gordons."

By 1910 he was owing a very substantial amount, principally in respect of money borrowed to enable him to pay the before-mentioned losses, and in September, 1913, a Mr. Edge, a friend, lent him £42,290 at 12 per cent. interest per annum with which to pay off all his debts.

MRS. HICKS'S £26,000.

Mr. Hicks explained that he entered into the arrangement because he preferred having all his debts consolidated instead of the constant worry and trouble of paying a number of creditors. He repaid Mr. Edge at the rate of £120 a week, but found that it was an impossible amount, and so a Mr. Webb took over the balance—£40,951—of the loan at the reduced interest of 5 per cent. per annum.

That was in March, 1914, and Mr. Webb was now returned as a creditor for only £5,000, with securities. Mr. Hicks explained that his wife had parted with a cottage, some shares, policies, and jewellery, of a total value of £18,000, whilst he had parted with a house in Berkeley-square, together with its contents, of a like value, with which to pay off the greater part of Mr. Webb's claim.

In addition, since the institution of the proceedings in bankruptcy, Mrs. Hicks had paid Mr. Webb another £1,000, and she was now a creditor for £26,000.

With regard to his expenditure, Mr. Hicks asserted that to travel about the country as he had cost about £40 a week. Hotel bills alone amounted to £20 a week.

"In the country I could live on £2 10s. a week," remarked Mr. Hicks, amidst laughter, "and I only wish I could do it."

Then, in addition, he had to pay a lot of incidental expenses, and make small loans to people by way of gift.

"Ever since I was ruined it has been quite different," added Mr. Hicks. "People, seeing that I am now poor, come to me and say, 'What will you have?' (Laughter.)

The Official Receiver: When were you ruined?

Mr. Hicks: Ever since you took me in hand. (More laughter.)

It was true that his hotel expenditure was somewhat high, agreed Mr. Hicks, "but," he added, "it is sometimes a mercy to get away with your socks."

In reply to Mr. Hansell, he said that he expected, when happier times came, eventually to pay his creditors 20s. in the £.

The examination was concluded.

Daily Mail
THE PAPER THAT SECURED
"SINGLE MEN FIRST."
FRIDAY, DECEMBER 3, 1915.

MR. SEYMOUR HICKS.

"SINCE I WAS RUINED."

£33,000 LOST ON THEATRES AND PLAYS.

Mr. Seymour Hicks, the actor, during his examination in the Court of Bankruptcy yesterday, gave impressive details of the thousands of pounds which he said he had lost during his theatrical career.

Since 1909 he said he had never been out of the hands of money-lenders.

An item of £2,000 a year for household expenditure appeared in his accounts. To travel about the country, as he had done, with plays cost about £40 a week. Hotel bills alone amounted to £20 a week. He had to maintain his position by staying in first-class hotels. If he had spent less, referring to some of the claims on his purse, he should have been in a muddle.

"If I were away from it all," he reflected, "and living quietly in the country, I could live on £2 10s. a week. (Laughter.) I only wish I could do it."

"I doubt my hotel expenditure has been a trifle high," added Mr. Hicks, "but if you," he said to the Official Receiver, "had been at the hotels I have stayed at you would consider yourself lucky to get away with your socks." (Laughter.)

In other days he had to pay a lot of incidental expenses, make small loans to people by way of gift, and so on. "But now all is changed. Ever since I was ruined it has been quite different. I am not asked for any money by anybody. I merely walk about, and people, seeing I am now poor, come to me and say, 'What will you have'? (Laughter.)

"When were you ruined?" asked the Official Receiver.

Mr. Hicks: Ever since you took me in hand. (Laughter.)

NON-PAYING SCHEMES.

These are some of the theatrical ventures Mr. Seymour Hicks mentioned, with the consequential losses:

Production of 'The Little Duke" at the Hicks Theatre	£7,000
Erection of Queen's Theatre and Globe Theatre	£8,000
Building of Aldwych Theatre	£6,000
Management of "The Gay Gordons"	£6,000
'My Darling' production	£6,000

He was touring the provinces with the comedy "Broadway Jones" when the outbreak of the war caused the tour to be cancelled.

As to the building of theatres, Mr. Hicks said the Queen's and the Globe cost to erect £120,000. Two-thirds of the cost was raised on mortgage of the leases. The mortgagees foreclosed and his shares became valueless. The Aldwych cost £60,000. On this also the mortgagees foreclosed.

From July 1910 until September 1913 he played with a company producing sketches at music-halls, and received a salary varying from £220 to £350 a week, out of which he had to pay expenses averaging £70 to £80 a week. After payment of interest on loans and portions of debts he had as a rule about £30 a week left for himself.

The examination was concluded, and Mr Hansell, the debtor's counsel, stated that the scheme of arrangement provided for payment of a secured composition of 6s 8d. in the £1, but when happier times came he would go on paying until 20s. in the £1 had been given.

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Shaftesbury Theatre

Kindly lent by Mr. ROBERT COURTNEIDGE

Matinee

(Organised by LADY RANDOLPH CHURCHILL)

In Aid of

The Countess of Limerick's Free Refreshment Buffet for Soldiers and Sailors at London Bridge Station, and The Pioneer Players' Society

Friday, December 3rd, 1915

Plays

THE PIONEER PLAYERS IN

The Theatre of the Soul

By N. EVREINOFF

Translated by M. Potapenko and Christopher St. John

The Professor	MICHAEL SHERBROOKE
M_1 (the rational entity of the Soul)	FISHER WHITE
M_2 (the emotional entity)	CAMPBELL GULLAN
M_3 (the subliminal entity)	KENNETH KENT
1st Concept of the Dancer	ETHEL LEVEY
2nd Concept of the Dancer	ELEANOR ELDER
1st Concept of the Wife	LILIAN BRAITHWAITE
2nd Concept of the Wife	ESMÉ HUBBARD
The Porter	GIRTON BARRIE

The action of the Play takes place in the Soul in the space of half a second.

Produced by EDITH CRAIG.

Copies of "The Theatre of the Soul" may be obtained from Henderson's, 60, Charing Cross Road, W.C.

Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

SATURDAY, DECEMBER 4, 1915.

A RUSSIAN PLAY.

The one-act play, "The Theatre of the Soul," from the Russian of N. Evreinoff, which at the last moment was withdrawn from the programme of a matinée performance given at the Alhambra Theatre on Russia's Day, was yesterday performed at Lady Randolph Churchill's matinée (for soldiers' and sailors' buffets) at the Shaftesbury Theatre.

The action, according to the author, is supposed "to take place in the soul in the space of half a second," and as the author will have it that a soul is made up of three entities—the rational, the emotional, and the subliminal it required some ingenuity to stage the idea with each entity personified. The action resolved itself into a contest between the emotional entity infatuated with a café-chantant dancer and the rational entity—who, faithful to the neglected wife at home, showed his brother entity the ugly thing the dancing woman really was, minus false teeth and hair. A gruesome fight between two hags representing wife and dancer led up to a suicide that destroyed both rational and emotional entities and left only the sublimal entity to wait in the dark for the Messenger that was to conduct him into Eternity.

The author has expressed his idea with sincerity, but admitting that his interpreters were as artistically sincere as can be, it can hardly be said the work is such as would appeal to what for want of a better word we may call the playgoer. And in this instance the domestic quarrel between the twin souls was due to a very commonplace reason—too much brandy in the man who owned the soul. J. W.

5722
1915
Waters, J.
Plays

269 270

St. James's Theatre

KING STREET.
ST. JAMES'S, S.W.

By arrangement with SIR GEORGE ALEXANDER

EVERY AFTERNOON at 2.30
THURSDAY and SATURDAY EVENINGS at 8

Mr. MATHESON LANG'S
NEW PRODUCTION OF SHAKESPEARE'S COMEDY

"THE MERCHANT OF VENIC

The Characters are given in the order of their appearance.

ACT I. Scene 1. VENICE. A Landing Stage on the Grand Canal, near Antonio's Busine

Antonio, a Merchant of Venice - - - Mr. HENRY VIBAR
Salarino - - - - - Mr. GEORGE SKILLA
Salanio - - - - - Mr. GEOFFREY DOUGL
Bassanio - - - - - Mr. BALIOL HOLLOWA
Lorenzo - - - - - Mr. ERNEST C. CASSE
Gratiano - - - - - Mr. HARCOURT WILLIAM

Sailors, Flower Girls, Gondoliers, &c.

Scene 2 BELMONT. A Room in Portia

Portia, a rich Heiress - - - - Miss HUTIN BRITTO
Nerissa, her Waiting Maid - - - Miss DOROTHY RIPLE
Pages to Portia - - - Masters BELFORD and NURDE
Balthazar, Servant to Portia - - - Mr. GEORGE MORGA
The Prince of Morocco - - - Mr. TERENCE O'BRIE

Attendants to Portia and the Prince of Morocco.

Scene 3 VENICE. Shylock's House in th

Shylock, a Jew - - - Mr. MATHESON LAN
Leonardo, Bassanio's page - - - Master CHOW
Jessica, Shylock's Daughter - - Miss MARJORIE PATTERSO

Scene 4 VENICE. The Ghetto outside Shylock

Launcelot Gobbo, Servant to Shylock - - Mr. ANDREW LEIG
Old Gobbo, his father - - - Mr. LOUIS ASHMEAD

Masquers, Revellers, Watchmen, Jews and Jewesses.

ACT II. Scene 1 BELMONT. Portia

Morocco, Servant to Portia - - - Mr. G. BURWOO
The Prince of Arragon - - - Mr. ANDREW LEIG

Attendants to the Prince of Arragon.

Scene 2 VENICE. Th

Launcelot, Friend to Shylock - - Mr. JOHN DAL

ACT III. Scene BELMONT. Portia'

ACT IV. Scene 1 The Courtyard to Portia'
Scene 2 VENICE. The Bridge

Antonio - - - - Mr. A. S. TALBO
The Doge of Venice - - - Mr. HARDING STEERMA
The Clerk of the Court - - - Mr. WALTER PLING

Magnificoes, Clerks, Pages, Trumpeters, Standard Bearers, &c.

Scene 3 VENICE. A Court of

ACT V. Scene BELMONT. The Avenue to Portia'



TUESDAY, DECEMBER 7, 1915.

Conspicuous among the St. James's audience at the opening of Mr. Matheson Lang's intercalary season yesterday afternoon were a row or two of school girls who, lucky creatures, were evidently making their first acquaintance with *The Merchant of Venice* on the stage. They went into fits of laughter when poor blind old Gobbo mistook Launcelot's back-hair for a beard and shrilly applauded when Portia so ingeniously turned the tables upon the bloodthirsty Shylock.

That is the way we should all try to enjoy our Shakespeare in, if we were wise, instead of making a fuss over new "readings" or minute details of *mise-en-scène*. The trouble is that at every successive Shakespearian performance a long vista of previous recollections gets in the way of our simple pleasure and spoils what should have been a whole-hearted surrender to the romance or the fierce passion or the mere fun of the moment. The players, too, are in much the same case, embarrassed by the past, racking their brains in the effort to depart from it, tempted even to purchase novelty at the price of extravagance or absurdity.

This temptation, at any rate, Mr. Matheson Lang and his comrades have stoutly resisted. True, they have indulged themselves in little novelties of "business" or costume: Shylock in the Ghetto squats cross-legged like a Turk, or, by way of a Parthian dart when he leaves the Doge's Court, hisses at the Gentile crowd: Gratiano masquerades in the dress and with the wand of Arlecchino: and so forth. But these are trifles. In the main the company are content to present the familiar story—or brace of stories—in a plain, straightforward, unpretentious fashion; and that is the fashion wherein Shakespeare is always best served. The true test for a Shylock (as for so many other famous parts) is: Does the actor speak the lines not only as if he felt them, but as if they were the spontaneous expression of his feelings just at that moment being coined into words for the first time?

Mr. Matheson Lang's Shylock gives us that impression of freshness, of spontaneity more successfully than any other of recent years. His fine voice is a pleasure to the ear. He has the good sense to avoid those abject sprawlings and squirmings and uncanny gruntings and groanings which some actors have added as a trimming to the part. In short, he presents Shylock as a human being—not as a superhuman or infra-human monster—and a very good way of presenting Shylock, too. The Portia of Miss Hutin Britton is quite pleasant: none of your dreamy, die-away, romantic Portias, but a practical little body with a strong sense of fun. Perhaps, however, the lady of Belmont, when she *is* at Belmont, should be a little more of the *grande dame*. The rest, if not remarkable, are sufficient.

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G
STALLS
MATINEE
Dec. 6.
1915
ST. JAMES'S THEATRE



1915
Waters, J.
Plays

~~269~~ 270

St. James's Theatre

KING STREET.
ST. JAMES'S, S.W.

By arrangement with SIR GEORGE ALEXANDER

EVERY AFTERNOON at 2.30
THURSDAY and SATURDAY EVENINGS at 8

Mr. MATHESON LANG'S
NEW PRODUCTION OF SHAKESPEARE'S COMEDY

"THE MERCHANT OF VENICE"

The Characters are given in the order of their appearance.

ACT I. Scene 1. **VENICE. A Landing Stage on the Grand Canal, near Antonio's Business House**

Antonio, a Merchant of Venice	Mr. HENRY VIBART
Salarino	Mr. GEORGE SKILLAN
Salanio	Mr. GEOFFREY DOUGLAS
Bassanio	Mr. BALIOL HOLLOWAY
Lorenzo	Mr. ERNEST C. CASSEL
Gratiano	Mr. HARCOURT WILLIAMS

Sailors, Flower Girls, Gondoliers, &c.

Scene 2. **BELMONT. A Room in Portia's Palace**

Portia, a rich Heiress	Miss HUTIN BRITTON
Nerissa, her Waiting Maid	Miss DOROTHY RIPLEY
Pages to Portia	Masters BELFORD and NURDEN
Balthazar, Servant to Portia	Mr. GEORGE MORGAN
The Prince of Morocco	Mr. TERENCE O'BRIEN

Attendants to Portia and the Prince of Morocco.

Scene 3. **VENICE. Shylock's House in the Ghetto**

Shylock, a Jew	Mr. MATHESON LANG
Leonardo, Bassanio's page	Master CHOWN
Jessica, Shylock's Daughter	Miss MARJORIE PATTERSON

Scene 4. **VENICE. The Ghetto outside Shylock's House**

Launcelot Gobbo, Servant to Shylock	Mr. ANDREW LEIGH
Old Gobbo, his father	Mr. LOUIS ASHMEADE

Maskers, Revellers, Watchmen, Jews and Jewesses.

ACT II. Scene 1. **BELMONT. Portia's Palace**

Servant to Portia	Mr. G. BURWOOD
The Prince of Arragon	Mr. ANDREW LEIGH

Attendants to the Prince of Arragon.

Scene 2. **VENICE. The Ghetto**

Salarino, friend to Shylock	Mr. JOHN DALY

ACT III. Scene 1. **BELMONT. Portia's Palace**

ACT IV. Scene 1. **The Courtyard to Portia's Palace**
Scene 2. **VENICE. The Bridge of Sighs**

Gratiano	Mr. A. S. TALBOT
The Doge of Venice	Mr. HARDING STEERMAN
The Clerk of the Court	Mr. WALTER PLINGE

Magnificoes, Clerks, Pages, Trumpeters, Standard Bearers, &c.

Scene 3. **VENICE. A Court of Justice**

ACT V. Scene **BELMONT. The Avenue to Portia's Palace**

TIMES

Y. DECEMBER 7, 1915.

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148
G
STALLS
MATINEE
Dec. 6.
1915
ST. JAMES'S THEATRE



~~26~~ 272

HAYMARKET
Manager
HARRISON

Thursday
Evening

Dec. 9

Orchestra Stl 10/6

No. J 22

This to be retained

This ticket is issued subject to the right of the Management to make any alteration in the Cast that may be rendered necessary by illness or other unavoidable cause.

TO-NIGHT, THURSDAY, DECEMBER 9TH, 1915, AT 8 O'CLOCK.

(SUBSEQUENT EVENINGS AT 8.15.)

FREDERICK HARRISON presents

WHO IS HE?

BY HORACE ANNESLEY VACHELL.

A New Comedy in Four Acts.

Very freely adapted from a Novel by Mrs. Belloc Lowndes.

Mr. Parker	HENRY AINLEY
Irene Harding	IRENE BROWNE
Mr. Bunting	FREDERICK GROVES
Mrs. Bunting	CLARE GREET
Tom Bunting	F. R. BACH
Mr. Prentiss	E. LYALL SWETE
Inspector Stone	ROLAND PERTWEE
Constables	RICHARD LINDSAY, R. RUSSELL, F. CULLAN

TIME—The Present.

Acts I. II. & III. take place in the Sitting Room at the Buntings.
Act IV. in the Buntings' Drawing Room.

The Play produced for FREDERICK HARRISON by E. LYALL SWETE.

Scenery by JOSEPH and PHIL HARKER.
Miss Browne's Dresses by ESTHER, LTD., 5 Grafton Street, W.
Furniture by SPILLMAN.

Stage Manager ... ... REGINALD BACH
Musical Director ... ... NORMAN O'NEILL

THREE MATINEES WEEKLY:
EVERY WEDNESDAY, THURSDAY & SATURDAY AT 2.30.

The Box Office (W. H. LEVERTON) is open daily from 10 to 10.

Telephone—Regent 6030, 6031 and 6032.

Private Boxes, £3 3s. and £4 4s. Orchestra Stalls, 10s. 6d. Balcony Stalls, 7s. 6d.
Balcony, 5s. Upper Circle, 2s. 6d. Pit, 2s. 6d. Gallery, 1s.

The Weekly Dispatch.

(115th YEAR)

LONDON: Carmelite House, E.C.

DECEMBER 12, 1915.

Business Manager — HORACE WATSON

"Who is He?"

Tho Haymarket Theatre was crowded on Thursday evening for the first performance of Horace A. Vachell's new play, "Who is He?" but a less distinguished audience one cannot imagine. That is one of the changes that war has laid on the theatres. . . . The "somebodies" no longer appear at "first nights." If the play happens to be well spoken of they go, no doubt, to see it afterwards, but they are avoiding first nights. If they feared that a Haymarket comedy production was a serious function they would have made an exception of "Who is He?" It is the reverse of serious. It is designed for laughter, and although it took the author the whole of the first act and part of another to show what his design was, the laughter came when we understood what he was after. The story was suggested to the dramatist by a novel written by Mrs. Belloc Lowndes entitled "The Lodger," and its background is an apartment-house in Bloomsbury.

When you get a rich young nobleman hiding in lodgings in order to escape the gossips who want to interview him because he had been jilted, and when the proprietors of the lodging-house are kind old souls, and the young lady occupying the second-floor back is romantic, you need not ask for any more materials to the making of a plot. For extra complications in this case we were introduced to a detective who thought the mysterious "Mr. Parker" (the young nobleman) must be Jack the Ripper, and as the "tec" was badly floored when everybody suddenly learned that young "Mr. Parker" was really the Earl Twyford, we had a c and finale and much laughter, followed by cheers. Henry Ainley was fairly well provided with a character part in "Mr. Parker" and made a lot of it. Miss Clare Greet, too, was simply invaluable as the lodging-house lady, and Lyall Swete in a small part was—as he always is—quite excellent.

GOOD EVENING.

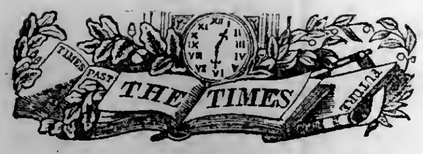
A Grand Finale.

Unlucky Tuesdays.

One day during the week I met Mr. Horace Vachell strolling down to the Haymarket Theatre to have a glimpse at one of the scenes in his very successful play "Who Is He?" When I told him he had exceptional luck in having two successive successes at the same theatre he told me that he never expected "Quinneys" would have been a success. Tuesday had always been an unlucky day for him, and when Mr. Frederick Harrison suggested producing it on a Tuesday he felt it was all up with poor "Quinneys." "However," he added, "what could I do when Harrison with a laugh countered my complaint by saying that Tuesday was the luckiest day in the week for him?" "Quinneys" first saw the "boats" on a Tuesday and ran for 281 performances. The present piece, "Who Is He?" was produced on a Thursday.

"GOOD EVENING."

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FRIDAY, DECEMBER 10, 1915.

All the philosophers from Hobbes to Vico and so right away to Bergson have given us their theories of laughter. They are all ingenious theories and none the less worth considering for being mutually destructive, but they all, unfortunately, leave constant playgoers in unresolved doubt on a point of some importance. Why is it that we so often find our laughter slow to come over scenes and situations that would seem *a priori* to be peculiarly risible?

There, for instance, was Mr. Ainley last night, *frais et dispos*, as the ground-floor lodger tenderly proposing marriage to the second floor back, and regularly interrupted by the landlady, who had her reasons for thinking this young man a dangerous lunatic. He had, so to speak, to press one hand to his heart while he kept the other on the door-handle. It ought to have been exquisitely comic, and, to be sure, laughter there was, but not quite the wild, uproarious laughter that the situation seemed to demand. That laughter did, however, ring out when the landlady, after a fainting-fit, was innocently offered a bromide by the supposed madman, and shrank with terror, suspecting deadly poison.

You never can tell with these little incidents: *habent sua fata* like the little books: laughter comes to them, or is withheld, by what looks like arbitrary fate. We do not know whether these things belong to Mrs. Belloc Lowndes's novel or whether they are the sprouts of Mr. Vachell's fancy. Probably the main story belongs to Mrs. Lowndes, because it seems to call for the quiet, easy, fireside development of the novelist and proves on the stage a little frail for the burden of four acts. We guess the love-making to be hers and the farcical trimmings Mr. Vachell's. But our attribution may be quite wrong.

A Gilbertian Situation.

Anyhow, the ground-floor lodger woos and wins the second-floor back—the only person who doesn't ask "Who is he?" but accepts him for himself alone. All the others think they have found a dreadful solution of the mystery. There has been a series of nocturnal murders in the neighbourhood, and to a credulous mind there are many things about the lodger that point to him as the murderer. He takes the general suspicion for general mania, and is merely irritated; but when he is arrested by the police it is time to be serious. So he is revealed as a distinguished young nobleman, who had hidden himself in the ground-floor lodgings in a fit of disgust with the world after being heartlessly jilted. When his proud title is announced Mr. Inspector and his constables all gravely uncover. That is a Gilbertian situation, and we ought to have laughed louder than ever, but did not because the players seemed to be quite serious over it.

Mr. Ainley makes the most of the eccentric, romantic, impulsive young man, makes, in fact, as he always does with his part, an individual thing of it, unmistakable, unlike anything else. The second-floor back young lady is pleasantly played by Miss Ireno Browne, and Mr. Lyall Swete gives a new version of that familiar type, the comic solicitor. Perhaps the loudest laughter of the evening rewarded the acting of Miss Clare Greet and Mr. Groves as the simple-minded landlady and landlord. Miss Greet's fun always seems the most natural thing in the world.



Who is he?

THE

LONDON OPERA HOUSE

(Licensed by the Lord Chamberlain to ESMOND H. WILEY.)

TWICE DAILY at 2.30 and 8.

THE BRANDON THOMAS COMPANY

IN THE CHRISTMAS HOLIDAY ATTRACTION

CHARLEY'S AUNT

By BRANDON THOMAS.

Col. Sir Francis Chesney, Bart. (late Indian Service)		Mr. J. R. CRAUFORD
Stephen Spettigue (Solicitor, Oxford)		Mr. JAMES E. PAGE
Jack Chesney	Undergraduates at St Olde's College, Oxford	Mr. GEOFFREY WILMER
Charles Wykeham		Mr. ARTHUR MURRAY
Lord Fancourt Babberley		Mr. PERCY CRAWFORD
Brassett (a College Scout)		Mr. SYDNEY COMPTON
Donna Lucia d'Alvadorez (from Brazil)		Miss BERRY DANE
Kitty Verdun (Spettigue's Ward)		Miss AMY BRANDON THOMAS
Amy Spettigue (Spettigue's Niece)		Miss MARJORIE CHARD
Ela Delahay (an Orphan)		Miss DOROTHY HOLMES-GORE

NOTICE. Only Non-intoxicants can be served in the Refreshment Bars after 9.30 p.m.

ACT I. .. .. .. **Jack Chesney's Rooms in College**
"When Pious Frauds are Dispensations." HUDIBRAS.

ACT II. .. .. **Garden Outside Jack Chesney's Rooms**
"While there's Tea there's Hope."—PINERO.

ACT III. .. .. .. **Drawing Room in Spettigue's House**
"Dinner Lubricates Business."—BOSWELL.

Time The Present. **Commemoration Week at Oxford.**

Programme of Music.

SELECTION ... ... "College Songs" ... ... *J. W. Leimey*
Introducing—1, Carmen Etonense. 2, Wanderlied—University. 3, Songs Harrow. 4, Ducker, Harrow. 5, Eton Boating Song. 6, Left, Right Harrow. 7, Forty Years on—Harrow. 8, Willow the King—University. 9, Io Triomphe. 10, Floreat—Rugby. 11, Old Towler—University. 12, Dulce Domum—Winchester. 13, John Peel—University. 14, There is a Tavern—Yale. 15, Upidee—Harvard. 16, Carmen Heriedum—Wellington.
INTERMEZZO ... ... "Lace and Lavender" ... ... *Guy Jones*
FANTASIA ... ... "To-night's the Night" ... ... *Paul Rubens*
WALTZ ... ... "Dance of Delight" ... ... *Gromina Brine*

Costumes by M.M. Leas et Paulette, 7 Hanover Square, W., and Hats by Mdme. Mirette, 104 Wardour Street, W.
The Furniture is supplied by Wolfe & Hollander.
Pianos by Messrs. Lumsden, Ltd., 19A Princes Street, W.
The American Organ by The Estey Organ Co.
Cigarettes by Abdulla & Co., Ltd.

General Manager ... ... Mr. CECIL BARTH
Acting Manager ... ... Mr. H. J. WOOD-INGRAM
Stage Manager ... ... Mr. ROBERT BURNETT
Assistant Stage Manager ... ... Mr. C. W. HASTINGS

L. O. H.
KINGSWAY
MATINEE
18/12/15
O. Stall 5
D 12
To be retained

PART II.

Scene I.—NEW DREAMS.

THE CHINA CHIMES

Characters—

A Shepherdess ... AGNES CROXTON Hymen ... EDWARD GAR
A Shepherdess ... DOROTHY JAMES A Shepherd ... FRANK MARTYN
The Spirit of Dresden PEGGY MAY An Old Shepherd R. B. SALISBURY

"The Pedlar of Dreams" arrives on earth through the clock on the manteishelf

The Awakening ... ... THE QUAINTS
The Shepherd Philosophises ... ... R. B. SALISBURY
A Shepherdess receives advice from Hymen—
DOROTHY JAMES and EDWARD GAR
The Spirit of Dresden dances ... ... PEGGY MAY
A China Minuette ... AGNES CROXTON and E. LANE MOTT
A Marionette Drama PEGGY MAY, R. B. SALISBURY, E. LANE MOTT
The Song of Florian ... THE QUAINTS assisted by the Misses
LEIGHTON, VERITY, MILNE and DEVILLE

Scenes II & III.—NIGHTMARES.

EDWARD GAR endeavours to explain the Plot
THE QUAINTS burlesque themselves—
E. LANE MOTT, AGNES CROXTON, DOROTHY JAMES, R. B. SALISBURY
"Three Men in a Boat" ... DICK HENTY, FRANK MARTYN, E. LANE MOTT
"The Pedlar of Dreams" feels the weight of the income tax—
Song—"Four Thousand a Year" ... R. B. SALISBURY
The Birth of a Suburb—
House Agent ... FRANK MARTYN Workman ... EDWARD GAR
E. LANE MOTT and SYBIL JEFFRIES in search of a home
THE QUAINTS give impressions of a boy—a bun—and a train
Duet—"I wonder what you'd say" ... AGNES CROXTON and R. B. SALISBURY
THE QUAINTS visit the Revues.
"The Pedlar of Dreams" goes back to Pierrotland—
Song—"Farewell" ... ... AGNES CROXTON

Business Manager ... ... ARTHUR LAW RAYNOR
Stage Manager ... ... TIM RYLEY
Musical Director ... ... BRIGATA BUCALOSSI

Scenery by A. E. PULLINGER.
Costumes designed by HARRY H. SANBY and executed by FIRENZE.
Hats by HARRY H. SANBY. Wigs by CLARKSON.

ELECTRIC LIGHTING by the Charing Cross, West End, and City Supply Co

ICES, TEA & COFFEE CAN BE HAD OF THE ATTENDANTS

REFRESHMENTS supplied by Messrs. A. & S. GATTI, Ltd., of the Royal Adelaide Gallery. Wines and Spirits of the best quality. Neapolitan Ices, **6d.** each, Tea, Coffee, etc. Large Smoking Saloon and Balcony on First Floor

Private Boxes, £4 4s. & £3 3s. Stalls, 10s. 6d, Balcony, 7s, 6d.
Lower Circle, 5s. Upper Circle, 4s. Pit, 2s. 6d. Gallery, 1s.
Children half-price at Matinees. Box Office (ARTHUR FRYE) open from 10 to 10.
Doors open at 2 and 7.45. Commence at 2.30 and 8.15. Tel.: Gerrard 3815

NEAREST STATIONS: TRAFALGAR SQUARE and CHARING CROSS.

Manager ... (for Messrs. A. & S. GATTI) ... **HERBERT CLARK**

Royal Court Theatre,
Sloane Square, S.W.

December 13th, 1915.

Dear Sir,

I am desired by Mr. F. R. Benson and Mr. Otho Stuart to forward you the enclosed ticket for the use of your Dramatic Critic, on Monday Evening, December 20th, at 8 o'clock, to the performance of

SHAKESPEARE'S COMEDY

A Midsummer-Night's Dream

Should you or your representative be prevented from being present, I shall be obliged if you will kindly return the ticket to me as soon as possible, and say the earliest date, most convenient to yourself, for which I may have the pleasure of exchanging it.

Yours faithfully,

A. S. PIGOTT,

Manager for Mr. F. R. Benson.

Plays

Cast of Characters.

Theseus, Duke of Athens	F. R. BENSON
Egeus, father of Hermia	O. D. ROBERTS
Demetrius, Lysander } in love with Hermia	BASIL RATHBONE, HENRY BAYNTON
Philostrate, master of the revels to Theseus	GROSVENOR NORTH
Quince, the Carpenter	B. A. PITTAR
Snug, the joiner	STANLEY HOWLETT
Bottom, the weaver	A. E. GEORGE
Flute, the bellows-mender	COMPTON RICKETT
Snout, the tinker	W. H. QUINTON
Starveling, the tailor	H. O. NICHOLSON
Hippolyta { Queen of the Amazons, betrothed to Theseus	DOROTHIE PIDCOCK
Hermia, daughter to Egeus, in love with Lysander	DOROTHY GREEN
Helena, in love with Demetrius	FLORENCE GLOSSOP-HARRIS
Oberon, King of the Fairies	MURRAY KINNELL
Titania, Queen of the Fairies	ALINE HENDERSON
Puck, or Robin Goodfellow, a Fairy	LEAH HANMAN
First Fairy	VIOLET CECIL
First Singing Fairy	MAY KEARSEY
Second Singing Fairy	DOROTHY HAWKINS
Pease Blossom	DORIS BEATON
Cobweb	PEGGY CARNAC
Moth	MURIEL STEVENS
Mustard Seed	FELICIE VYNER

(Fairies)

Synopsis of Scenery.

ACT I.	Scene 1	Theseus' Palace
	Scene 2	Quince's Workshop
ACTS II. and III.	Scene	A Wood near Athens
ACT IV.	Scene 1	Titania's Bower
	Scene 2	Quince's Workshop
ACT V.	Scene	Theseus' Palace (Night)

Scenery by Messrs. JOSEPH and PHIL HARKER.

The Fairies' Dresses and Dances designed and arranged by Mrs. F. R. BENSON

APOLLO THEATRE

TOM B. DAVIS — LESSEE AND MANAGER

TUESDAY, DECEMBER 21st, 1915, and
Every Evening at 8.15

A ROMANTIC DRAMA IN THREE ACTS
ENTITLED

THE SPANISH MAIN

By VASCO MARENAS.

Captain Patrick O'Gorman (Master of the Albatross)	**OSCAR ASCHE**
Perdro Malorix (the Vulture)	CALEB PORTER
Casco (a Mulatto)	ALFRED BRYDONE
Ah Wi (a Chinaman)	F. RANDLE AYRTON
Fritz (a German)	FREDERICK PATTRICK
Yerrow (a Negro)	ALEXANDER
Porra	CHARLES WARBURTON
Diego	FREDERICK MACKAY
Abdallah	G. HERBERT
Ramon	ARTHUR RAYMOND
Pablo	NORMOND CROFT
Carlos	DARBY FOSTER
(Pirates)	
Dolores	GLADYS NEWTON
Conchita	RUBY NICHOLSON
Teresa	INGRID MILLER
Carlota	GLADYS ELLAM
Zarpa (Juanita's Stepmother)	LISA COLEMAN
Rosetta	MURIEL DOLE
Friends of Juanita	
and	
Juanita	**LILY BRAYTON**

Act 1		**Spain**
Scene	Tomasso Talavera's Wine Shop, San Lucar	
Act 2		**The High Seas**
Scene 1	The Deck of the "Albatross"	
Scene 2	Pedro's Cabin	
Scene 3	The Deck of the "Albatross"	
Act 3		**The Spanish Main**
Scene	The Treasure Island	

THE PLAY PRODUCED BY OSCAR ASCHE.

D.Y.T.

—

23 12 15

Orch Stall

No.



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Manager - - - - - - - - - - - Mr. Fred Trussell

TWICE DAILY at 2.30 p.m. & 8.30 p.m.

Programme

Commencing

THURSDAY, DECEMBER 23RD. 1915

A New Hippodrome REVUE

"JOY-LAND!"

Book and Lyrics by ALBERT DE COURVILLE and WAL PINK
Music by HERMAN DAREWSKI
Staged by WILLIAM J. WILSON

Production by ALBERT DE COURVILLE

CAST:

SHIRLEY KELLOGG

ALICE HEGEMAN
EDNA MORGAN
VERA NICE
IRENE RICHARDS
DORIS PAGE
EILEEN IRISH
JEANIE McKAY
and
SUPER BEAUTY
CHORUS OF 100

HARRY TATE

BERTRAM WALLIS
E. DAGNALL
GEORGE CARVEY
FRED EASTMAN
CHAS. DE HAVEN
CHAS. BERKELEY
FRANK WHITMAN
NEIL McKAY
CLIFFORD DIXON
HENRY FRANKISS

ON FRIDAY, DECEMBER 24th, 1915, AND EVERY AFTERNOON AT 2.15

Messrs. **STEDMAN'S** Magnificent Christmas Production

Alice in Wonderland

Founded on LEWIS CARROLL'S Delightful Stories "ALICE IN WONDERLAND" and "THROUGH THE LOOKING GLASS."

Book by H. SAVILLE CLARK. Music by WALTER SLAUGHTER.

ACT I.—ALICE'S ADVENTURES IN WONDERLAND.

Mad Hatter ...	Mr. FRANKLYN VERNON
Mock Turtle ...	Mr. JAMES HARCOURT
Gryphon ...	Mr. GEORGE NASH
March Hare ...	Miss NORA EDWARDS
White Rabbit ...	Miss DOROTHY ARDLEY
Caterpillar ...	Mr. ROY LORRAINE
Duchess ...	... Miss NAN GRAY
Cook ...	Miss CLEMENCE MEYER
Cheshire Cat ...	Miss BERTHA CHARNA
Dormouse ...	Miss VERA HOWICK
First Fairy ...	Miss IRENE IRELAND
First Lobster ...	... Miss MAI DEACON
King of Hearts ...	Mr. BRYAN O'SULLIVAN
Queen of Hearts ...	Miss HELEN TEMPLE
Knave of Hearts ...	Mr. REG VICKERS
Executioner ...	Mr. CHARLES HERSEE
Alice ... AND	**Miss IVY SAWYER**

ACT II.—THROUGH THE LOOKING GLASS.

Mad Hatter ...	Mr. FRANKLYN VERNON
White Queen ...	Miss HELEN TEMPLE
White King ...	... Mr. REG VICKERS
Lily ...	Miss GLADYS FOYLE
Rose ...	Miss VIOLET GRAHAM
Red Queen ...	... Miss NAN GRAY
Red King ...	Mr. ROY LORRAINE
Oyster Queen ...	... Miss VERA CLARK
Guardian of the Shell Throne ...	... Mr. REG VICKERS
First Oyster ...	Miss BLANCH GEORGE
Second Oyster ...	Miss VERA DESMOND
Tweedledee ...	Mr. JAMES HARCOURT
Tweedledum ...	Mr. GEORGE NASH
Carpenter and Humpty Dumpty ...	Mr. CHARLES HERSEE
Walrus ...	Mr. BRYAN O'SULLIVAN
Unicorn ...	Miss COTTESMORE
Lion ...	... Miss DORE VERE
Snowdrop ...	Miss VERA DESMOND
Alice ... AND	**Miss IVY SAWYER**

Lobsters and Jesters—Misses Mai Deacon, Millie Seymour, Joyce Pettit, Cynthia Greaves.

Fairies Cards, Chessmen, Housemaids, Humpty Dumpty, Guards, &c.—Misses Dorothy Deane, Gladys Ireland, Etta Horne, Nellie Crook, Kitty Murray, Gladys Foyle, Iris Gordon, Diana Feather, Gladys Ternan, Kitty Bushman, Gladys Birney, Marjorie House, Marie Bellizia, Margot Fielding, Valerie Fielding, Victoria Campbell, Clemence Meyer, Dora Blake, Beryl Murray, Dorothy Murray, Violet Graham, Dorothy Hains, Phabe Ivory, Pearl Rita, Dorothy Cottesmore, Alice Coombe, Ileene Evalyn.

Rabbits Oysters, Birds and Beasts—Little Misses Zoe Carr, Irene Tocher, Margaret Buchan, Kitty Atfield, Daisy Pope, Maisie Andrews, Toto Defeo, Vera Desmond, Doré Vere, Blanch George, Peggy Mather, Pearl Millar.

Little VERA DESMOND, age 10 years, will sing the Flower Song in Act II.

D.Y.T.
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24/12/15
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M
Orch. Stall
F21
No.

Daily Mail

THE PAPER THAT SECURED
"SINGLE MEN FIRST."

MONDAY, DECEMBER 27, 1915.

Alice Again in Wonderland.

"Alice in Wonderland," one of those plays that will not grow up, was revived for a season, of matinées only, at the Duke of York's Theatre on Christmas Eve.

About a play that is twenty-nine years old, and a fairly regular Christmas visitor, there is nothing more to be said than that it is still—as it always has been—a very charming fairy story and that it provides a company of very young actors with pretty opportunities of amusing a holiday audience.

It is very well mounted at the Duke of York's Theatre this season, and the company—as it ought to be—is young, pretty, and pleasing.

J. W.

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LYCEUM THEATRE

BOXING DAY, DEC. 27th, at 1-30 and 7

and

TWICE DAILY at 1-30 and 7

THE LYCEUM CHILDREN'S **PANTOMIME**

Robinson Crusoe

Written by NEWMAN MAURICE.

Produced by WALTER & FREDK. MELVILLE.

Music specially composed and arranged by H. SULLIVAN BROOKE.

Characters:

Polly Primrose, in love with Crusoe		Miss DORIS LEE
Mrs. Crusoe, Robinson's Mother		Mr. ERNEST SEFTON
Oceana, Queen of the Ocean		Miss ELSA COWIE
Sea Spray	Fairies	Miss CYNTHIA GOODE
Aurora		Miss IRIS GOODE
Davy Jones, a wrecker of Ships		Mr. GEORGE BELMORE
Lieut. Swanker		Miss FLORENCE RADCLIFFE
Susan, a Barmaid		Miss ANNA HASTINGS
Captain Cutlass, of the	"Saucy Sally"	Miss ALICE BELMORE
Pickles, the Steward		Master JACK MARKS
Bill the Bo'sun	of the	FERGUSON and MACK
Mac the Mate	"Saucy Sally"	
Will Atkins, a Bold, Bad Man		Mr. FRED WOLGAST
King Rummymug, Monarch of Kalibaloo Land,		Mr. S. MAJOR JONES
Prince Kali		CHIEF KAWBAWGAM
Princess Lulu		Miss MAUDIE OLMAR
The King's Warriors		THE SIE TAHAR TROUPE
Goat		HIMSELF
Dog	Crusoe's Family	Mr. HARRY WILLIS
Parrot		ROSIE
Monkeynut		Mr. ARCHIE HERBERT
Friday, Crusoe's Faithful Servant		HUGO
AND		
Robinson Crusoe		Miss NAN C. HEARNE

Acting Manager .. .. BERT E. HAMMOND

PART 1.

Scene 1	THE PORT OF HULL
Scene 2	Outward Bound
Scene 3	Tween Decks of the "Saucy Sally"
Scene 4	On Board the "Saucy Sally"
Tableau	THE OPEN SEA.
Scene 5	Beneath the Waves
Scene 6	The Wonders of the Deep
Scene 7	

FAIRY BALLET ... The Gems of the Ocean

Speciality Dances by Miss Ninette de Valois,
Little Miss Joan King (the smallest Ballet Dancer in the World) of the Lila Field Co., Cynthia and Iris Goode,
Little Miss Clare, The Lottie Stone Troupe.
Ballet arranged by Mdlle. Rosa.
Music composed by H. Sullivan Brooke.

Tableau — IN SIGHT OF LAND.

INTERVAL OF ABOUT TWELVE MINUTES.

PART 2.

Scene 8	THE ISLAND
Scene 9	Another Part of the Island
Scene 10	ROBINSON CRUSOE HUT
Scene 11	The Palace Garden
Scene 12	THE ROYAL PALACE

The Franco-Algerian

SIE TAHAR ACROBATIC TROUPE,

Grand Reception.

CHILDREN'S COMIC HARLEQUINADE

The Lyceum Clown	Mr. HARRY GARDNER
Pantaloon	Mr. ARCHIE HERBERT

Scenery by H. K. BROWNE, G. A. JACKSON AND LYCEUM STUDIOS.
Mechanical and other Effects by THOMAS REES. Properties by W. CRISP.
Electrical Effects by J. WALTERS.
Costumes expressly designed and executed by WILLIE CLARKSON.
Ballets invented and arranged by Mdlle. Rosa.
Music specially composed and arranged by H. SULLIVAN BROOKE.

Stage Manager .. .. S. MAJOR JONES

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Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

MONDAY, DECEMBER 27, 1915.

Lyceum Theatre Rehearsal.

Children in hundreds were present at the Lyceum Theatre on Friday for the dress rehearsal of the pantomime of "Robinson Crusoe," which is to be given its first public performance to-day.

All the little people were the guests of Messrs. W. and F. Melville, and to hear the little voices singing the choruses of popular tunes, to hear their screams of laughter when one comedian knocked another down and kicked him, and their delight when Mrs. Crusoe explained that she always ate winkles with a nut-cracker, was as good in itself as a pantomime.

J. W.



"ROBINSON CRUSOE."

YOUNG DANCING GENIUS AT THE LYCEUM.

"Robinson Crusoe" fills the bill at the Lyceum Theatre. Yesterday afternoon for the opening performance it filled the theatre from floor to ceiling. Messrs. Melville in their pantomime always make a point of having a heap of low-comedy fun. They believe in it, and their audiences agree with them. "Always eat your soup with a sponge," said one of the comedians. A roar of laughter followed. The King of the Cannibal Island was a Scotsman; they liked that, too, and they also fell in love with the king's daughter—a very pretty maid who danced delightfully—charmingly acted by Miss Maudie Olmar.

This pantomime is not all of it low comedy. There is a little room for Robinson and his Polly and for the sea voyage, the wreck, and the island on which, of course, appears—saved from the wreck—every inhabitant of Hull known to young Robinson Crusoe. Previous to the arrival of the shipwrecked passengers on the island we were given a submarine ballet, much the same thing as we have seen every year, everywhere, in pantomime. But this ballet is distinguished by the dancing of one individual, a tiny little girl of ten, Miss Joan King, the one English dancer in the classical manner that we have seen with a touch of juvenile genius. She reminds us of Miss Elise Craven in her first year in "Pinkie and the Fairies," and is the only English dancer with the spirit and manner of the classical to reconcile one to a vague comparison with the two or three great Russian dancers known to us. Her performance alone is worth going to the Lyceum to see.

In all respects "Robinson Crusoe" is well up to the standard of Lyceum Theatre pantomime. Miss Nan C. Hearne makes a picturesque figure of the hero, and Mr. Fred Wolgast, Mr. Ernest Sefton, Messrs. Ferguson and Mack provide the main thing—the fun that sets the house a-roar. J. W.

The Lyceum Theatre has its own great following—a public that wants to laugh, a public that likes a principal boy and principal girl with whom it can sing the latest popular song, and a comedian—or half a dozen comedians—with catch phrases and interruptions of a simple sort that become funny because they are repeated without the slightest provocation. A Lyceum audience laughter is good to hear. Nearly four thousand people laughing together is a sensation, and as Messrs. Melville have given the comedians the lion's share of the dialogue in "Robinson Crusoe" the audience is busy most of the time. J. W.

Makes 4,000 Laugh.

Theatre Royal Drury Lane

LIMITED

Managing Director - - ARTHUR COLLINS

FRIDAY, DECEMBER 24th, 1915

REHEARSAL

OF

PUSS IN BOOTS

A FAIRY TALE

BY

GEO. R. SIMS, FRANK DIX and ARTHUR COLLINS

Music Composed, Selected and Arranged by J. M. GLOVER.

CAST OF CHARACTERS:

Mr. GEORGE GRAVES	as	**Grand Duchess of Cerulia**
Mr. WILL EVANS	,,	**Grand Duke** (her Husband)
Mr. ERIC MARSHALL	,,	**Florian** (the Miller's Youngest Son)
Mr. STANLEY LUPINO	,,	**Polydor** (the Miller's Second Son)
Mr. ARTHUR POOLE	,,	**Fritz** (the Miller's Eldest Son)
Mr. REGINALD CROMPTON	,,	**The Magician**
Mr. ARTHUR CONQUEST	,,	**The Parrot**
Miss FLORENCE SMITHSON	as	**Princess Rosabel**
Miss RENÉE MAYER	,,	**Puss in Boots**
Miss NANCY BUCKLAND	,,	**Susie Sunshine**
Miss ENID DARK	,,	**Fairy Queen**
Miss AUBREY ASHTON	,,	**Miranda**
Miss DOROTHY MOODY	,,	**Queen of the Butterflies**
Miss ETHEL DAVIES	,,	**Violet, the Cook**
Miss JANE AVR	as	The Tweenie Maid
Miss GLADIOLA HAYDEN	,,	Cupid
Mr. McARTHUR	,,	A Woodman
Mr. EDWARD MORGAN	,,	The Notary
Mr. WELLESLEY	,,	A Shepherd
Mr. GREEN	,,	McQuorkadale
Mr. TONGE	,,	A Harvester

Rosabel's Companions:

Miss MARIE LOVELL — Miss ENA STRANGE
Miss JANE MASON — Miss PHYLLIS DENE
Miss LANSEL — Miss ANDERSON
Miss SQUIRE — Miss CARRIE MURRAY

THE TILLER TROUPE — RITCHIE'S RECKLESS ROUGH RIDERS

Produced by ARTHUR COLLINS.

SYNOPSIS OF SCENERY

PART I.

Scene 1.	A FAIRY BEAUTY PARLOUR	E. H. Ryan
Scene 2.	**THE VILLAGE AND MILL**	Joseph Harker
Scene 3.	**GRAND DUCHESS'S MORNING-ROOM**	Bruce Smith
Scene 4.	**A WOODLAND STREAM**	
Scene 5.	THE GOLDEN FIELDS	R. McCleery
Scene 6.	**THE HEART OF THE FOREST**	
Scene 7.	**BUTTERFLY DELL**	
Scene 8.	**THE FAIRY GARDEN**	

PART II.

Scene 1.	**THE ALDIN ARMS**	Bruce Smith
Scene 2.	HONEYMOON LANE	Joseph Harker
Scene 3.	**GRAND DUCHESS'S BOUDOIR**	Bruce Smith
Scene 4.	**ON THE ROAD TO THE PALACE**	E. H. Ryan
Scene 5.	**THE MAGICIAN'S PALACE**	Joseph Harker

It is requested that no notice of the Production will be given until after the Public Performance on Monday Afternoon, December 27th.

Stage Manager - - ERNEST D'AUBAN
Acting Manager - - C. F. TAYLOR
Secretary - R. H. LINDO
Treasurer - C. H. THOMAS

Business Manager

SIDNEY SMITH

MILES & CO. LTD. WARDOUR ST. W.

"PUSS IN BOOTS."

WOUNDED AT DRURY LANE.

Hundreds of wounded soldiers laughed, sang, and enjoyed themselves thoroughly all Friday afternoon at Drury Lane Theatre, where they were the guests of Mr. Arthur Collins for the dress rehearsal of the pantomime "Puss In Boots." They did not come there empty-handed either, for they sang as no chorus ever sang, with full-hearted enthusiasm—keen on the note, too, a swelling organ-like chorus—that stirred one's pulse.

Some of the men were badly wounded, but they were not there to make any fuss about their troubles. They were out to enjoy themselves, and they did; and for once in its history they turned Drury Lane into a smoking theatre.

No account of the wonders of "Puss In Boots" is to be published until after to-day's opening performance, but there is no risk in saying that the enthusiastic reception given it by the wounded soldiers is the surest guide to its quality. J. W.

Pantomimes are well up to the average attractiveness this season. Drury Lane Theatre comes first in tradition, magnificence, immensity, and in fun. It stands by itself as it has always done—a wonderful spectacle, a company of great London favourites, and a richness of setting that no other pantomime attempts to emulate.



Geo. Graves as the Duchess in "Puss in Boots" at Drury Lane.

"Puss in Boots" is up to the best records of Drury Lane, and Messrs. George Graves, Will Evans, and Stanley Lupino are wonderful fun makers. J. W.

Theatre Royal
DRURY LANE
LIMITED
Managing Director - ARTHUR COLLINS
MORNING PERFORMANCE
Monday, Dec. 27, 1915
Orchestra Stall
Row F No. 4
Business Manager ... SIDNEY SMITH
This Portion Admits One Person to the Theatre and is to be given up.



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ALDWYCH THEATRE

ALDWYCH, W.C.

J. BANNISTER HOWARD

Presents his

Grand Christmas Pantomime

"The Babes in the Wood"

BOOK BY FRED BOWYER
MUSIC BY B. J. PATERSON

ON

FRIDAY, DECEMBER 24th, 1915,

At Three o'clock

First Performance Boxing Day at 1 o'clock, and

TWICE DAILY at 1 o'clock and 6.15

At the Aldwych Theatre the contrast to the other two pantomimes is well maintained, because Mr. Bannister Howard has produced his pantomime of "The Babes in the Wood" on attractive musical play lines and kept the story well to the front. It is very pretty pantomime this. It is well acted, charmingly mounted, the music is very tuneful, and the dancing and the fun are first rate.

J.W

"THE BABES IN THE WOOD"

CAST:

Baron Mugwamp	MR. TEMPLAR ELLIS
Robin Hood	MISS CRESSIE LEONARD
Maid Marian	MISS EDITH DRAYSON
Basil / Rupert — The Two Robbers	BROS. GRIFFITHS
Margery Daw	MISS BEBE HUTCHISON
Alan-a-Dale	MISS EILEEN DAGMAR
Toilet Vere-de-Vere	MR. JOHNNIE SCHOFIELD, Jun.
Santa Claus	MR. WALTER BRODIE
Norman / Dorothy — The two Babes	MISS AUDRY HUGHES / MISS LENNIE DEANE
Will Scarlet	MISS ALEXANDER
Colin	MISS D. O'SHANN
Little John	MISS DORIS NELSON
Cock Robin	MISS EUPHAN McLAREN
Herne, the Hunter	MR. BERT WILSON
Nurse	MISS V. ST. LAWRENCE
Friar Tuck	MR. FRANK HARRISON
Fairy Queen	MISS CHRISTINE ROSSLYN

Fairy Fountains — Children's Ballet
Solo-dances by Miss Euphan McLaren
WYOTTI and his wonderful Mechanical Toys

SCENES:

ACT I.

SCENE I.	The Coming of Santa Claus
SCENE II.	The Ancestral Home of the Baron
SCENE III.	Briar Lane
SCENE IV.	Schoolroom
SCENE V.	Path near the Wood
SCENE VI.	The Wood

ACT II.

SCENE VII	Nottingham Fair
SCENE VIII. ..	The Baron's Study
SCENE IX.	The Baron's Bedroom
SCENE X.	The Terrace
SCENE XI.	The Gardens

GARRICK THEATRE

Lessee - - - - - - - THOMAS DOTT.

BOXING DAY at 2.15 and 7 p.m.
EVERY AFTERNOON at 2.15. EVENINGS: Wed., Thurs. and Sat. at 7.

CHARLES HAWTREY'S PRODUCTION
(5th Year)

"Where the Rainbow Ends"

By CLIFFORD MILLS and JOHN RAMSEY.
Music by ROGER QUILTER.

CHARACTERS.

Rosamund Carey	Miss ESME WYNNE
Crispian Carey	Master HAROLD FRENCH
William	Master CHRISTOPHER FRERE
Cubs	Master GUIDO CHIARLETTI
Matilda Flint	Miss NELLIE BOUVERIE
Joseph Flint	Mr. H. SAXON SNELL
Monsieur Bertrand	Monsieur GEORGES DE WARFAAZ
The Genie of the Carpet	Mr. GODWIN NOCK
Jim Blunders	Master F. THARBY
Betty Blunders	Miss VIOLET MARLEY
St. George of England	Mr. H. R. HIGNETT
The Dragon King	Mr. FRANK PETLEY
Dunks	Mr. E. G. BROWNE
The Sea Witch	Miss MONA HARRISON
Captain Carey	Mr. GODWIN NOCK
Mrs. Carey	Miss MARGARET SHELLEY
The Shacker	Master NOEL COWARD
The Slitherslime	Mr. A. DIXON
Spirit of the Lake	Miss GRACE SEPPINGS
Dragon Sentry	Mr. CHARLES CLEATHER

AND

Will o' The Wisp — Miss MAVIS YORKE

FLOWER FAIRIES. Estelle Cleverly, Nora Robinson, Rita Basnett, Ivy Moody, Rita Vivian, Marjorie de Vere, Vera Harpham, Evelyn Puxton, Saza Palmer, Doris Palmer, Nora Strobell, Maisie White, Phyllis Neal, Sunday Wilshin, Stella Bonheur, Hilda Marriott, Molly Horsey, Mary Harrison, Nina Staracc, Blanche Finglestone and Gladys Finglestone.

ELVES. Patrick Ludlow, Miriam Taban, Tommy Snow, Arthur Burrell, Louis Lesser, Ivan Courzier, John Proctor, John Sanders, Charlie Wade and Philip Taban.

FROGS, HYÆNAS, MICE and CATERPILLARS.—Arthur Burrell, Louis Lesser, Ivan Courzier, John Proctor, Adolph Goldsman, John Sanders, Charlie Wade and Philip Taban.

BATS.—Estelle Cleverly, Marjorie de Vere, Evelyn Puxton, Ivy Moody.

DRAGON FLIES. Rita Vivian, Rita Basnett, Saza Palmer, Nora Robinson.

WATER LILIES. Mary Harrison, Else Charpentier, Hilda Marriott, Sunday Wilshin, Stella Bonheur, Phyllis Neal, Blanche Finglestone, Nina Staracc.

MOTHS.—Molly Horsey, Nora Strobell, Chris Frere, John Proctor, John Sanders, Tommy Snow, Charlie Wade, Philip Taban.

RAINBOW CHILDREN.—Grace Seppings, Nora Robinson, Rita Basnett, Ivy Moody, Rita Vivian, Estelle Cleverly, Marjorie de Vere, Vera Harpham, Evelyn Puxton, Saza Palmer, Doris Palmer, Nora Strobell, Maisie White, Phyllis Neal, Sunday Wilshin, Stella Bonheur, Hilda Marriott, Molly Horsey, Mary Harrison, Nina Staracc, Blanche Finglestone, Gladys Finglestone, Patrick Ludlow, Chris Frere, Arthur Burrell, John Proctor, John Sanders, Charlie Wade, Philip Taban, Tommy Snow.

Dances arranged and Children trained by Miss ITALIA CONTI

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

TUESDAY, DECEMBER 28, 1915.

"WHERE THE RAINBOW ENDS."

That charming and patriotic fairy play "Where the Rainbow Ends," was presented for the fourth season at the Garrick Theatre yesterday, and, being by now one of the most popular of holiday plays, had a most enthusiastic reception.

The adventures of the four children in their world-wide journeys on the Magic Carpet make splendid entertainment, full of colour and excitement, and with a capital company of juveniles and grown-ups, which included Mr. H. R. Hignett, Miss Esme Wynne, Miss Mona Harrison, and Miss Mavis Yorke, the story was delightfully acted and enthusiastically applauded.

12th Year

On BOXING DAY, December 27th, at 2 and 8, and daily at 2; Evenings, Monday, Wednesday, Thursday and Saturday at 8.

12th Year

DION BOUCICAULT
produces

PETER PAN

Or the Boy who wouldn't grow up

By J. M. BARRIE.

The Music composed and arranged by JOHN CROOK.

Peter Pan	UNITY MORE
Jas. Hook	ARTHUR WONTNER
Mr. Darling	MARTIN LEWIS
Mrs. Darling	MADGE MURRAY
Wendy Moira Angela Darling	DOT TEMPLE
John Napoleon Darling	PATRICK LUDLOW
Michael Nicholas Darling	ERIC STUART
Nana	EDGAR PLEON
Tinker Bell	JANE WREN
Tootles	NANCY PAWLEY
Nibs	JANE GRAHAM
Slightly	ARTHUR CLEAVE
Curly	ELYOT HAWKINS
First Twin	DORIS MACINTYRE
Second Twin	HILDA BLAKE
Imee	GEORGE SHELTON
Gentleman Starkey	A. G. POULTON
Cookson	CHARLES MEDWIN
Mullins	CHRIS WALKER
Ceco	WILLIAM LUTI
Jukes	JAMES ENGLISH
Noodler	CECIL BELCHER
Great Bear / Little Panther	DICK COOPER, D. SEARLE, GEORGE WELCH
Tiger Lily	FREDERICK LEISTER
Braves	TONIE EDGAR BRUCE
Mermaid	MAISIE YORKE
Baby Mermaid	BABS FARREN
Lizzo	BABS FARREN
Crocodile	D. ROSE & W. BARBOUR
Ostrich	DONALD SEARLE
Jacko / Wolves	D. SEARLE, D. ROSE, W. BARBOUR, F. ALEXANDER, F. ALEXANDER, A. THOMSON

Members of Peter's Band

Pirates

Redskins

ANNA WALDEN, ANNA NESBITT, ETHEL WELLESLEY, VIOLET HEATH, GLADYS CALTHROP, ELIZABETH HAMLET.

(Author of the Play)

Programme continued overleaf.

Nearest Tube Station to this Theatre—Leicester Square.

300

NEW THEATRE

Matinee
27/12/1915

Orch. Stall
G 118
RIGHT
To be retained

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

TUESDAY, DECEMBER 28, 1915.

"PETER PAN."

NEW HOME FOR TWELFTH VISIT.

"Peter Pan" found a new home for himself yesterday. For eleven seasons he made his unfailing appearance each Christmas at the Duke of York's Theatre. This year he has gone to the New Theatre.

In some respects "Peter Pan" possesses the qualities of ordinary human beings who do grow up, and benefit by a change of air. Seldom has his life story been as well told as it was yesterday. Everybody on the stage was keen, alert, and ready to express the temper of this quaint fairy play. The nervous excitement that makes, or mars, a performance was there. They say that these enthusiastic players rehearsed all night; they seemed all the happier for it. They had the author—a rare occasion—watching them and applauding them from behind the curtain of a box, and the audience seemed never to tire of clapping hands, and of throwing violets and thimbles (the symbols of kisses) at the feet of the players on the stage.

In one respect the public has insisted on one change in the story of "Peter Pan." Smee, the pirate, is the real favourite. He can do no wrong—children invite him to tea—and Mr. George Shelton, as he has done in every visit of Peter's to London, again appears as Smee. We cannot imagine "Peter Pan" without this bloodthirsty idol of young and old.

Then, too, there is Captain Hook. Mr. Arthur Wontner played the part for the first time yesterday, and without making comparisons it must be said it would be hard to conceive anyone else getting more humour out of the part. It was a promise of big things from Mr. Wontner in the future. Miss Dot Temple was a very charming and girlish Wendy, and Miss Unity Moore was Peter. She looked very nice, but she lacked a boyish authority of manner, so necessary in many incidents in this best of all fairy plays. That the audience packed the theatre from floor to ceiling and applauded from start to finish was no more than we expected and no more than "Peter Pan" was entitled to.

J. W.

Never Went Better.

For the first time for some years Sir James M. Barrie was present at the annual opening performance of his play "Peter Pan" last Monday. This year it is being given at the New Theatre instead of—as in the eleven previous seasons—the Duke of York's. It was the most crowded attendance "Peter" has ever drawn, and the performance all round was fine; the only one I did not appreciate was Miss Unity More as Peter. She never looked like a leader at any moment of the play. But, that one grumble expressed, I must say that in every other instance "Peter" never went better. Only enthusiasm could have carried them through the performance, for I hear they had been in the theatre all night rehearsing. The shortage of stage hands was a great handicap also, and the whole of Act III. had to be abandoned on Monday. I hear that Mr. Dion Boucicault has all the week been carrying scenery and properties, and generally doing a bit of everything under the stress of shortness of labour.

Daily Mail

TUESDAY, JANUARY 4, 1916.

"SMEE" ON PIRATES.

SIR J. M. BARRIE'S "PETER PAN" INTERLUDE.

The performance of "Peter Pan" at the New Theatre, London, had a new feature added to it yesterday—Mr. George Shelton, the pirate Smee, came before the curtain before Act II. and made a speech.

Authors, as a rule, do not like speeches in the middle of their plays, but there was a shrewd suspicion that Sir James Barrie knew all about Smee's discourse on piracy, which was as follows:

"You might just as well shut up pirate ships in war time. Nothin' doin'! Stagnation! Hook made the fatal mistake at the start. 'During the war,' he says, 'we only goes for the vessels of the Germanic Powers, and I've heard we have been a-searching for them from land to land and sea to sea. Nothin' doin'!

"The crew ain't the same as you've been used to see. We keeps the old names, but every man-jack of us as is of fighting age was off long ago. The noble Starkey is in France. Noodler is there, and—and—and even that varmint Great Big Little Panther is in the Buffs.

"You all know the German motto in war-time: 'Women and children first.' The Government, they stuck up a notice on the *port* side of our ship: 'Single men first.' I think it is the port side, but I finds it cruel hard to remember the names of the sides of a ship. But that's the notice—a ridiklous notice, because we're all single men. That's why we're pirates. We was all blasted by girls in our early manhood.

"This brings me to my own miserable case. No one will believe that I am a single man. It has something to do with my unfortunate appearance. When Lord Derby came aboard to—to see what he could lay hands on, soon as he had cast his eye on me he began to write in his little book. With the others he asked questions before he wrote in the book, but me, oh no! So I says to him: 'Might I be so bold, my lord, as to ask what you have wrote about me in your little book?' Then he shows me what he had wrote, namely, as follows: 'Family man—chapel.'

A NEW CHARITY.

"I think it's this face of mine. Something as causes inquisitive children to write and ask me what it is I'm making on the sewing machine. But none of you little nippers come round no more expectin' to get kisses for nothing. Kissing of pirates has gone up in wartime. The charge is a halfpenny—to provide a home for parties of unfortunate appearance.

"Before drawing these few perfect remarks to a close I wants to say I'm not grumbling. We're short-handed, but everybody is very kind, and ladies of title comes and washes up for us. Business is bad, but things might be worse. There was even a rumour that the author—a little bird told me—thought of having all our places took by females during the war!"

QUEEN'S THEATRE

One Minute Piccadilly Tube Station.
(Licensed by the Lord Chamberlain to ALFRED BUTT).

By arrangement with FREDERICK WHELEN.

EVERY EVENING AT 8.

MATINEES—Mondays, Wednesdays, Thursdays & Saturdays at 2.30

A NEW REVUE in Two Acts and Seven Scenes,

ENTITLED

"OH! LA LA"

Book by NORMAN H. LEE, ROBERT WESTON & JACK NORWORTH.
Lyrics and Music by ROBERT WESTON & JACK NORWORTH.
Musical Numbers and Dances arranged by ESPINOSA.

CAST.

ACT I. Scene I. Merryweather's Hotel

A Maid		CLAUDIA GUILLOT
Mr. Merryweather		WILLIAM SAVILLE
Miss Gertie Le Roy	*A Revue Artiste*	JEAN ALLISTONE
Bilkins	*A New York Crook*	HUGH ROBINSON
Getaway Kate	*His Accomplice*	LAURA GUERITE
Mlle. Argentine	*The Guest*	LORNA DELLA
James Josser	*A Special Constable*	ERNIE LOTINGA
Miss Lyne	*A Lady Detective*	HETTY KING
Dixie Divers	*A New York Detective*	JACK NORWORTH

QUEENS THEATRE

E

Monday
Dec. 27

Orch. Stall

C 8

To be retained

THE QUEEN'S.

"Oh! La, La!"

Although *Oh! La, La!* which provides the holiday entertainment at this house, is described as "a new revue," in two acts and seven scenes, it is really based to a considerable extent upon *Looking Around*, which was produced at the Garrick on November 6, for four or five of the scenes have the same settings, and there are about half a dozen of the former popular numbers. However, now that the name of Norman H Lee has succeeded that of W. H. Risque, as part-author with Robert Weston and Jack Norworth, the piece may in many respects fairly be described as "something quite different." Indeed, there is at the opening the germ of a really fresh plot, if one has regard to two of the sentences in the dialogue running "If a revue had a plot it would be a musical comedy" and "I like revue girls, their costumes are as scanty as the plot."

TO-DAY'S THEATRES.

TWENTY-NINE PRODUCTIONS.

Twenty-nine of the West End theatres will be open this evening, and all of these, the Gaiety excepted, have matinées to-day as well.

On Wednesday Miss Lena Ashwell will add to the number of theatres presenting attractions by producing a new fairy play, "The Starlight Express," at the Kingsway Theatre, so that of London's thirty-three West End theatres the only ones to remain closed will be Covent Garden and the Prince's and the Little Theatres. All the nine West End music-halls and St. George's Hall will give performances afternoon and evening.

The classified list of attractions is as follows:

COMEDY.

Globe, "Peg o' My Heart."
Haymarket, "Who Is He?"
His Majesty's, "Maeterlinck."
Lyric, "Romance."

DRAMA.

Apollo, "The Spanish Main."
Royalty, "The Man Who Stayed at Home."
Strand, "The Scarlet Pimpernel."
Wyndham's, "The Ware Case."
Surrey, "The Case of Lady Camber."

FAIRY PLAYS.

Duke of York's, "Alice in Wonderland" (matinées only).
Garrick, "Where the Rainbow Ends."
New, "Peter Pan."

FARCE.

Criterion, "A Little Bit of Fluff."
London Opera House, "Charley's Aunt."
Prince of Wales's, "Stop Thief!"

MUSICAL PLAYS.

Adelphi, "Tina."
Daly's, "Betty."
Gaiety, "To-night's the Night."

OPERA.

Shaftesbury, Grand Opera in English.

PANTOMIMES.

Aldwych, "Babes in the Wood."
Drury Lane, "Puss in Boots."
Lyceum, "Robinson Crusoe."

REVUES.

Ambassadors, "More."
Comedy, "Shell Out."
Playhouse, "Samples."
Queen's, "Oh, La La!"
Vaudeville, "The Pedlar of Dreams."

SHAKESPEARE.

Court, "A Midsummer Night's Dream."
Duke of York's, "The Comedy of Errors" (evenings only).
St. James's, "The Merchant of Venice."

VARIETY THEATRES.

Alhambra, "Joan's the Time," revue.
Coliseum, Variety.
Empire, "Watch Your Step," musical play.
Hippodrome, "Joy Land," revue.
Pavilion, Hon' Soit . . . ," Anglo-French revue.
Oxford, Variety.
Palace, "Brica-Brac," revue.
Palladium, "Cinderella," pantomime, matinées only; Variety, evenings.
Victoria Palace, Variety.
St. George Hall, Maskelyne's Mesmeromysticism.

Special notices of the new musical comedy "The Miller's Daughters," produced at Manchester on Friday, and of the dress rehearsals of the chief pantomimes appear in Page 2.

27 Dec.

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

THURSDAY, DECEMBER 30, 1915.

Owing to a shortage of stage hands this has been a very trying week for some of the London theatres. Including the music-halls, forty theatres are playing attractions in Theatreland, and there were not enough of trained hands to manipulate the scenery and stage lighting in all of them.

Some of the Christmas spectacles require a lot of men to effect changes of scenery quickly. The manager who has charge of the front of the house gets impatient if his audience has to put up with long entr'actes. In many cases this week he has had to amuse them with orchestral selections during what looked like interminable waits, and in some instances on Boxing Day had to lend his box-office clerks and others in front of the house to his over-worked stage manager.

The attendance at the theatres this week has been extraordinary, and yet society and the well-known well-to-do patrons of ordinary times of the playhouse have not been going there. The school holidays—as in all other Christmas seasons—have been one of the causes helping to fill the theatres. Soldiers also have been good patrons, but the great increase in the incomes of the working classes has been one of the chief reasons for the big flow of money into the box-offices.

Last week "Charley's Aunt," the twenty-five-year-old farce, attracted over 20,000 people to the London Opera House, and this week huge theatres, such as Drury Lane, Lyceum, Coliseum, and others, although playing twice a day to thousands of people, have had to refuse money. Every well-known play in town has played to capacity this week, and two or three that had not been getting their expenses took nearly as much on Monday as they did before in a week.

A Boxing Day Record.

I can well believe that [illegible] into London theatres [illegible] audiences had gone home, and [illegible] performances had absorbed the [illegible] holiday makers. Some [illegible] theatres and music-halls were open in the West End, and nearly all of them were packed to suffocation. I could not help wondering how all those tens of thousands of people were to find their way home when the entertainments were over, and the holiday-makers all—at the same hour—turned out of the brilliantly [illegible] into the dark streets. [illegible] course, the omnibuses [illegible] scooped up thousands [illegible] carried them on to the [illegible] taxicabs selected a few [illegible] folk were content to walk [illegible] sands of struggling [illegible] carried down by the lifts [illegible] ning trains in the "tube" [illegible]



Caleb Porter [illegible]

DAILY AT 2. EVENING AT 8.

The Starlight Express

BY

ALGERNON BLACKWOOD and VIOLET PEARN.

Lyrics by Algernon Blackwood.

Music by EDWARD ELGAR.

THE "WUMBLED" FAMILY.

Daddy		O. B. Clarence
Monkey, Jimbo	who know they get out of their bodies when asleep	Elise Hall, Ronald Hammond
Jane Anne	who gets out—but doesn't know it	Mercia Cameron
Mother		Ruth Maitland
Grannie	of Belfast; has her own room in the village	Una O'Connor
Cousin Henry	cousinenry	Owen Roughwood

THE "WUMBLED" VILLAGERS.

Mme. Jequier	Proprietress of the Wisteria Pension. Terms VERY moderate	Juliette Mylo
Miss Waghorn	who has lived there ten years	Mary Barton
1st Governess, 2nd Governess, 3rd Governess	retired from work but not on their re- wages till they die.	Joy Chatwyn, Nannie Bennett, Lorna Lawrence

KINGSW
Proprietress
"THE STA
Wednesday
Matinee
Dec. 29
No

SPRITES.

Figures of Everybody's Childhood.

Tramp	*with barrel organ—simply lives on the road and—sings*	Charles Mott
Gardener	*tends everything that grows*	E. F. Mayeur
Lamplighter	*Lights up people—as well as stars*	James Stanners
Sweep	*cleans chimney flues and—hearts*	Leonard Calvert
Dustman	*with his sack of Dream-dust*	Jane Wells
Woman of the Haystack	*Mother of all the Sprites. Objects to moving*	Margaret Yarde
Little Winds	*Always trying to move her*	Grace Glover Bonnie Wright
Laugher	*who sings trouble into joy*	Clytie Hine

Children *followers of the barrel organ*

Bonnie Wright, Gracie Glover, Muriel Collins,
Gladys Kellow, Winnie Gray, Nora Dickenson,
Myrtle Goode. Elsie Roselli.

Pleiades *Maidens changed by the Gods into Stars*

Lynn Fontaine, Vivian Rees, Doreen Whitten,
Gay Silvani, Doris Merritt, Rita Thom, Gwyn Muir.

Act I. The Den at La Citadelle, Bourcelles, in Switzerland.
Act II. Scene 1—The Pine Forest. Dusk.
Scene 2—The Wistaria Pension. The same night.
Scene 3—The Den. A few minutes later.
Act III. Scene 1—The Den. Next day.
Scene 2—The Pine Forest. Night.

Fascinating Elgar

Music.

"Highly

Poetic."



THE TIMES

THURSDAY, DECEMBER 30, 1915.

Everybody, as Cousin Henry, is thin somewhere. What *The Starlight Express* is thin is in the story. Any trouble there is bound to be felt in the theatre, as the remarkably acute Aristotle knew when he said story was the chief element of drama. And Mr. Blackwood's story is thin because it is an attempt to give embodiment and visible action, as local habitation and a name to our feelings.

All his roundabout, or rather upgrade, of adult fancy, of what children call make-believe, fairy-philosophy, as one character puts it. This is a "wumbled" world, wholly near-sighted, spiritually muddled and morally out of gear. Sympathy is the one remedy, enough to set it right, and sympathy is Mr. Blackwood's name for the fairy-dust. You collect the star-dust from its chosen repositories or customers, and you go about sprinkling the star-dust over the "wumbled" people in their sleep, so that they get reformed in their dreams and wake up perfectly adapted to their characters. And who are to be the star-dust collectors? Why, who but the children, with their keen perception and their power, because of it, to sing out and play again in the Starlight.

A very pleasant notion, but, and right Blackwoodesque, not a very fit one for the purposes of theatrical production, even with the help of modern stage-craft. Mr. Blackwood, so rich in imagination, so subtle and tender in all the spiritual part of his work, has yet proved himself very far from a master of stagecraft. You might have thought as much from his last adventure in the same field, in Arthur Machen's "The Terror," but for sure the trying the Pleiads down to earth, and it they prove to be abnormally rude children who merely dance and twirl and sing just like any other children, you forget all the pretty fancies about star-dust and sympathy and only remember you are looking at a ballet.

The Mayor's Sharpest.

And the story? Well, you are told that the wumbled people, warring in some Swiss mountain village, Papa wrangling over his literary labours, Mama over her household troubles, Miss Jessop over her pupils, and the retired governesses over their imaginary ones, "Then the children, led by Gaspard Henry, and a star-cave in a pine forest, and, bringing home the dust, sprinkle all the wumbled people with it. Then these people, awakened, show how bright and sweet-tempered they really are. Then, well, then, there is a Christmas carol (with apparently a vague reference to the Star of Bethlehem) and that is all.

We had all but forgotten the Sprites. There are a gardener, a lamplighter, a sweep, a dustman, a little woman. They, too, are excellent in idea: the lamplighter lights up people as well as stars, inspires authors as well as lovers; the sweep cleans hearts as well as chimneys, and so on. But in realization on the stage they simply gyrate and get in one another's way. Always except the singing sprite, an organ-man, whose very name suggests Schubert, and whose agreeable duty it is to sing most of

Sir Edward Elgar's dreamful melodies. Mr. Charles Mott is the singer, and you need ask for none better.

It is the musicless ones who have all the uphill work. Mr. Clarence, with his gift for individual character, who can only be "wumbled," and Mr. Owen Roughwood, an actor of conspicuous intelligence, given the chance of showing it, who can only be nothing at all. But there are two clever children, Miss Elise Hall and Master Ronald Hammond, and there is a charming little *ingénue* in Miss Mercia Cameron. Miss Mary Barton and Miss Juliette Mylo both make a distinct mark in small parts. And, after all reservations made, it is a very pleasant, ensemble entertainment. To give dramatic substance and significance to Mr. Blackwood's fancies must have been a task of supreme difficulty. Let us borrow a little of his star-dust and say the wonder is it has been done so well.

SIR EDWARD ELGAR'S MUSIC.

Take the best bits of "The Wand of Youth," the orchestral pieces called "Dream Children," and the "Dorabella" variation, dip them in the "star-cave" so that they come out all fresh and glistening, and you get a fair notion of the spirit of Sir Edward Elgar's music to *The Starlight Express*.

There is no touch of the elaborate Elgar of the symphonies. Sometimes he seems to be quoting; one tune which runs right through the play, its principal theme in fact, reminds one of something in the first symphony, but not of its *nobilmente* opening or of its grandiose finale. If there are quotations here they are unconscious ones; some of the things said before are said again because they happen to be true. Elgar, in fact, was evidently caught by the idea of the play; he put himself into it, and in accordance with the rules of the Star Secret society he found that "When I'm in I'm also—out!"

Much of the music we shall no doubt hear often in the concert room: the delightful songs which Mr. Charles Mott as the organ-grinder sings to the children before the curtain rises on each act; the dance of the wind-spirits round about the roundabout old woman of the haystack, the orchestral scherzo which follows the first pine-forest scene are perhaps the best things, and no doubt these orchestral numbers with some of the soft starlit music which accompanies the action will reappear very soon as a suite. There are, however, little touches which will not do apart from the stage, and are delightful in the stage setting, such things as the organ-grinder's tune heard outside the window and the music which accompanies the story of Orion and the Pleiades.

But apart from the charming tunes and the gleams of orchestral colour which one carries away in mind, a great deal which one does not carry away, which one hardly distinguishes, plays its part very subtly and yet very simply. Whosoever is "wumbled" let him listen to Sir Edward Elgar.

Daily Mail

THE PAPER THAT SECURED "SINGLE MEN FIRST."

THURSDAY, DECEMBER 30, 1915.

Passing through the stage door of a theatre yesterday I saw hanging up near the notice board a list of the dressing-rooms ranging from 1 to 20, but No. 13 was missing. I learned then for the first time that No. 13 has little use in a theatre; the players will have none of it. There is no No. 13 dressing-room at Drury Lane Theatre, and of a score of others—including Daly's, His Majesty's, the New, Haymarket, Gaiety, Palace, etc.—the only one that has a dressing-room numbered 13 is the Haymarket.

Most superstitions of the theatres have weakened; that associated with 13 has gained strength. Actors are no longer superstitious about whistling in a theatre. It is no longer considered a horrible omen if a piece of soap falls on the floor, nor do women turn pale if you wish a new play "good luck." No. 13 has absorbed all the bad influence.

A certain well-known leading comedian now appearing in a very successful musical play received the other day for a Christmas present a gold scarf-pin the design of which was the figure 13. Next morning he wore it and took out his motor-car for a spin to Bushey. When he turned the corner of the road where he lives he knocked down a policeman. After he had been bailed he went down to the theatre and gave the pin to the assistant stage manager. As the latter's birthday falls on the 13th of the month the comedian says he hopes all will be well, and that the policeman will soon be able to return to duty.



Daily Mail

THE PAPER THAT SECURED

"SINGLE MEN FIRST."

MONDAY, JANUARY 3, 1916.

THE THEATRICAL YEAR.

55 NEW PLAYS.

SOME FACTS AND FIGURES.

By JAMES WATERS.

With thirty theatres open nightly, and most afternoons too, the statement that they have been badly hit by the war may seem an exaggeration, yet it is strictly true. Managers and actors, with a few rare exceptions, have had to exercise economy. The public was not spending as much money in the theatre as in other years and the plays that made fairly large profits did not number six

Outside competition, too, has hit the theatres fairly hard—revues and kinematograph attractions have been "boomed" in opposition, and within the world of the theatre there has been an appreciable difficulty to tempt authors to work for what they regard at present as a dull market.

The number of new plays produced last year was about twenty fewer than the average of the past few years, but the revivals were as numerous as ever. Musical plays were below the usual figures, but the invasion of revue entertainments—which are much easier to stage—will account for the difference. The plays of all sorts produced and revived in 1914 were:

Plays of two or more acts	47
Musical plays	5
Pantomimes	3
One-act plays	14
Revivals of plays of two or more acts	33
Shakespeare's plays	3
Revues (those in music halls not included) ...	6

The above table does not include plays produced by stage societies or for special performances only. The following is a list of the new plays with the date and place of production:—

Date of production.	Title.	Theatre.	Performances.
Jan.			
2	Mistress Wilful	Strand	63
8	A Daughter of England	Garrick	19
16	Kings and Queens	St. James's	80
20	A Busy Day	Apollo	75
Feb.			
11	Searchlights	Savoy	105
Mar.			
6	Excuse Me	Garrick	34
6	He Didn't Want To Do It	Prince of Wales	56
15	Seven Days	New	16
16	Rosy Rapture	Duke of York's	79
April			
3	The Blow	Little	14
10	Three Spoonfuls	Criterion	41
12	The Half-Sister	Apollo	3
14	The Panorama of Youth	St. James's	23
15	Advertisement	Kingsway	20
17	The Joker	New	17
19	Wild Thyme	Comedy	24
20	Quinneys	Haymarket	234
22	The Argyle Case	Strand	28
24	*Bevy	Daly's	264
28	*To-Night's The Night	Gaiety	247
29	On Trial	Lyric	175
May			
4	The Right to Kill	His Majesty's	37
5	Striking	Apollo	27
19	The Day Before The Day	St. James's	19
22	For England, Home and Beauty	Prince's	100
22	In Time of War	Lyceum	53
29	The Laughter of Fools	Prince of Wales	25
June			
1	Armageddon	New	14
2	The Hillarys	Criterion	18
5	The Angel in the House	Savoy	130
8	Marie Odile	His Majesty's	31
9	Gamblers All	Wyndham's	93
11	The Green Flag	Vaudeville	69
14	Mr. & Mrs. Ponsonby	Comedy	8
16	The Road to Raebury	Criterion	10
July			
7	Enterprising Helen	Vaudeville	31
Aug.			
23	Kick-In	Vaudeville	128
Sept.			
1	The Big Drum	St. James's	111
4	*The Ware Case	Wyndham's	135
21	The Dummy	Prince of Wales	30
25	The Only Girl	Apollo	107
30	The Stormy Petrel	Criterion	13
Oct.			
6	*Romance	Duke of York's	96
15	Iris Intervenes	Kingsway	45
16	*The Cave of Lady Camber	Savoy	105
21	*Stop Thief	New	92
23	*Maycurmeen	His Majesty's	63
27	*A Little Bit of Fluff	Criterion	83
Nov.			
27	*Tina	Adelphi	67
Dec.			
9	*Who Is He?	Haymarket	28
21	*The Spanish Main	Apollo	14
27	*Puss in Boots	Drury Lane	10
27	*Robinson Crusoe	Lyceum	10
27	*Babes in the Wood	Aldwych	10
29	*The Starlight Express	Kingsway	4

* Plays marked thus are still running, and the number of performances given are calculated up to the night of December 31.

The following are the revivals, with number of performances:—"Girl in the Taxi"—Garrick, 73; "Chinese Honeymoon"—Prince of Wales, 36; "Are You a Mason?"—Comedy, 62; "Fanny's First Play"—Kingsway, 49; "Baby Mine"—Vaudeville, 128; "Florodora"—Lyric, 89; "Three Musketeers"—Lyceum, 37; "The Whip"—Aldwych, 58; "Sweet Nell of Old Drury"—Strand, 50; "A Royal Divorce"—Lyceum, 56; "Sealed Orders"—Drury Lane, 58; "Oliver Twist"—His Majesty's, 16; "Who's the Lady?"—Prince of Wales, 17; "The Breed of the Treshams"—14; "The Arcadians"—Shaftesbury, 31; "Henry of Navarre"—Strand, 33; "Corsican Brothers"—New, 7; "Oh! Be Careful"—Garrick, 32; "The Only Way"—New, 11; "Her Forbidden Marriage"—Lyceum, 86; "Ready Money"—New, 32; "Pete"—Aldwych, 66; "Hindle Wakes"—Duke of York's, 35; "When London Sleeps"—Prince's, 58; "The Scarlet Pimpernel"—Strand, 128; "Between Two Women"—Lyceum, 17; "The Christian"—Lyric, 19; "The Prodigal Son"—The Aldwych, 26; "L'Enfant Prodigue"—Duke of York's, 43; *"Charley's Aunt"—Opera House 22; *"The Blue Stocking"—Duke of York's, 7; *"Alice in Wonderland"—Duke of York's, 6; *"Poter Pan"—New, 8; *"Where the Rainbow Ends"—Garrick, 8.

Shakespearean revivals:—*"The Merchant of Venice"—St. James's, 29; *"The Comedy of Errors"—Duke of York's, 7; *"A Midsummer Night's Dream."

*Still running.

13 AMERICAN PLAYS.

Thirteen of the year's new plays were American—namely: "Excuse Me," "He Didn't Want To Do It," "Seven Days," "Three Spoonfuls," "The Argyle Case," "On Trial," "The Day Before The Day," "Mr. and Mrs. Ponsonby," "Kick-In," "The Dummy," "Romance," "Stop Thief," and the musical play "The Only Girl."

Two were from the French—namely: "Wild Thyme" and "The Right to Kill."

The only new play of the year entirely written by a woman was "Gamblers All," but in about half a dozen cases women could claim to be collaborators or adapters. At least three plays—"The Ware Case," "Who Is He?" and "The Right to Kill"—were taken from or suggested by novels.

"Peg o' My Heart" (520 performances) and "The Man Who Stayed at Home" (147), both still running, were produced in the autumn of 1914.

Three plays that came running into 1915 from 1914—"Potash and Perlmutter," "Peg o' My Heart," and "The Man Who Stayed at Home"—helped the credit side of things, but it is well to remember that every manager now concerned in London theatres is well content with a quarter of the old profits. I am not sure that in these war times he is not even content if he manages to pay his expenses.

Outside competition, too, has hit the theatres fairly hard—revues and kinematograph attractions have been "boomed" in opposition, and within the world of the theatre there has been an appreciable difficulty to tempt authors to work for what they regard at present as a dull market.

Friday as a day for the production of plays has not been so neglected in 1915 as in other years. "A Daughter of England," presented twice nightly at the Garrick Theatre, first appeared on a Friday evening. The same day of the week was also chosen for "The Green Flag" and "The Road to Raebury." The revue "More" was also produced on a Friday; "Alice in Wonderland" was revived on a Friday, and "Peter Ibbetson," which is not included in my list of plays, as it was not produced for a run, was given its special performance on a Friday.



Miss Gertie Millar in "Bric-à-Brac"
an Impression by W. K. Haselden.

(Next Week: Mr. Nelson Keys.)



Nelson Keys in "Bric-à-Brac"
an Impression by W. K. Haselden.

(Next Week: Gwendoline Brogden.)



Arthur Playfair in "Bric-à-Brac"
an Impression by W. K. Haselden.

(Next Week: Teddie Gerard.)

ACEHOPE VS. Addal
CD 8 ADL ACPQV
6 ADL ACPQV
CLP . ALG
LGN CLP ALG